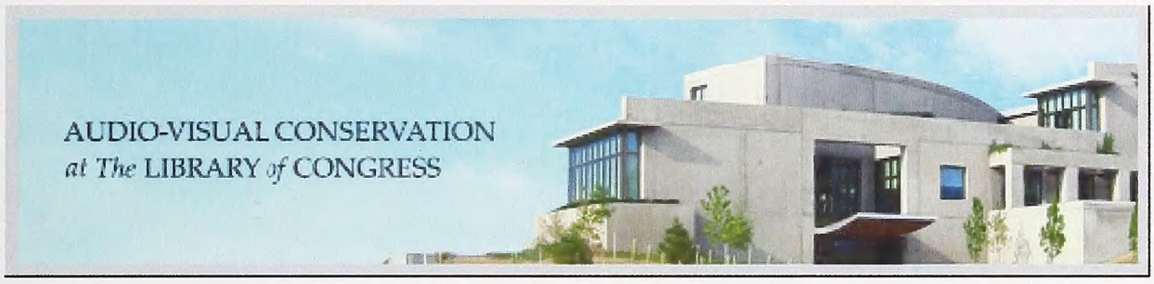
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MOTION PICTURE HERALD

M-42-18

REVIEWS:

Escape
Seven Sinners
Texas Rangers Ride Again
East of the River
Who Killed Aunt Maggie
Blondie Plays Cupid
Meet the Wildcat
Trail Blazers
Mercy Plane
Fargo Kid

3 JUN -5 1941
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New U.S. Law Bureau to Check on Distribution In Wake of Decree Pact

Official Texts of:

THE CONSENT DECREE
RULES OF ARBITRATION
GOVERNMENT STATEMENT

VOL. 141, NO. 5 NOVEMBER 2, 1940

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ONE THING THAT NEVER CHANGES!

LONDON CAN TAKE IT!"



IE REEL, ON-THE-
OT NARRATION BY

QUENTIN EYNOLDS

of Collier's

"The most exciting moving picture short I've ever seen is 'London Can Take It!'"...
as broadcast by
WINCHELL

BOOKED SOLID BY EVERY MAJOR CIRCUIT IN THE COUNTRY FOR <u>IMMEDIATE DAY-AND-DATE SHOWINGS!</u>

THIS IS ABSOLUTELY UNPRECEDENTED

PHONE NOW! WIRE NOW! TO

WARNERS



A lot of the boys are throwing loving looks at a winter vacation. And why not? They've got the ROCKNE ball rolling into week No. 3 and the bank accounts rolling up. Then comes November. Which is when Warners hold that Rockne line with 5 sock-bracket releases in a row! The Studio lads and lassies (bless 'em) are in the groove and our schedule is heavy with honeys. All these come galloping thru in November – check 'em and cheer 'em:

✓ BETTE DAVIS in Somerset Maugham's THE LETTER. Herbert Marshall, Jas. Stephenson. A Wm. Wyler Prod'n.

✓ TUGBOAT ANNIE SAILS AGAIN with her 10-year Satevepost following; and after a 2-month ad drive in 15 magazines including 2 ads in the Post.

✓ LADY WITH RED HAIR. From the blazing memoirs of Mrs. Leslie Carter. Miriam Hopkins, Claude Rains.

✓ SOUTH OF SUEZ. The big story of the world's hot-spot. George Brent, Brenda Marshall, George Tobias.

✓ EAST OF THE RIVER. New York's 'other side of the tracks.' John Garfield, Brenda Marshall, Marjorie Rambeau.

That's the story; 5 big ones, one company, one month! (To be followed pronto by Flynn in SANTA FE TRAIL; the Four Daughters as FOUR MOTHERS; Ida Lupino and Bogart in the best-seller HIGH SIERRA). So reach for your booking book and call *WARNERS.* Then have yourself a time!



JACK L. WARNER, *In Charge of Production* • HAL B. WALLIS, *Executive Producer*

THE MARK OF Zorro

A RECORD-SHATTERING MARK AT THE ALBEE AND SHUBERT IN CINCINNATI

(*World Premiere*)

—AND THEN AROUND THE NATION!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 5 — November 2, 1940

ACTOR POLITICS

THE publicly partisan and vociferating actor is a box-office menace made apparent incidentally to the current especially embittered national campaign.

The actor who uses the pedestal of his screen fame for the purposes of political pontification throws some part of that fame and his career into an issue irrelevant to the theatre that made him, and inescapably offends some proportion of the audience.

Not many, happily, have so concerned themselves—the few who have have been and are most conspicuous.

The names of these players whose political expressions invade their dramatic position in the minds of the audiences are to be found in the theatre mails, and the lobby comment of patrons. For the one who writes or speaks there are the many less militant, or less articulate, who go on their way, displeased, at no profit to the box office and screen. And those names are to be found again in the exhibitor expressions that come to Motion Picture Herald.

A scanning of the array of such politically aggressive actors discovers none with any more authority, information or equipment of opinion than any casual man-in-the-street. The box office has given them a vote for entertainment, not for statecraft, not for political economy.

This expression is in cognizance of certain observations recently made on a public platform by Mr. Robert Montgomery, and those that have been appearing in the public prints from several others.

There is a widely accepted fallacy that "every man is entitled to his own opinion". An honest man will hold no opinion until he has information, but few are that honest.

That, however, does not gainsay the right of an actor to an opinion on any issue he is minded to consider—but the exhibitor has a right to ask the actor to keep that opinion sufficiently to himself, as a personal matter, that it shall not interfere with the customers' quest for entertainment.

MR. MONTGOMERY'S latest platform expression, made last week at a session of the New York Herald Tribune's annual forum, in which he disapproved of the leadership of the motion picture industry, is drawing sharp and emphatic response from several directions, as the news pages of this issue attest. Especially to be noted is an expression in behalf of the picture business, and in discussion of Mr. Montgomery, from the New York Journal-American, and obviously from the hand of Mr. William Randolph Hearst. In that will be found, also something of an evaluation of the place of the actor, before the public.

AT that same forum Mr. Robert E. Sherwood, author and playwright, rose to remark, "Our theatre is free, but we shouldn't be too sublimely confident that it is going to remain free. . . . We all know the movies are generally reluctant to express a vigorous opinion. They come out boldly for love, but they avoid taking a stand on any other current problems. There is certainly no misuse of the privilege of freedom of speech in Hollywood. In fact, the Bill of Rights has no standing whatever in the Will H. Hays Code. . . ."

Now this tall and able Mr. Sherwood is not dumb, as the world knows—but he can be and is, especially obtuse.

ONCE again, we must, with a certain impatience, observe to Mr. Sherwood and all his ilk that his objection to the Production Code as an invasion of rights is incompetent, irrelevant and immaterial.

The Code is an instrument adopted by the principal producers of motion pictures to assist in the solving of a number of problems in the field of customer relations. It is as definitely integrated with the operation of making pictures as Developer No. 16 is with darkroom practise. The producing corporations have these several years elected to conduct certain of their creative activities under the terms and guidance of this Code. They would appear to be as well within their rights in that procedure as they would be in the election to operate under regulations, rules, formulae in any other department.

Rights pertaining to motion picture production are those of the producers. The product is their merchandise. Actors, playwrights, carpenters, grips and gaffers are all part of the machinery. If the producers of pictures have a Code that is their business, also their right under the Bill of Rights, too.

Mr. Sherwood has the right both to dislike it, and to express his dislike, but his argument as to its status, in a democracy, is not well founded.

Meanwhile, our experience being what it is, one wonders if Mr. Sherwood has read the Code and if he can indicate where it hampers him? Most commonly it found that those who cry out about the Code are most unfamiliar with it—often have never seen it.

△ △ △

"MILLER SQUARE"

SIGNIFICANT exemplification of success with which the motion picture exhibitor can integrate himself with leadership in his community and make of his theatre an institution as well as a show house is afforded in the case of Mr. Frank J. Miller, Sr., of Augusta, down in Georgia.

The other day the city council of Augusta assembled in special session and passed an ordinance christening a block in Broad Street, site of the new Miller theatre, as "Miller Square".

That ordinance took cognizance of years of service to the public, including "numbers of shows that would not have been furnished to our people had it not been for the said Frank J. Miller", and remarked that the new theatre is "a monument to good business and community loyalty. . . . " Meanwhile, the Augusta Chronicle observes that the new theatre has done things for all that part of the street.

This week of wars, elections and lawsuits, it is pleasant to hear about something that seems to be all right.

—Terry Ramsaye

This Week in the News

On the Trust Suit Front

THE SIGNATURES of the United States Government attorneys, for the plaintiff, and those for the "Big Five," defendants, had hardly dried, Monday, on the documents of consent settlement of the "key" New York anti-trust action (see page 13), when word came from Philadelphia that there is little likelihood that any of the pending independent exhibitor actions in that city against Warners and the majors, will ever reach trial—expected outside-of-court settlements disposing thereof.

Negotiations have already started on two of the remaining three actions, with disposition expected to come first in the Admiral Theatre suit for $225,000 damages. That suit was filed January 3, 1940, by Rubin Shapiro and Harub Amusement Company, operators of the Admiral, and charged the defendants with engaging in "monopolistic practices" in cutting off the theatres' product when it tried to cut the price of admission to compete with circuit theatres in its vicinity.

Morris Wolf, counsel for Warner Theatres, indicated this week that the Admiral suit will be settled out of court. The case is listed for preliminary hearing in United States District Court in Philadelphia on November 7th, but a postponement will undoubtedly be sought. Negotiations have already begun with Irvin A. Winegrad, Admiral theatre attorney, and final action awaits the return of Ted Schlanger, Warner zone chief in Philadelphia, who at the moment is hospitalized.

Negotiations were also started this week in the Carman Theatre action, filed several years ago. However, at this stage, Mr. Wolf said he was not sure that the negotiations will be completed. The house at present is in receivership and neither Warners nor the Carman have as yet bought this season's product from any companies that would figure in a settlement. Any settlement would be contingent upon the Carman getting additional product from the major distributors, which was the basis of the suit, and it is understood that the Carman seeks all of Paramount product as the price for settlement.

The only remaining suit is that filed last November by Henry Friedman, operator of the suburban Lansdown Theatre, who asked $150,000 triple damages in a situation similar to the Admiral case. However, no attempt has been made as yet to bring either side together, nor has any date been listed for a court hearing.

Last month, the case of David Milgram, head of Affiliated Theatres, an independent chain of 14 theatres, was settled out of court. Mr. Milgram had sought a court test on whether the first house in a particular zone should be given priority in the matter of picture preference.

Periodic postponements of the Government's Buffalo, Nashville and Oklahoma City anti-trust suits will be requested by the Department of Justice from time to time until the Federal Court in New York has taken final action on the consent decree in the New York suit, it was learned Wednesday.

If the New York decree is approved, the five consenting companies will be dismissed as defendants in the out-of-town actions.

All three "field" suits, in effect, will remain in a state of suspension until the New York decree's fate has been determined. If for any reason, the decree is not made effective, prosecution of the action in the field would be resumed.

Meanwhile, considerable expense, time and effort is spared the consenting companies by holding the actions in abeyance by a consent decree agreement with the Government.

Indications are that Paramount theatre associates, first to voice objections to the terms of the "key" Federal anti-trust consent decree, will not appear in active opposition to the decree at the November 14 hearing in U. S. District Court in New York, where Federal Judge Goddard is to listen to exhibitor objections to the document, which was formally presented to him, Tuesday (complete text of the decree, and related documents, start on page 14).

This is not due to any change of attitude on the part of the Paramount operators to the decree, it was said, but rather to the fact that opposition to the decree has spread to probably all organized exhibitor groups since the Paramount associates first met several weeks ago to study the document's provisions with their resulting decision to oppose its approval by the Court even if they had to do it alone.

The Paramount associates are described as still as openly opposed to the blocks-of-five and other provisions of the decree as ever and, while they will probably forego active opposition to it in court, will undoubtedly file a brief with the court stating their objections. Individual Paramount operators may attend the November 14th hearing as observers, but so far as can be learned at this time, neither R. R. Wilby, who represents the Paramount theatre associates in matter pertaining to the decree, nor Fred Kent, who is acting as attorney for them, has planned any organized opposition.

Moreover, it is not believed likely that either of the two will address the court in opposition to the decree Where the Paramount theatre men were prepared six weeks ago to carry on a battle against the decree, single-handed, if necessary, today many of them are said to be convinced that the case against the decree will be presented sufficiently by the organized exhibitor groups such as Allied States, MPTOA, the ITOA, and others.

CONSENT DECREE AND ARBITRATION: Complete text of Government-Industry Agreement for regulation of trade practices and machinery for arbitration of product disputes, as completed Monday, October 28th Page 13

PUBLIC wants duals, says Harry Arthur, Jr., as St. Louis club women extend campaign for single bills Page 15

FILM labor makes more demands on both East and West Coasts Page 16

ALLIED AID to "police" exhibitor relations with local exchanges Page 17

GENERAL release for "Dictator"; "Zorro" and other new productions have elaborate openings Page 18

NEWSREELS, radio, and television set for Presidential election Page 23

CBS orders ASCAP off its network on and after December 1st Page 24

HEARST PRESS replies to Actor Montgomery on his screen propaganda views and criticisms Page 25

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War Closes 273

TWO HUNDRED AND SEVENTY-THREE British theatres have been closed by war damage and "pressure," a direct London cable to New York reported Tuesday. Of these, 100 are in London, representing 20 per cent of that city's theatres.

In London's West End, the theatrical district, the only houses open are the Empire, Warner, Ritz, Plaza, Gaumont, and Regal. The State, Kilburn, and Trocadero are to reopen Saturday, for weekends only. The openings, it was said, are "experimental."

Permits have been given for the earlier opening of theatres in Middlesex, Essex, and other London suburbs.

David Rose, Paramount's London representative, cabled to the company's foreign manager, John Hicks, in New York, that the Astoria Theatre, Brixton, near London, damaged by a bomb, is being repaired for early opening. The house was owned by Paramount, is now owned by the Odeon Circuit.

The British Army Council was expected to meet again, in London, this week, with representatives of the film industry, to promote a plan for mobile film units which will operate without admission charge. The British film industry has already rejected the Council's endeavor to take over the industry's films. The Council has denied it intends to obtain this film without paying, but admits it intends to show the films free of charge.

British film men are said to be troubled by the desire to aid patriotic moves, and yet avoid competition to established theatres from the projected 300 mobile film units. The Ministry of Information already has many such units, and exhibitors feel their competition.

Hollywood Army Films

THE UNITED STATES ARMY has earmarked $200,000 to be spent for the production of 100 film shorts by various Hollywood studios to be used in instructing conscripts in military tactics, etc., it was disclosed in Los Angeles this week on the eve of the draft. Additional funds are expected later, according to Major Nathan Levinson, vice chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, and technician at Warner studios.

The Research Council and the studios are co-operating on the project, which is expected to be completed by June 31st, next. Studio heads, this week, received a communication from Darryl F. Zanuck, chairman of the Research Council, asking for co-operation. Gordon Mitchell, manager of the Council, will supervise.

Films will be made exclusively for cantonments, according to Major Levinson, and will be supplemented by still photographs. Production will probably be apportioned among the various studios.

Meanwhile, it became known that the motion picture division of the Signal Corps Reserve, in Hollywood, now includes 26 officers and 304 men, headed by Levinson, who has just been promoted to lieutenant colonel. During production of the training pictures, officers of the unit may be assigned exclusively to making them.

Other Hollywood officers are: Majors Sam Briskin and Bryan Foy, Captains Robert Lord, Byron Haskins, and Edward Sutherland, and Lieutenants W. G. Hoch, Roy Fernstron and Jules Buck. The division would not be called out as a unit unless mobilized for service, although individuals may receive special orders.

It was reported in Hollywood, this week, that Harry M. Warner is making available the old Vitagraph studio there for the training films. First picture is expected to be ready by the time the first draftees reach training camps.

Y. Frank Freeman, president of the Producers Association, has been designated chairman of the Hollywood National Defense Committee which will work in conjunction with the New York group, headed by George J. Schaefer, RKO president.

Dr. Lee Rosten has started work in Hollywood as local publicity representative of the National Defense Advisory Commission.

Kennedy Speaks

SPONSORED by the Kennedy family, Joseph P. Kennedy took the air on a nationwide network Tuesday night and made a speech, as America's ambassador to Britain, against America's participation in the world war as a combatant, but giving England all short of that, and in behalf of the candidacy of President Roosevelt for a third term.

Mr. Kennedy with showmanly competency insured a large audience by a mysterioso approach to American shores and the event, by dining with the President and then letting it be known he had declined an invitation to ride to New York on the President's special. This helped to make the customers wonder. Also rumors of a "break" helped, too. There was no break.

Mr. Kennedy and Will H. Hays for the picture industry are due any day now to talk about what arrangements can be made to get picture earnings remitted to America.

Once in his half hour on the radio Mr. Kennedy touched the films when in his discussion of international trade problems he remarked: "Just think what happened to the motion picture industry when the war cut off almost a third of the revenue! . . . It is wrong not to appreciate limitations set by world-wide dislocations. These problems will remain even if peace comes tomorrow."

The New Stage

ANNOUNCED two months ago, the new—and "different"—"Stage" magazine did that rare thing among new projects; with 128 pages, it appeared on schedule, Tuesday, at New York's newsstands.

In page size, binding, paper stock, layout, and message, the new magazine differs from the old, which collapsed in June of last year, after seven years of varying fortune. Its page size is 8¾ inches by 11⅞ inches; it is stapled; its paper is thin, semi-slick; its layout emphasizes pictures; and it covers not only the stage, but radio, opera, and the screen.

Anent this wider coverage, its publishers say it will "concern itself vitally" with these fields; and that, from "time to time," the ballet and the concert stage will receive attention. They add they used the old name because they "invariably found that most people were convinced that we were just reissuing the old 'Stage' magazine under another title. . . . It seemed simpler to use the old name for a new magazine with an altogether new editorial approach. 'Stage' proposes to bring Broadway to Main Street, and vice versa."

Items pertaining to motion pictures, in the first issue, are: scenes of the filming of the George Bernard Shaw's "Major Barbara"; pictures and story on the manufacture of Walt Disney's "Fantasia"; and artist Tito Gonzale's pictorial review of Ernest Hemingway's latest book, "For Whom the Bell Tolls," which Paramount has bought.

In the new "Stage" venture are William Rhinelander Stewart, president; Alexander Ince, publisher; and Alexander King, managing editor.

Films for Music Hall

VARIOUSLY down through the years, the Rockefellers' Radio City Music Hall, in New York, world's largest movie theatre, has been handicapped by its inability to get top product, because of distributor commitments elsewhere on Broadway. Occasionally, through circumstances over which it has no direct influence, additional sources of product have been opened. Typical: due to the fact that MGM's Broadway "show-window," the Capitol, is housing Charles Chaplin's "The Great Dictator," for an indefinite run, three top MGM features have been made available to the Music Hall, including "Escape," "Bitter Sweet," slated for national release November 8th, and "Philadelphia Story." (MGM gets a much bigger gross rental by playing its product at the Music Hall rather than at its Loew circuit affiliates, because of the greater capacity of the Hall.)

The first MGM picture to play the Music Hall was "Young Dr. Kildare," in 1938.

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THIS WEEK IN PICTURES



MADELEINE CARROLL in Toronto for the opening of "North West Mounted Police," teas at Red Cross headquarters with Mrs. N. L. Nathanson, wife of the president of Famous Players Canadian.



LOUELLA PARSONS appearing with her troupe of Hollywood stars and starlets at Loew's State, New York, meets the press at the Stork Club.



LEADERS meet at luncheon sponsored by the National Conference of Christians and Jews, in the Hotel Astor, New York. Shown (l. to r.) are Martin Quigley, Will H. Hays, J. Robert Rubin, Jack Cohn and Basil O'Connor.

CHUCKLES. At Picture Pioneers gathering in New York, Jack Cohn drops a chuckle to Leo Spitz (center) and Bob O'Donnell of Texas.





SABU SINGS song from "Thief of Bagdad" with Nautical Cadets..

PARTY. Harold Klein, president, (center) and officers of the N. Y. Motion Pictures Bookers Club, at annual get-together (left).





FRANK C. WALKER, Postmaster-General, (left) as guest of the Lackawanna County Democratic Committee, in Scranton, Pa., chats with Samuel T. Rayburn, Speaker of the House (center) and Representative Patrick J. Boland.

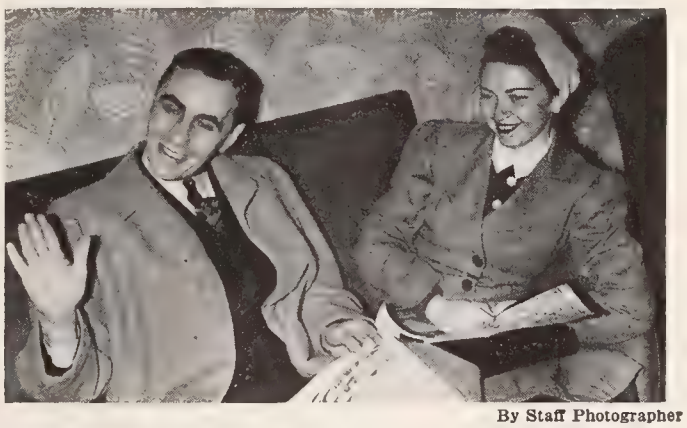
CECIL B. DE MILLE (below), Charles Moskowitz (right) and J. J. Unger (left) at meeting in New York of Loew's and Paramount executives to discuss Paramount product booked by the circuit.



SAUL KORMAN of the Grent, Detroit, and Mrs. Korman look in on RKO headquarters during visit to New York (below).



ARRIVES. Michelle Morgan, new RKO star, with Reginald Armour, foreign sales manager, (right) and Rutgers Neilson, home office publicist.



By Staff Photographer

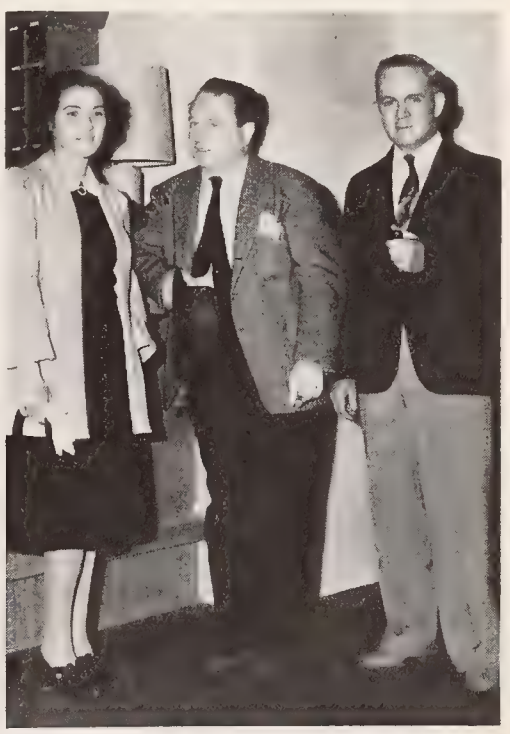
GENE BUCK, president of ASCAP, and Gene Autry, Republic star, at the "Cavalcade of American Music" presented at New York World's Fair.





By Staff Photographer

HOWARD SMITH, of the Dixie theatre, Brooksville, Fla., calls on Managers Round Table while in New York on a visit.



L. A. IRWIN of the Palace, Penacook, N. H., with Mrs. Irwin, visits Ralph Murphy (center) at Paramount studios in Hollywood.

By Staff Photographer



SPECIAL ATTORNEYS of the Department of Justice's new "motion picture unit," J. Frank Cunningham and James M. Malloy (below), shown at filing of consent decree in New York.

JUDGE THOMAS THACHER, of Paramount counsel, arrives for decree action.

ABE MONTAGUE, of Columbia, and Irving Morris, counsel (below).

J. ROBERT RUBIN, representing Loew's arrives at the Federal Courthouse, New York, for the anti-trust suit consent decree filing (below).



By Staff Photographer

LEGAL BATTERY. Additional counsel. Representing Columbia at the decree filing were Herman Finkelstein and Louis Frohlich (below).



By Staff Photographer



By Staff Photographer



By Staff Photographer

RKO THEATRE MANAGERS PARTY (below). With John J. O'Connor, RKO theatres operation head, playing host, executives and managers in the Metropolitan area gathered at Toots Shor's restaurant in New York Monday night for the circuit's annual dinner party. Shown are—First row, first table, front to rear: Maxwell Levine, John A. Cassidy, James M. Brennan, William Howard, Max Fellerman, Lawrence F. Greib, Martin Rosen, Harry Lyons, Maurice Harris, John Berger, Eugene Spencer, John Hearns, Rudolph Kramer, Warren Bartlett. End of first table: Walter Grove. Second row, first table, front to rear: Herbert Heintz, Louis Friedman, Malcolm Kingsberg, Harry Weiss, Kenneth Rockwell, Sol Schwartz, Millard Ochs, Michael Edelstein, Jerome Baker, H. Russell Emde, Fred Meyers, Pat Grosso, Harold Seroy, Lee Koken, Fred Herkowitz. First row, second table, front to rear: Charles M. Oelreich, Louis Goldberg, Ray Connors, Ray Hadgson, Max Sloven, (next is musician, unidentified), Harold Daly, Arthur Gilgar, Ansel Weinstein, Robert Ungerfeld, Frank Howard, John Heinz, Matty Polon, Harry Mosley, Raymond P. Malone. End of second table, back: Samuel Taub. End of second table, front: Leo Stone. Second row, second table, front to rear: Sigurd Wexo, George Baldwin, James O'Donnell, William E. Kernan, Joseph Goldberg, James Fitzgerald, William Cook, Dave Levin, Baker Shelton, David J. Whyte, Max Mink, Henry Schull, Emil Groth, Jack Reis, George Dunn, Dave Lustig. First row, third table, front to rear: John J. O'Connor, Charles B. McDonald, Harry Mandel, Bradford Manning, W. B. England, Stanley Wilcheff, J. Beverly Anderson, Joseph Becker, Harold Heller, Edward Sniderman, J. McCann. Second row, third table, front to rear: Leon Kelmer, Leon Goldberg, Thomas W. Wright, Fred Smith, Joseph Di Lorenzo, Henry Josephick, Al Arnstein, S. Rydell, James Conklin.



NEW U. S. LAW BUREAU TO CHECK ON DISTRIBUTION IN WAKE OF DECREE PACT

The motion picture trust case consent decree is filed, at long last. The Department of Justice and five of the eight majors, defendant, have agreed.

The three dissenters presumably are to go to trial.

Meanwhile, in a publicity statement issued with the release of the final draft of the decree, tucked in in its tenth page, the Department of Justice announced the coming formation of "a unit," in other words a new bureau, within the department "to keep in touch with the operation of the decree"—the first specifically constituted federal supervision of the motion picture, thus far affecting only distribution.

Supplemental to the consent decree document there was also filed a set of rules and procedure for arbitration of exhibitor-distributor differences to arise under the consent decree provision.

The decree is, the while, still a tentative document, and will be until such time as it is accepted by the court.

Judge Goddard, sitting in the case, has yet to hear parties or corporations objecting to the decree. If, and when, the decree is accepted, its arbitration provisions will be made operative as early as machinery can be set up. Other important provisions, including limitation of selling to "blocks-of-five" and compulsory availability for screening before sale, are not to become effective, by present understanding, until the opening the selling season of next autumn, a year hence.

Also, ultimately, the government is committed to the necessity of bringing, by trial or otherwise, the hold-out trio of defendants, into line with consent decree practices, within prescribed time or the entire proceeding and all arrangements are null, void and bologny.

This new chapter for the motion picture opened with the filing of the decree Tuesday morning at the United States court house in Foley Square in downtown New York.

The proposed consent decree, evolved after over four months of negotiations between representatives of the Department of Justice and film company lawyers, was approved on Monday in Washington by Robert Jackson, attorney general. Late that same afternoon a number of changes in the arbitration rules were agreed upon by the anti-trust and film company lawyers and by officials of the American Arbitration Asso-tion which will administer arbitration under the decree.

Judge Goddard set November 14th as the date for a public hearing on the proposed decree, after James Hayes, special assistant attorney general, had informed him that the Government and the five consenting companies had agreed on the decree. Louis Frohlich, of Schwartz and Frohlich, for Columbia, was told that objections to the decree from non-consenting companies as well as statements from other interested parties, such as exhibitor groups, would be heard on that day.

After the short court hearing which lasted from 10:35 to 10:40 A.M., Tuesday, official copies of the decree and supporting documents were released for the first time by the motion picture unit of the Anti-trust division of the Department of Justice. Although many general provisions of the decree and the arbitration rules have been published the official text of the entire document was not finished until late Monday. The De-

(*Continued on following page*)

What the Government Demanded, What the 'Big Five' Agreed to

Principal demands made in the U. S. Bill of Complaint, as filed in July, 1938, against Paramount Pictures et al. and corresponding action taken in the proposed consent decree follow:

COMPLAINT DEMANDED ELMINIATION OF:	DISPOSAL UNDER CONSENT DECREE:
Distribution-circuit operation.	Subject put over for three years.
Hollywood Talent pool.	Not mentioned.
Block booking.	Blocks-of-five maximum sale.
Forcing of Shorts, Newsreels.	Forcing banned.
Arbitrary designation of playdates.	No specific action.
Protection.	Subject to arbitration.
Overbuying.	Covered indirectly by ban on blind buying and blocks-of-five rule.
Arbitrary, unconscionable, and discriminatory film rentals.	Possible arbitration.
Prohibition of double features.	Not mentioned.
Score charges.	Not mentioned.
Minimum admissions.	Not mentioned.
Other alleged unfair trade practices included the following: "Benefits, Favors, Advantages Extended by the Defendants to Each Other," viz:	
Sharing advertising costs.	Not mentioned.
Optional contracts.	Covered indirectly.
Contract modifications.	Covered indirectly.
'Overage' and 'underage.'	Not mentioned.
Cancellation of short subjects.	Not mentioned.

Points in the decree not mentioned in the original bill of complaint:

(1) *Distributor must give some run if certain conditions are fulfilled.*

(2) *Trade showing required within the exchange district before leasing.*

(3) *Cancellation for cause.*

(4) *Films must be rented in district where they are to be shown.*

(5) *Unreasonable withholding of prints barred.*

(6) *Changes in theatre holdings must be reported.*

(7) *No general expansion of theatre holdings may be made within the three-year period.*

U. S. TO PROCEED AGAINST "LITTLE 3"

(*Continued from preceding page*)

partment of Justice statement explaining what had happened is a 2,500-word document as significant as the decree.

Before November 14th the Government will file an amended bill of complaint directed against Columbia, United Artists and Universal, three original defendants not agreeing to the decree. Mr. Hayes said that the amended complaint would probably not be filed until next week, at the earliest.

The statement issued Tuesday by the Department of Justice said that the decree "calls for the termination" of 'blind selling' and "drastic modification" of 'block booking.'

The Government also announced, "the decree sets up a system for the arbitration of disputes between exhibitors and distributors to be administered by the American Arbitration Association. In order to give this arbitration system a fair trial, the Government agrees not to seek divorcement or dissolution of production and distribution in the industry for a period of three years. During this period the signatory companies agree not to engage in any general program of expansion of theatre holdings and to maintain the status quo so far as is practicable."

Under the proposed decree, the Department of Justice statement pointed out, "pictures must be completed and exhibited to the trade before they can be sold or offered for sale." The trade showings are to be in the local exchange district.

On the subject of the blocks-of-five clause in the decree the government said, "It does not prohibit the licensing of less than five pictures in a single group; distributors are free to sell pictures one at a time or in groups of two, three or four. Although distributors may sell more than one group of five pictures at a time, they may not condition the sale of one group of pictures on the sale of another picture or group of pictures."

Cancellation is not covered in the decree, except for pictures which are locally offensive on moral, religious or racial grounds.

Trade showings and maximum sales of blocks of five films would go into effect on September 1, 1941. Other provisions in the decree, including arbitration, would be put in operation as soon as practicable.

The Department of Justice, while admitting that a "new and untried" method of selling pictures is required by the hopes that exhibitors, distributors and the public will benefit. An improvement in the quality of pictures, more careful consideration of local tastes, a better market for independent producers, more competition for pictures among exhibitors are some of the benefits expected by the Government under the decree.

The arbitration set-up provided by the decree is unique in anti-trust consent decree history, the Department of Justice said. Usually practices are prohibited and enforcement left to contempt hearings instituted by the Government but the motion picture decree establishes a forum for swift and independent settlement of complaints.

It was urged that the consent decree does not take away any existing legal rights from any exhibitor under the anti-trust laws.

The status quo will be maintained "to the extent that it is practicable" for three years with the Government agreeing not to press for divorcement or dissolution and the consenting companies agreeing not to engage in a general expansion of theatre holdings.

Under the escape clause (Number XII) the five theatre-owning major film companies will be freed from the obligation of trade showing their films and selling them in blocks. of not more than five pictures if the three other defendents are not required to comply with similar provisions by June 1, 1942.

The Department of Justice concluded its explanation of the decree by saying that it will keep a "constant check" on the operation of the decree through a special unit of the anti-trust division. The records of the arbitration system and the records of the defendants relating to the operation of the decree are subject to inspection by the department. Through the information gained in this manner, it was said, the Government will be in a position to determine what action, if any, should be taken at the end of the three-year trial period.

Arbitration proceedings will be instituted by filing a demand for arbitration at the local board, together with a fee of $10.00. Arbitrators will be men selected by the American Arbitration Association and must be without any previous connection with the motion picture industry. Hearings will be held on the matters subject to arbitration at the offices in the exchange districts. Awards and decisions may be appealed to a board in New York. Penalties up to $500 may be imposed for certain violations of the decree.

Other clauses not mentioned above in the decree include those which require that features be sold in the exchange district where they will be shown, that some run be given every reputable exhibitor unless the distributor can show that his total film rental in that competitive area will be reduced, arbitration of clearance and other disputes and availability of prints. The decree will not affect distribution outside continental United States, roadshows, franchise agreements made prior to June 6, 1940, or in theatres owned or controlled by the distributor.

In keeping with the agreement made in the New York consent decree negotiations further preparations for trial of the Government's anti-trust suits in Buffalo, Nashville and Oklahoma City have been halted by the five consenting companies. If the New York decree is approved the five companies will be dropped as defendants in the three field suits.

Meanwhile exhibitor organizations were preparing their protests for the November 14th decree hearing in New York.

Official Statement where-in U. S. Discusses Practises under Decree

Simultaneously with the filing of the consent decree in the motion picture anti-trust case in Federal court in New York this week, the Department of Justice issued a prepared statement, both summarizing and interpreting the document in its expected and intended application to the practice of the distribution and exhibition branches of the industry. The statement will be found, meanwhile, to convey elements of Fedral policy byond the direct indications of the decree. The official publicity release from the government follows:

DEPARTMENT OF JUSTICE

October 29, 1940

The Department of Justice today announced the filing of a consent decree under the terms of which five major moving picture companies agree to terminate practices which long have been the subject of dispute.

The decree, which was filed today in the U. S. District Court for the Southern District of New York, calls for termination of the sales practice known as "blind selling" and drastic modification of the so-called "block booking" methods of the defendant companies.

Companies consenting to the decree are Paramount Pictures, Inc., Loew's, Inc., RKO Pictures, Inc., Warner Brothers, Inc., Twentieth Century-Fox Film Corporation and their subsidiary and affiliated companies.

United Artists Corporation, Universal Pictures Co., Inc. and Columbia Pictures Corporation, three other companies named in the original complaint, have not joined in the decree. An open hearing will be held before the Honorable Henry W. Goddard, District Judge, on November 14, 1940, at 10:30 A. M., at which time interested persons not parties to the suit will be given an opportunity to present their views with respect to the proposed decree.

In addition to revising selling practices of the five signatory companies, the decree sets up a system for the arbitration of dispuites between exhibitors and distributors to be administered by the American Arbitration Association. In order to give this arbitration system a fair trial, the government agrees not to seek divorcement or dissolution of production and distribution in the industry for a period of three years. During this period the signatory companies agree not to engage in any general program of expansion of theatre holdings and to maintain the status quo so far is is practicable.

PRACTICES AFFECTED BY THE DECREE

Blind Selling and Blind Booking

The decree strikes at two selling practices in the motion picture industry which have long been under attack by exhibitor organizations, as well as parent-teacher associations and other public groups, i.e., block booking and blind sell-

(*Continued on page 43*)

PUBLIC WANTS DUALS, SAYS ARTHUR, YET CLUBWOMEN ATTACK THE POLICY

Harry Arthur, in St. Louis, Tells Why He Abandoned Singles, as Local Group Moves to Use Speakers Against Duals

The multiple bill problem in St. Louis brought forth pronounced diametrically opposite views this week. Harry Arthur, Jr., general manager of the Fanchon and Marco circuit announced in an open letter that a single feature policy at the Ambassador in St. Louis had been abandoned after a six weeks' test because of public disapproval, while the St. Louis Better Films Council was accelerating its campaign to do away with double and triple features, announcing a plan to put "Minute Women" speakers in strategic spots throughout the city to talk down duals.

Meanwhile the RKO Circuit's experiment at Proctor's 86th Street in New York, designed to give single feature convenience and at the same time take nothing away from double feature devotees, was said to be working out so well that the plan has been adopted by four more of the circuit's theatres. Under the RKO experiment the main feature is shown at 9:30 p.m. and the second feature immediately following, permitting the customer to decide whether he wants to leave or stay for the second feature.

In his statement to the public and the industry, as forwarded to the editor of MOTION PICTURE HERALD, announcing the change from a single to a double policy at the Ambassador Mr. Arthur said, "During the test period, "Sea Hawk," "Brigham Young" and "The Howards of Virginia" were featured singly, concurrently with an advanced-price, reserved-seat policy. Following five weeks of these three pictures, "Spring Parade," "No Time for Comedy" and "Down Argentine Way" were featured singly, at popular prices, on a non-reserved seat policy, in a further effort to ascertain whether a sufficient number of St. Louisans desired single features to justify the change on a permanent basis. To all outward appearances, it would seem that those who decry double-feature programs, and urge the adoption of single-feature programs nationally, are decidedly in the minority, being of the type which visits motion picture theatres but seldom, as against those regulars who attend weekly and who very obviously prefer double-feature programs.

"We sincerely believe that our efforts along these lines gave to single-feature programs every possible opportunity for success, yet it was found wanting at the box office.

"There seems to be no reason for us to continue single-feature programs further, now, nor in the immediate future. The public of St. Louis voiced its strong disapproval of such a program by remaining away from the Ambassador theatre during the test period."

Cites Reason for Singles

Previously, Mr. Arthur had sent letters to distributors and exhibitors reciting reasons for partial abandonment of the single feature plan. In this communication, the Fanchon and Marco executive pointed out that Loew's played "Boom Town" at advanced prices for three weeks and then followed with "Foreign Correspondent," with another film at popular prices, "which made the Ambassador advanced price, single feature policy appear ludicrous."

Mr. Arthur also said that "Foreign Correspondent" opened close upon the heels of Walter Wanger's visit to St. Louis in which the producer appealed to exhibitors for single feature programs.

He said such a policy practiced at the Ambassador could succeed if there was (1) a concentrated effort on Hollywood to produce quality product that justifies a tilt in admission prices; (2) distributors to afford several weeks' clearance, and (3) a coordinated attempt on the part of exhibitors to standardize prices and policies.

Films Council Campaign

The St. Louis Better Films Council, one of the most active of its kind in the country, in extending its campaign against multiple bills will send the "Minute Women" speakers to visit the various women's clubs in St. Louis for one minute speeches explaining the program of the council.

Mrs. A. F. Burt, founder of the council and leader in the current drive, announced that letters from 15 exhibitors had been received so far in response to the council's demand for discontinuance of the double feature. She said all 15 were opposed to double bills.

Giveaways Not Opposed

Mrs. Burt said that the subject of giveaways has been injected into the campaign, but the council was not opposed to the giveaways because they are not harmful to the children as being "forced to sit through long programs."

Meanwhile, plans went ahead to marshal the 250,000 women who belong to the clubs affiliated with the council, for the drive. Mrs. Burt said it is the plan of the council to educate these women to patronize only theatres where there are single features.

The RKO Circuit experiment of showing the main feature at 9:30 with the second feature following immediately has spread to three RKO houses in the Rockaways, the Columbia, Strand and Park, and the newly acquired Marble Hill at 231st Street and Broadway.

The RKO Proctor's 86th Street was chosen as the first house for the experiment because of the cross-section of New Yorkers it caters to, according to the circuit.

Located at Lexington Avenue and 86th Street, the theatre's audiences hail from Fifth, Madison, Park, Lexington, York, 1st, 2nd and 3rd Avenues and the streets between, in what can be called a most cosmopolitan clientele.

The patrons were queried before the experiment and the only real grievance came from single feature advocates who claimed the evening presentations of the main attraction started at hours too early or too late. One either had to rush through dinner or become a midnight owl in order to see the picture, it was said. The present policy of starting the main feature at 9:30 followed a review of audience reaction.

PICTURES FOR SUNDAY SCHOOL

The Reverend James K. Friedrich, Red Wing, Minn., in Kansas City this week for the annual Episcopal convention, said the church now is trying to meet one of the church school's greatest problems, and that, he said, is how to make the Sunday morning lessons seem interesting after the exciting Saturday afternoon at the motion picture theatre. The use of religious films is for the purpose of teaching and not entertainment, he said. Reverend Friedrich is making a series of six pictures on biblical themes.

Paramount Partners To Meet November 8th

Paramount theatre associates will hold a two-day meeting in Chicago November 8th and 9th, following which a number of them will accompany home office executives to the coast for production conferences with studio officials.

Leonard Goldenson and Sam Dembow, Jr., will conduct the Chicago meeting. Those who will attend include: Earl Hudson, Detroit; Tracy Barham, Ohio; John J. Friedl, Minneapolis; Harry David, Salt Lake City; Harry Nace, Arizona; John Balaban and Jules Rubens, Chicago; Martin Mullin, Boston; R. J. O'Donnell, Dallas; M. A. Lightman, Memphis; John Fitzgibbons, Canada; A. H. Blank, Myron Blank and Ralph Branton, Des Moines, and Robert Weitman, New York.

Messrs. Goldenson, Dembow, Hudson, Balaban, O'Donnell, Lightman, Branton and Weitman will continue to the coast for product conferences, joining Barney Balaban, Neil Agnew, Stanton Griffis and Russell Holman there.

No Progress on Repeal of Cuban Law

Although it had been predicted that the new Cuban administration would take a definite stand in connection with the campaign of the major U. S. distributors to repeal the anti-block booking law, negotiations have struck a snag, and the matter has been postponed until next month, according to reports reaching New York, this week.

George Weltner, assistant foreign manager of Paramount, said in New York on Monday, that the majors' committee had discussed the proposal with representatives of the new administration but that nothing definite had developed. Informal discussions would be continued, he said.

MORE LABOR DEMANDS MADE ON BOTH COASTS

Publicists Seek "Closed Shop" Agreement; IATSE Reported Seeking Hour-Wage Changes

Meetings will continue, between representatives of the New York unit of the Screen Publicist Guild and those of the major film company home offices in New York City, to force a "closed shop," a Guild spokesman declared, on Tuesday. The meetings are to agree on definitions, clarify working atmosphere, and perhaps enable the companies to agree that the guild represents the majority of employees in their advertising and publicity departments in New York. They are being held under the auspices of the National Labor Relations board, from which the guild, claiming a majority of members in the advertising and publicity offices, seeks designation as bargaining agency.

The companies, apprised of the guild's action last week, are said to have asked for proof that it has the members it claims. The meetings, prompted by the NLRB, began last week; more were to be held this week and next. If they do not bring recognition of the guild by the companies, elections may be held.

It was said by guild spokesmen that terms to be asked, generally, would approximate those obtained by the Hollywood unit. Wage scales reportedly will begin at $40 per week for apprentices, $75 for juniors, and $125 for seniors. However, it was added by guild spokesmen that scales are still being discussed.

It was asserted the guild is now classifying its members on the bases of duties and length of service in the film companies. It was revealed there will be no provisions for the automatic promotion of men from junior to senior.

Casey Denies Meeting

In Hollywood, there was rumor last week that some locals of the IATSE, which reached a five-year agreement with the producers last year, are demanding altered working hour and wage conditions. Pat Casey, producers' labor representative, visited Chicago last week, and New York this week, but denied he had met in Chicago with Gearge E. Browne, president of the IATSE, or in New York with other Alliance officers.

Status of the American Society of Cinematographers was reported puzzling the producers this week. The Society has asked the IATSE for membership. It holds a five-year contract with the studios. Its negotiating committee met last week with the producers.

Any conferences of IATSE studio unions with producers will bring a demand from unions for a work guarantee to skilled mechanics, it was predicted. Observers report a possible skilled labor shortage facing producers. National defense industries are attracting many workers, it was noted. The work guarantee has been sought by studio unions. Last year, the painters' union offered to return a 10 per cent wage increase, for such a guarantee.

Managers of the studios, and Fred Pelton, producers' labor contact, met last week, on the recently recast classifications of workers and interpretations of the Wage-Hour Act, made by the Act's administrators.

The Screen Office Employees Guild has won National Labor Relations Board bargaining agency elections at Universal, RKO, Columbia, Republic, MGM, Twentieth Century-Fox and Walter Wanger. The American Federaiton of Labor has asked the guild for affiliation, it is reported.

Friction over jurisdiction and autonomy, always apparent in Hollywood unions, may be eliminated by a report submitted to the IATSE executive council last week by a studio labor committee, which spent three months studying the problems. Many of these have originated in the jurisdictional lines set up after Local 37 had been split into other locals.

PLEA FOR NATIONAL UNITY FROM WARNER

In execution of an idea evolved by Harry M. Warner a one and a half minute "Plea for National Unity", a speech of appeal with a background of patriotic music, is being distributed this week, in seven thousand prints, for special release to theatres when the result of the Presidential election becomes known. The text follows:

> The democratic process has functioned. We have just concluded months devoted to free and untrammelled discussion and debate of the problems confronting the Nation and the qualification of the respective candidates for the Presidency to meet and effectively deal with them. After the fullest consideration, a majority of our citizens have solemnly expressed their choice of the Chief Executive to lead the Nation during the next four years.
>
> The election campaign has taken place during a period of recurring critical national and world problems. It was inevitable that during the period of discussion and debate national unity would suffer. The great price which we have paid for our democratic right makes the choice of our leader a sacred one.
>
> Whatever the differences were among us before election, there should remain no doubt that there are no differences among us today. We must stand as one behind the man of the people's choice. We must not fall prey to the plan of "divide and conquer". The Great Liberator has given us our rule of national life—"United We Stand, Divided We Fall".

The trailer has been made by the Warner studios. At mid-week arrangements had been made for cooperative distribution by Warners, Loew's, RKO, Twentieth Century-Fox, and Paramount. Columbia and United Artists are sharing in the costs but are not physically handling distribution.

Writers' Nominations Made

Preceding the election of officers November 13th, the Screen Writers Guild board of directors last week approved nomination of several members. These are: Sidney Buchman and Dwight Taylor, for vice-president; Ralph Block and Dore Schary, for secretary; and Lester Cole and George Oppenheim, for treasurer. At the election, members may nominate others, from the floor, or by petition.

The guild now has 800 members, the board was told.

Proxy voting by the extras' Class B Council of the Screen Actors Guild has been abolished, the Council was informed by the guild board of directors last week. It was also announced that no Class B member will be permitted to serve on the admission committee, and that the guild's welfare committee had been dissolved. This latter, it was explained, was done to avoid confusion between it and the Motion Picture Relief Fund.

In Chicago, conferences between exhibitors and projectionists, on a new pact, were scheduled for resumption Wednesday. Frank Phelps, Warner circuit labor contact, is in that city this week for the conferences.

In the same city, Sam Lamasky, Columbia exchange shipper, has been elected president of the Film Exchange Union. Others elected were George Busch of RKO, business agent, and Kenneth Sein of Columbia, secretary and treasurer.

The officers of the local, largest west of New York, will be inducted next month.

In New Haven, negotiations are being reopened on exchange employees' contracts. This is in accord with a provision in the two-year contracts, signed last November.

The first annual dance and entertainment of the American Guild of Variety Artists was held Monday evening, at the Manhattan Center, New York.

Paramount Awards Made

Cash totaling $725 in Paramount's Production Ideas Contest, was awarded employees at their Pep Club's annual party at the Hotel Astor, New York, on Friday, October 25th. Paul Seligman of the Artists Booking Bureau won the top award of $100 and first award of $50 in the New York area. Charles Brouda of the legal department won the second New York award of $25 and there were 60 awards of $5 each. In the New York Paramount theatre division, Jack Bienstock won first award of $50 and Joseph Kaplan second award of $25, with 10 receiving $5 each. Mildred Davis of the State, Poughkeepsie, won first award of $50 in the Netco Theatres production ideas contest. Tony DeFelice, of the Bardavon, Poughkeepsie, received the second award of $25. There were 10 awards of $5 each.

Fine Carol Bruce $500

Carol Bruce, actress, was fined $500 on Monday in New York by the Actors' Equity Council for appearing on Ben Bernie's radio program and in the Sert Room of the Hotel Waldorf-Astoria, thereby assertedly violating her exclusive service contract with B. G. De Sylva, producer of "Louisiana Purchase." She was ordered to discontinue her appearances on the radio and in the hotel.

ALLIED 'AID' TO POLICE EXHIBITOR RELATIONS WITH LOCAL EXCHANGES

Samuelson Promises Exhibitors "All Information Possible" in Address at Ohio ITO Convention; Other Groups Meet

Several more exhibitor organizations, including the Ohio ITO, Allied of Connecticut, Connecticut MPTO, Oregon ITO and the New York MPTOA Central Division, met, this week, to consider trade problems of the day, including the U. S. anti-trust suit consent decree, which was filed, on Tuesday, in the New York Federal Court. (Text of the decree starts on page 14.)

Meanwhile, the Kansas Independent Theatres Association, voted to meet in Abilene, Kansas, November 14th, to enable members to become acquainted and familiarize themselves with the aims of the newly-formed organization, Homer F. Strowig, president, has announced.

F. H. Beddingfield, G. W. Parr, and Harry Hardy have been appointed to the program committee of the mid-Winter convention of the TOA of North and South Carolina, which meets in Charlotte, December 1-2.

The eighth annual convention of the ITO of Ohio got under way unofficially, on Tuesday evening.. with a meeting at the Hotel Deshler Wallick, Columbus.

Samuelson Addresses Meeting

Sidney Samuelson, national Allied vice-president, Wednesday in his fourth exhibitor convention address since the organization of Allied Product and Contract Information Department, told the Ohio organization that "exhibitors in unorganized sections are paying a penalty for non-organization through higher film rentals." He said that there is a differential of 21 per cent in gross rental between Allied organized and unorganized territorities.

The Allied Information Department has decided to hereafter release all findings of its product and contract surveys to the trade press and to non-Allied members, in order to give exhibitors all information possible "to prevent their being taken advantage of by film salesmen and others," Mr. Samuelson said.

He reported that a move is underway, with contracts already signed to increase local clearance by 7, 14 or 21 days in favor of federal admission tax-paying houses against those houses which are tax exempt.

Mr. Samuelson reviewed his committee's argument with Columbia Pictures over the availability of the picture "Arizona," which Allied charges was withheld from the 1939-40 commitment in favor of release in 1940-41, as a special."

The Allied vice-president disclosed, for the first time, that the national Information Department check-up would be expanded to embrace regular reports on product in work, maintain a library of producer-distributor contract books, maintain a complete analysis of all film license contract clauses and, "thoroughly police" fair trade practices for the protection of exhibitors' local exchanges.

BUREAU OF MINES LISTS NEW FILMS

The U. S. Bureau of Mines, this week, announced the addition of two new sound films to its collection of pictures illustrating the activities and achievements of the mineral industries, for showing in schools churches, etc., and in theatres.

One of these is titled, "Alloy Steels—the Story of Their Development." The film is in 16 and 35 mm and running time is 20 minutes. The other film is called "Mineral Resources and Scenic Wonders of Arizona." The running time is 40 minutes, and was made in the 16 mm width only.

"Build unity among exhibitors in these troubled times and fight to the finish unfair trade practices in a business-like manner for a justified peace in the industry," urged Mr. Samuelson.

Kelly Denies Charges

Arthur W. Kelly, newly appointed sales manager for United Artists, appeared before the Ohio convention to deny Allied's charges that a picture commitment on a title "Personal History" was the same as UA's recent release, "Foreign Correspondent."

The Allied officials listened and late Wednesday night were meeting privately with Mr. Kelly, Allied corferees including Mr. Samuelson, Martin G. Smith and P. J. Wood, president and secretary, respectively of the Ohio ITO and Abram Myers, national chairman and counsel.

Mr. Myers on Wednesday dissected the consent decree as submitted Tuesday by the Government and the "Big Five" in New York. He opposed all provisions and said he expects to be in New York November 14th at the hearing on the decree before Judge Henry W. Goddard and register verbal opposition to the document. "The majority of exhibitors are unalterably opposed to the proposed new method of selling," he said.

Martin Smith, president of the ITO, was to be guest of honor at a testimonial banquet, Wednesday night.

H. M. Richey, M-G-M's director of exhibitor relations, was to speak at Thursday's sessions. The open forum policy, inaugurated last year, has been retained. Election of officers was scheduled for the final session.

Screenings were to include Universal's "Seven Sinners," with Marlene Dietrich and Charles Chaplin's "The Great Dictator."

Among companies having exhibits at an equipment show were: RCA, National Theatre Supply Company, Manley, Inc., Cretores Popcorn Machines, National Screen Service, National Carbon, Altec Service Corp., and the F & Y Theatre Division.

Herman M. Levy, executive secretary, of the Connecticut MPTO was to have reported on the present status of the Government's anti-trust suit and the views of Thurman W. Arnold, assistant attorney general, at a meeting, on Monday, at Ceriani's Cafe, New Haven. Mr. Levy pointed out that the organization has already voiced its opposition to the decree. Vice President Irving C. Jacocks, Jr., presided.

To Launch Campaign

Allied of Connecticut will launch a statewide membership campaign within a few weeks, with Shepherd B. Epstein in charge. The announcement was made at a luncheon at the HofBrau Haus, New Haven, at which speakers were Arthur K. Howard, Boston Allied business agent and Frank Lydon, national regional director.

Lawrence C. Caplan, another speaker, declared that with the "consent decree almost a certainty, inevitably many problems will arise which will demand discussion and clarification for the exhibitor." Mr. Caplan said the coming session of the Connecticut Legislature would undoubtedly consider many matters of vital importance to exhibitors, especially the ever-threatening possibility of new taxes.

Oregon Game Bill Opposed

ITO of Oregon is opposing a proposal in the general elections in November which would legalize what it calls "certain gambling and gaming devices and certain lotteries," according to O. J. Miller, executive secretary.

The exhibitors contend that "Bank Night" was included in the measure in the belief that it would receive their support, whereas the effect has been the opposite. A similar measure has already been passed in Seattle.

A meeting of the MPTO of the State of New York, Central New York area, was to be held in the Syracuse Hotel, that city, on Thursday, to complete plans for organization and election of officers and directors. Aims and purposes of the organization were discussed.

The meeting was called at the suggestion of Syracuse exhibitors, headed by Sidney L. Grossman. President A. Charles Hayman and Counsel Sidney B. Pfeifer were to be guests.

Dave Miller Celebrates

Celebrating his 20th anniversary with Universal, Dave Miller, Cleveland district manager, will be tendered a testimonial dinner at the Hotel Hollenden, Cleveland, November 20th. Joseph Kaufman, Universal branch manager, is chairman of the arrangements committee. Representatives from Buffalo, Albany, Cincinnati, Pittsburgh and Cleveland are to attend.

Lichtman Organizes Company

Motor Theatre Corporation of Norfolk, Va., has received a charter from the Virginia Corporation Commission to conduct a theatrical business under a maximum capitalization of $15,000. A. E. Lichtman, of Washington, is president.

GENERAL RELEASE FOR 'DICTATOR'; 'ZORRO', OTHER NEW FILMS LAUNCHED

"One Night in Tropics" and "Seven Sinners" Have Premieres; "Dispatch from Reuter's" Screened in Washington

The United Artists management in New York, Monday, announced that, effective immediately, it would switch the policy on Charles Chaplin's "The Great Dictator" from 'selected runs' in key cities, to a general release, continuing, however, its stipulation on advanced admission, which, the company says, are to continue until the Summer of 1941.

Sales and promotion departments elsewhere this week were launching more campaigns on new product, principally Twentieth Century-Fox's "The Mark of Zorro," Universal's "One Night in the Tropics" and "Seven Sinners," among others.

Lynn Farnol, United Artists advertising and publicity director accompanied Charles Chaplin to Chicago to arrange the premiere there, Thursday, of "The Dictator." Mr. Farnol will leave Chicago at the end of the week for the Los Angeles opening. Blake McVeigh has been appointed by Monroe Greenthal, United Artists exploitation chief, to handle the Los Angeles engagement. He was formerly assistant publicity director at Warners.

Immediate "general release" engagements scheduled for the picture include the Warner, Pittsburgh; Great Lakes, Buffalo; State and Orpheum, Boston; State, Providence; Loew's, Rochester; State, Syracuse; Loew's, Dayton; Valentine, Toledo; State, Houston; Palace, Indianapolis; State, Louisville; Midland, Kansas City; State, New Orleans; State, Memphis; State, St. Louis; Century, Baltimore; Poli, Springfield; Elm Street, Worcester; Majestic, Bridgeport; Poli, Hartford; Poli, New Haven; Apollo and Roosevelt, Chicago; Broad, Columbus;

Also, the Stillman, Cleveland; Poli, Waterbury; Fifth Avenue, Seattle; Broadway, Portland; Paramount, Denver; Fox, Spokane; Palace, Hartford (move-over from Poli); College, New Haven, (move-over from Poli); Palace, Youngstown; Elgin, Ottawa; Orpheum, Montreal; Palace, Meriden; Shea's, Erie; and the Penn, New Castle, Pa.

In New York, "The Great Dictator" was in the third week of its run at the Capitol and Astor theatres.

"Mark of Zorro"

This was "Tyrone Power Week" in Cincinnati and the Twentieth Century-Fox star's home town was ready for his new "Mark of Zorro," which opens Friday at the Albee and Shubert theatres there. The introduction began Wednesday morning when Mr. Power, Annabella, his wife, and Mrs. Patia Power, his mother, arrived in Cincinnati from Hollywood.

Three radio broadcasts were featured on the three-day program. Station WCKY carried a spot-news broadcast of the stars' arrival, and nationwide coverage was to be given via the "Kate Smith Hour" and "Vox Pop," over the Columbia Broadcasting network, in addition to preliminary noon-day "plugs" by Kate Smith and advance announcements on "Vox Pop."

The radio preview of the picture on the Kate Smith Hour Friday night is to feature Mr. Power in his "Zorro" role. Wally Butterworth and Parks Johnson, the Vox Pop commentators, were to stage their broadcast Thursday night from the Sherry Netherland Hotel.

Other Cincinnati events scheduled were a civic luncheon with Mayor Stewart and city officials as hosts to the Hollywood visitors, a costume ball on Halloween at the Hall of Mirrors in the Netherlands Plaza Hotel, a reception at the Schuster-Martin School of Dramatics and a luncheon for newspaper critics and visitors.

Tyrone Power, Annabella, Mrs. Power and Kate Smith were to make personal appearances at the two theatres Friday night.

The three-day celebration was handled by Charles E. McCarthy's publicity and advertising staff from New York, in cooperation with the staffs of the Albee and Shubert theatres. Among those from the Twentieth Century-Fox who attended were Herman Wobber, general manager of distribution; Mr. McCarthy, Rodney Bush, Earl Wingart, Irving Kahn, Eddie Solomon and Roger Ferri.

"One Night in the Tropics"

Universal's "One Night in the Tropics" had its "world premiere" Wednesday at the Fabian theatre, Paterson, N. J., with a show staged by the City of Paterson, in conjunction with a local drive to raise funds for the rebuilding of The Church of St. Anthony there. Admission was five dollars top, "U" reported.

Lou Costello, of the team of Abbott and Costello, featured in the film, which stars Allan Jones, Robert Cummings and Nancy Kelly, a native of Paterson, participated.

A parade started at four in the afternoon, followed by a banquet at the Alexander Hamilton Hotel and the premiere. Mayor William Furrey presided, and the New York and local press were guests.

"Knute Rockne"

Warner Brothers, Monday, reported that "Knute Rockne-All American" had held over in 16 additional cities, making a total of 118 holdovers to date.

The additional holdovers listed were: Strand, New York; Orpheum, Seattle; Fox, San Francisco; Fox, St. Louis; Warner, Memphis; Newman, Kansas City; Stanley, Pittsburgh; Fox. Philadelphia; Circle, Indianapolis; Orpheum, Omaha, with a moveover to the Omaha; Majestic Dallas, with a moveover to the Roosevelt; Palace, Cincinnati; Buffalo, Buffalo, with a moveover to the Hippodrome; Metropolitan, Boston; Strand, Albany, with a moveover to the Albany.

"North West Mounted"

Following its first public exhibitions, last week, in Regina, Saskatchewan and Chicago, Paramount's Cecil B. DeMille production of "North West Mounted Police" was reported by the company to be receiving bookings at advance prices in Canadian and American situations.

In New York this week Neil F. Agnew, Paramount general sales manager, said that on the basis of figures reported to the company from a number of pre-release key engagements, "the picture will be Paramount's biggest money picture in the last 12 years."

His estimate was compiled from reports from Providence, Kansas City, Portland, Ore.; Denver, Houston, Youngstown, Chicago, Memphis, Portland, Me., and Milwaukee where the picture was playing at advanced prices, running ahead 192 per cent of the preceding DeMille picture, "Union Pacific," Mr. Agnew declared in a wire sent to all branch managers.

"Dispatch from Reuter's"

A special showing of Warners', "A Dispatch from Reuter's" was held Monday night in Washington, for members of the House, Senate and diplomatic corps, as well as social and civic leaders. It was held in the auditorium of the Department of the Interior, under the sponsorship of the English-Speaking Union. The film, which is soon to open in New York, describes the origin and growth of the British news agency.

"Seven Sinners"

The "world premiere" of Universal's "Seven Sinners" was held at the Orpheum theatre in New Orleans, Thursday, with Marlene Dietrich, star of the Joe Pasternak production, attending.

"Convoy"

RKO Radio will distribute in the United States and Latin America the English film, "Convoy," produced by Michael Balcon for Associated British Film Distributors, London. The deal with RKO was closed in New York by Arthur Lee. The film stars Clive Brook and John Clements, and was directed by Pen Tennyson. It will be distributed in Canada by N. L. Nathanson.

"Bitter Sweet"

Initial "Bitter Sweet" engagements have been set by Metro-Goldwyn-Mayer as follows: November 7th, Palace, Cincinnati; November 14th, Des Moines and Roosevelt, Des Moines, day and date, and November 22nd at Loew's, Montreal. The film co-stars Jeanette MacDonald and Nelson Eddy.

"Little Bit of Heaven"

Gloria Jean left Hollywood Sunday on a personal appearance tour in connection with Joe Pasternak's production "A Little Bit of Heaven," in which she stars. Her first stop was Chicago.

Warner Brothers, who hold distribution rights to the one reel British film "London Can Take It," said this week that prints are being shipped as quickly as they can be made. The company said that over 600 prints are already on order. The film is playing simultaneously at eight theatres in New York: Radio City Music Hall, Strand, Rialto, Paramount, Roxy, Palace, Globe and Rivoli.

New York society women will serve as ushers and program girls at the premiere showing of "Fantasia," the Walt Disney feature, November 13th at the Broadway theater for the benefit of the British War Relief Society.

The Motion Picture Bookers Club, New York, will undertake to collect used clothing for British war relief. Receiving stations will be set up at exchanges. Harold Klein of the Cocalis Circuit, president of the organization, will direct the work.

SAYS PRODUCT DEARTH CLOSES HIS THEATRE

Claiming inability to obtain suitable product, the management of the 500-seat Bexley, Columbus, Ohio, suburban theatre, has closed the house. Manager Bert Williams issued the following announcmeent anent the closing:

"We have not been able to procure pictures for the coming season of an age and class that will best serve the city of Bexley. Rather than show weak or old pictures we have closed the theatre indefinitely."



PARAMOUNT PROUDLY PRESENTS

GARY COOPER
MADELEINE CARROLL

in

Cecil B. DeMille's

"NORTH WEST MOUNTED POLICE"

IN TECHNICOLOR!

Paulette Goddard · Preston Foster
Robert Preston · Akim Tamiroff
Lynne Overman · George Bancroft
Lon Chaney, Jr. · Walter Hampden

Produced and Directed by CECIL B. DEMILLE

Original Screen Play by Alan Le May, Jesse Lasky, Jr. and C. Gardner Sullivan

Paramount Picture











Ten great stars! Two

A thousand unforgettable th

Cecil B.

"NORTH

MOUNTE

in Techn

"STRONG BOX OFFICE APPEAL!"
Enough exploitation material for a dozen marquees!" —*Variety*

"WILL ENJOY A FAR-REACHING POPULARITY!"
—*Edwin Schallert, Los Angeles Times*

"TOPS IN ENTERTAINMENT!"
Gives every evidence of sparkling ledger figures from the box office of any theatre!"
—*M. P. Daily*

"INCORPORATES EVERY KNOWN BOX OFFICE ATTRACTION!"
Dorothy Manners, Los Angeles Examiner







orious love stories!

! All in one great picture!

eMille's

WEST

POLICE"

olor!





ONE OF THE SEASON'S BEST

answers to the showman's timeless prayers for box office!"

—Film Daily

"EXCELLENT ENTERTAINMENT presented with splendid showmanship!"

—Jimmy Starr, Los Angeles Herald-Express

"BOX OFFICE SMASH! DeMille has made one of the great hits of his career!" —Hollywood Reporter

"ONE OF THE IMPORTANT MONEY FILMS OF THE YEAR!"

—Daily Variety

For 1940-41 . . .

If it's a Paramount Picture

it's the Best Show in Town!

"MOON OVER BURMA"

"CHRISTMAS IN JULY"

"ARISE, MY LOVE"

"LOVE THY NEIGHBOR"

"VICTORY"

"SECOND CHORUS"

"THE SOUTHERNER"

"I WANTED WINGS"

"ROAD TO ZANZIBAR"

NEWSREELS, RADIO AND TELEVISION SET FOR PRESIDENTIAL ELECTION

Plans Laid for First Televised Coverage of National Poll; Motion Picture Participation Through Newsreels, Bulletins

Coverage of the Presidential election on Tuesday by the motion picture, radio and television will mark the first event of its kind at which the three will compete for audience attention.

Theatres throughout the country were arranging special Election night shows which will be broken up with announcement of returns obtained by radio or through tie-ups with local newspapers.

Broadcasting stations will be sending out returns of the national state and local elections as quickly as they are made available through the principal news agencies. Most of the radio stations plan to stay on the air all night, if necessary. Elaborate tabulation systems and simple formulae for announcing the results have been worked out by the three major networks.

Plan Television Reports

Television's coverage of the election will be on an experimental basis because commercial telecasts have not been authorized yet by the Federal Communications Commission. The National Broadcasting Company in New York was making arrangements for a special television program election night which would show, through the use of maps, as well as the usual spoken figures, the progress of the election. Television started its activities in the campaign at the Republican and Democratic Conventions and NBC's W2XBS telecast the Democratic rally in Madison Square Garden Monday night and will also cover the final Republican gathering there Saturday.

The five newsreel companies not only will photograph the candidates and other political figures throughout the country voting, but will follow the election at Times Square, New York. On Wednesday special issues of the newsreels with scenes of the Election will be rushed to the theatres by air express, in many cases.

Many theatres, having found that business drops off sharply when the principal figures of the campaign speak on the radio, do not expect great attendance Tuesday, but are making preparations to run the best show available and announce the progress of the returns from the stage or over a public address system. A few theatres will follow the lead of the Radio City Music Hall and other houses which have adopted the policy that those who attend the theatre on election night want to escape the suspense of hearing incomplete returns as the votes are tabulated and will make no announcements.

Radio Coverage Comprehensive

This Presidential Election, the first covered by television, is the sixth covered by radio. Motion pictures have had a part, of varying importance, in all campaigns since McKinley's in 1896. The first Wilson election was covered by the newsreels and the newsreel record of the inauguration of Herbert Hoover on March 4, 1929, was an early triumph for sound film coverage of a political event.

In 1920 only one radio station, KDKA, in Pittsburgh, transmitted returns of the Harding-Cox election and its audience was smaller than the one television will have in the 1940 election. Although KDKA had only very limited power, the several hundred persons who heard the returns flashed as soon as they were received enthusiastically hailed radio and many regard that November 2, 1920, as the birth of commercial broadcasting.

On Tuesday the 450-odd radio stations linked in the three major chains and several hundred additional independent and unaffiliated stations will carry election returns to the bulk of the nation's population sitting around many of the country's 50,000,000 radio receivers.

Thorough Radio Coverage

Radio's coverage of this election is expected to be much more thorough than the job done in 1938, for today the networks have almost twice as many member stations and the special events staffs of the key stations are larger and more highly organized.

NBC will convert its largest studio in Radio City into a vote tabulating and radio control station. On the large stage control and broadcast booths for both the Red and Blue networks will be erected. Results will be received on a bank of news tickers direct from press headquarters. Standing in the Presidential race will be tabulated on a large chart. About 1,400 guests have been invited.

A staff of 40 experts will handle the Columbia Broadcasting System's presentation of the election returns. Headquarters will be established in the new CBS building opposite the regular studio in New York City.

WOR-Mutual will feature the use of a new formula for announcing returns. Instead of the previous method of saying "so many election districts out of so many give Joe Doe 100,000 votes and Richard Roe 125,000" the Mutual network will announce results in the following manner, claimed to be simpler and less confusing: "At .... P. M., with .... per cent of the votes in (State) already tabulated, ... leads .... by .... votes, or a ratio of .... to ....."

All three networks will have their regular commentators and news analysts giving and interpreting the returns throughout the evening.

DRAFT LOTTERY CUTS GROSSES

Millions of persons listened to the radio announcements of the draft numbers drawn or scanned lists in newspapers on Tuesday to see whether their number or numbers of friends had been selected. All radio stations throughout the country carried draft day programs. It was reported that a number of theatres found that business was hurt.

With the campaign in its final days special political speeches are presented every evening, and many people are staying away from the theatres in order to hear the programs. It was reported that the Democrats will spend a total of about $500,000 for radio time with the three major networks and the Republicans a figure somewhat less than that sum.

The five newsreels will use approximately 125 men to get Election material, including about 10 camera men, five sound, five electricians and five contact men for each company. Crews will cover the candidates voting as well as other figures in national life. Each newsreel company will have men assigned to be with Franklin D. Roosevelt and Wendell L. Willkie to photograph the winner.

Outside of general shots of people voting in different localities the principal crowd shots will be photographed in Times Square. The general coverage of the election is routine for newsreels, according to an official of one of the companies. The five companies will work together in certain things, such as pooling their lights. Times Square is always chosen as the best spot for crowd pictures because the cameras can turn from the crowds to flashes of the returns, particularly when one candidate concedes the other's election, according to the moving sign on the *Times* Building.

Theatre Arrangements

Representatives of the plans that theatres have made for election night are the arrangements the Stanley Warner theatres made in Philadelphia with the radio station, WCAU. The tieup which will bring returns direct to over 70 Warner theatres was arranged by Everett Callow, Warner publicity director in Philadelphia and Joe Connelly, promotion director of the radio station.

A special newsroom will be set up at the broadcast station and special telephone lines will line 20 key theatres directly to the station; other theatres will get their returns from the key houses. Thirty second public announcements will be cut in on the picture showing at regular intervals. The radio station will receive credit at the time of each announcement and also special advertising. The theatres will all run late shows.

Other methods of handling returns which will be used by some houses include marking results on a large chart in the lobby, having tie-ups with local newspapers, making announcements from the stage or cutting in on a radio broadcast.

Shorts Facilitate "Break-Ins"

To facilitate breaking into the program some theatres are booking a special short subjects program for Tuesday night. M. J. Weisfeldt, Columbia short subjects manager, said: "Hundreds of Columbia accounts are booking complete short subject programs, which are scheduled to begin at 9 P. M. and continue through midnight, with election returns announced from the stage between each reel."

On Monday the Fox Midwest Theatres, Inc., conducted a presidential poll in all its 105 theatres, about 75,000 ballots were cast.

Among the theatremen running for election throughout the country is G. L. Dent, chair theatre operator in Knoxville, Tenn., who is running for representative for Knox county on the Republican ticket.

The Pennsylvania Council of Republican Women has urged each member to ask local theatre managers to show the second Wendell Willkie "Information Please" short which RKO decided not to release at this time.

"Hollywood's Salute to the President," sponsored by the Democratic National Committee, was presented over CBS Thursday night.

R. C. Patterson, chairman of the board of RKO, has been appointed vice-chairman of the finance committee of the Democratic National Committee.

CBS ORDERS ASCAP OFF ITS NETWORK DECEMBER 1

Radio Chain Takes First "Total Action" in Broadcasters' Fight to "Freeze Out" Ascap

The fight of the radio broadcasters' Broadcast Music, Inc., with the American Society of Composers, Authors and Publishers, this week passed the mere "threat" stage, when Columbia Broadcasting System, first of the national networks to take total action, formally ordered all ASCAP music off its networks on and after December 1st, one month before actual severence of CBS contractual relations with ASCAP.

The step is one more in a procession, the design of which is to "freeze out" ASCAP entirely from radio, by the end of the year, when ASCAP'S present five-year contracts with the broadcasters expire. The networks, and affiliated and independent stations, comprising the membership of the National Association of broadcasters, have refused to sign new ASCAP five-year contracts, preferred at the year's beginning; and have, instead, set up a music publishing firm, in New York, Broadcast Music, Inc.

Letters to Band Leaders

The CBS announcement was made by Lawrence L. Lowman, vice-president in charge of operations, and contained in a letter sent to band leaders. He also ordered those of them on sustaining programs, to use at least three non-ASCAP pieces per 15 minutes of program, effective Friday. He added that theme songs might have to be changed, and stated only 10 per cent of the music used now on sustaining programs was ASCAP's.

The other networks, the National Broadcasting Company and Mutual Broadcasting System, had previously asked band leaders on sustaining programs to use a certain percentage of non-ASCAP music. Their object has been, as explained in Mr. Lowman's letter, and others from NBC executives, to cushion the effect of a lack of ASCAP music on the air.

The NBC has asked sponsors to adjust their programs so that at least 50 per cent of the music used is non-ASCAP. Deadline for this request was December 1st.

Broadcast Music, Inc., played host to newspapermen, in New York, Monday, at luncheon and an inspection of the New York offices. What it had accomplished to date was outlined by Sidney M. Kaye, vice-president and general manager.

Mr. Kaye asserted 90 per cent of radio stations with over 5,000 watts power have subscribed to BMI; 70 per cent of stations between 1,000 and 1,500 watts; 55 per cent of the stations with 500 to 1,000 watts; and 40 per cent of the stations of 100 and 250 watt power.

ASCAP music, he asserted, comprised only 25 per cent of that playing sustaining programs, and 36 per cent of music on commercial programs.

The board of directors of BMI will be increased to eight, Mr. Kaye said. Each network will have one representative on it. He added, however, that only 21 per cent of the BMI stock is owned by the networks.

Speculation continued, this week, in New York's "Tin Pan Alley," business home of the country's songwriters, over possible effect of a ban on ASCAP music over radio after January 1st. It was predicted that phonograph record companies would enjoy a boom; and that they, ASCAP, and the firms in ASCAP might heavily ballyhoo recordings as the only way to enjoy famed numbers unobtainable on the radio.

New Station Members

However, it was noted that the two largest phonograph record companies, RCA Victor, and Columbia, are associated with the NBC and the CBS.

Harry Engel has been appointed head of BMI's Los Angeles office. He was formerly with Fanchon and Marco, and with several music concerns.

BMI this week announced four new station members: WGAC, Augusta, Georgia; KXOK, St. Louis, Missouri; WOW, Omaha, Nebraska; and WTIC, Hartford.

ASCAP's "Cavalcade of American Music," Thursday, October 24th, at the New York World's Fair, went as scheduled. New York's Mayor Fiorello La Guardia conducted the opening number by the Rochester Philharmonic Symphony Orchestra. There were an afternoon and an evening concert. Among the prominent singers, composers and stars of radio, screen, and stage appearing were Margaret Speaks, Gene Autry, Jerome Kern, George M. Cohan, Irving Berlin, and Richard Rodgers. ASCAP's most famous music was featured.

But the affair was not broadcast.

National Decency Legion Classifies 10 Films

Of 10 films classified by the National Legion of Decency in its listing for the current week three were listed as unobjectionable for general patronage and seven were found unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Boss of Bullion City," "Li'l Abner," "Youth Will Be Served." Class A-2, Unobjectionable for Adults: "Angels Over Broadway," "Devil's Pipe Line," "East of the River," "The Great Dictator," "Hit Parade of 1941," "Mexican Spitfire Out West," "Street of Memories."

Francisco to Defense

Don Francisco has resigned as president of Lord and Thomas, advertising agency. He will join the Federal Defense Organization, serving on the Committee on Communications under Nelson Rockefeller, coordinator of cultural and commercial relations between the Latin-American republics.

Nominate Denton

G. L. Denton, Tennessee circuit operator, has been nominated on the Republican ticket for representative from Knox County, Tenn.

'Ham' Judgment Says Golden of Actor Criticism

A bitter verbal attack against motion picture star Robert Montgomery, was the major portion of a luncheon address by Edward Golden, general sales manager for Monogram Pictures, to independent exhibitors in the Congress Hotel in Chicago last Friday.

He exhibited a copy of the New York *Herald Tribune* of October 24th, which quoted Mr. Montgomery as saying that the film heads are responsible for poor pictures and further charged in his story that they could not function in defense work.

"By what right," Mr. Golden said, "does this 'ham' presume to pass judgment on men like Sidney Kent, Harry Warner, Louis Mayer, J. Robert Rubin and Nick Schenck. I'm certain that all here will agree with me that any one of the men I mentioned are far superior mentally or in any other respect to Montgomery who earns $150,000 a year from the industry whose leaders he condemns and maligns."

Mr. Golden also deplored the action of Sam Goldwyn, whom he called "a so-called leader of the industry," in writing articles for national magazines and giving interviews to newspapers which he said tended to hold the industry up to scorn.

"Instead of trying to do all within their power to aid the industry certain people in the industry apparently are trying their best to give the reading public and radio audiences an entirely false picture of conditions as exist in the industry today and we should do all in our power to put an end to the inane rantings of these people," Mr. Golden said in his address.

The consent decree was mentioned by Mr. Golden who voiced the opinion and hope that conditions in the industry for all concerned might be made easier when enforcement of the terms of the decree begin.

He also asked the independents present to give more consideration to the smaller independent producing companies.

"After all," Mr. Golden said, "the power to keep in business or destroy the smaller companies rests with the independent exhibitors."

Jack Kirsch who presided at the meeting was praised by the speaker, who urged all present to support Kirsch in his fight on behalf of the Allied Illinois Theatres.

Monogram Financing 19 of 26 Features

Monogram Pictures is financing the major part of its new season product—19 of 26 scheduled features—W. Ray Johnston, president of the company, said on Tuesday, in Hollywood. He added that the pictures are being financed entirely by Monogram.

Additionally, Monogram is financing eight Tex Ritter westerns, Mr. Johnston said.

Hold B'nai B'rith Banquet

The first banquet and ball of the B'nai B'rith Cinema Lodge in New York was held Saturday, October 26th, at the Hotel Pennsylvania. About 500 members and guests attended.

"Prefer to Stay at Home in Peace . . ."

—THE SAGE OF SAN SIMEON TO ROBERT MONTGOMERY, ACTOR

Over in that significant left-hand column of page one of the New York Journal-American, *Tuesday afternoon last, appeared an earnest outgiving in behalf of the motion picture and its people, in response and reply to certain remarks of Robert Montgomery, actor, in a New York forum of the week prior. The expression in the* Journal-American, *unsigned, as that column so often is, is in the inimitable style, language and thought of William Randolph Hearst.*

THE EDITOR

—

NO one objects more vigorously to criticism than an actor and no one, when he has an opportunity, indulges in more severe—even savage—criticism than an actor.

A week ago Mr. Robert Montgomery in New York verified and exemplified this.

First Mr. Montgomery defined to his own satisfaction the functions of the film.

He declared those functions to be entertainment, education and propaganda.

Many will differ from Mr. Montgomery's proposition in part at least.

Some will think that a better definition of the functions of the screen would be entertainment, information and cultural education, and that propaganda should in the main be excluded from the screen.

Some even will assert that the presence of too much propaganda has handicapped the screen. . . .

Some will aver that this propaganda on the screen has affected and infected the audiences and incited them to disagreeable demonstrations.

MR. MONTGOMERY will find quite a number of perfectly good Americans who have come to prefer to stay at home and listen to the radio in peace rather than attend motion picture theatres and have to listen to propaganda and become an unwilling part of a public disturbance.

Many of these quiet people think that the fundamental function of the screen is entertainment, and that even the more sublimated functions of information and cultural education should not be so conspicuous as to interfere with that essential quality of entertainment.

Mr. Montgomery is dissatisfied with the picture product in general and particularly with the leaders of the picture industry which produce this product.

He would improve the situation by introducing more propaganda.

We think that the audiences would rather endure the ills they have than fly to others that they know not of.

We think that the producers who have reduced attendance at the theatres by too much propaganda would hardly improve conditions by the homeopathic method of adding more propaganda as a cure.

Perhaps the producers, dull as Mr. Montgomery in his superior wisdom finds them, do actually know more about their business of production than does Mr. Montgomery who is merely one of the pawns upon the playboard,—who has never made a picture in his life and who certainly would not be willing to back his convictions with his own accumulated funds.

"I AM not an industrialist," says Mr. Montgomery.

An honest confession is good for the soul.

Mr. Montgomery is ordinarily an actor and a very good one.

That, however, does not make him a good critic. Nor does his criticism.

Says Mr. Montgomery disparagingly:

"I am convinced the weakness of leadership, under which to my knowledge the industry has been struggling, is directly responsible for its poor average product in the past and will make it impossible for the industry to perform its function of national defense in the present crisis with any appreciable degree of success."

Argument is something more than assumption.

Proof is something more than unsupported statement.

Mr. Montgomery blandly assumes the poor quality of the average product of the motion picture industry in the past.

There are very few people in the United States or in the world who will agree with Mr. Montgomery in that unwarranted assumption.

THIS baby among businesses, this so-called infant industry has in a brief generation built itself to be the fifth largest industry in the United States,—a country of giant industries.

Has it done this on the poor quality of its average product?

This infant American industry has invaded every country in the world and spread the name and fame and fashion and habit and art and thought and manufactured product of America throughout the world.

Has it accomplished this world-wide feat with leadership that is weak and pictures that are of poor average quality?

Is it not rather true that the average quality of pictures produced in America is so good and the leadership so great that most foreign nations have denied our American pictures the right to compete with their own home-made product, and the right to disseminate American ideas,—and the privilege of promoting American goods in conflict and competition with their own inferior grades of mind and method and material?

What greater compliment is there to the overwhelming excellence of the American picture than this world-wide dread of its devastating competition?

Mr. Montgomery is posing as a superior American patronizingly handing down to an inferior class of less patriotic and less competent moving picture producers his formula for a better screen.

But he is convinced in advance, mind you, that their "weakness" will make it impossible for these inferior Americans, these incompetent industrialists, to follow his formula with any "degree of success." . . .

Mr. Montgomery doubtless means to be a good American, but one distinguishing quality and characteristic of any good American is loyal appreciation of, and patriotic pride in, great American achievement.

There is no greater achievement in American industry than the motion picture has made. Let us all be duly proud and appreciative of it.

MR. MONTGOMERY says, "In an attempt to solve some portion of the problem in the industry of which I HAVE BEEN A PART. . ."

But Mr. Montgomery has just confessed that he is not an industrialist.

He should realize, therefore, with greater evidence of modesty and propriety to what infinitesimal degree he has been a part of the world-wide success of our marvelous American pictures.

Of the upwards of twenty-five thousand successful American pictures that have been made in this generation Mr. Montgomery has made only some twenty-five, and he has not made those. He has merely appeared in them.

These twenty-five as well as the twenty-five thousand have been made by clever writers, competent directors, other actors of equal genius to Mr. Montgomery's, by skillful and capable artists, architects, photographers, costumers, property men, electricians, and members of various arts and crafts and also, lest we forget, by the weak leadership which Mr. Montgomery so deeply deplores.

It is sad that distended frogs will continue to explode while endeavoring to become great oxen, and that small flys upon large power wheels will continue egotistically to say:

"How amazingly I have made this mighty wheel go 'round."

Paran

"NORTH WEST M

DOUBLES



GROSS IN

EQUALS CANADA'S

Paramount Pictures

Gary Cooper • Madeleine Carroll in Cecil B. De

Paulette Goddard • Preston Foster • Robert Preston • Akim Tamiroff

Produced and Directed by Cecil B. DeMille • Original Screen Play by Al

unt's

OUNTED POLICE"



U.P.RECORD*

U. S. A. !

SNOW WHITE" BUSINESS!

*"UNION PACIFIC" record was 130%

's "NORTH WEST MOUNTED POLICE"

e Overman • George Bancroft • Lon Chaney, Jr. • Walter Hampden

Jesse Lasky, Jr. and C. Gardner Sullivan • A Paramount Picture In Technicolor

Paramount Pictures

WESTERN UNION

"Paramount's 'North West Mounted Police' had biggest weekday opening theatre has had in ten years. The advanced prices give it punch and prestige. Not a single complaint to advanced admissions. It looks like 'North West Mounted Police' will get every man, woman and child in greater Kansas City area."

Jerry Zigmond,
Newman Theatre, Kansas City

Advanced Admission.

WESTERN UNION

"Merrily we roll up the biggest grosses since 1933 and Mae West with Paramount's 'North West Mounted Police'. Cheerfully yours."

Eddie Reed,
Strand Theatre, Providence

Advanced Admission.

WESTERN UNION

"All time one day record. Increased prices for here accurately set not one single complaint. Enough turnaways to fill theatre next three days. Regards."

B. D. Cockrill,
Denham Theatre, Denver

Advanced Admission.

WESTERN UNION

"'North West Mounted Police' biggest opening either first run Interstate house here in 21 months."

Majestic Theatre, Houston

Advanced Admission.

WESTERN UNION

"'Northwest Mounted Police' exceeded every weekday opening of the past two years. Comments all raves. You positively have a terrific box office attraction."

Albert J. Finke, Paramount Theatre, Portland, Oregon

Advanced Admission.

WESTERN UNION

"Friday opening 'North West Mounted Police' gave us greatest opening Portland has seen in years, with hundreds turned away. Audience reaction tremendous. Were forced to hold extra shows. Regards."

Harry Botwick,
State Theatre, Portland, Maine

Advanced Admission.

THE ONLY POLL THAT COUNTS!

Paramount Pictures

THE HOLLYWOOD SCENE

Eight Finished

The production week remained at almost exactly the same level as during the week before, with eight films finished, seven started, 34 shooting, 18 being prepared and 74 edited.

Last week seven pictures had been finished, eight started, 36 were shooting, 15 being prepared and 71 edited.

The week's tabulation:

COMPLETED

COLUMBIA
Across the Sierras
LOEW-LEWIN (UA)
Flotsam
MONOGRAM
Triple Threat
RKO
Let's Make Music
Playgirl
REPUBLIC
Barnyard Follies
UNIVERSAL
The Bank Dick
WARNERS
She Couldn't Say No

STARTED

MONOGRAM
His Father's Daughter
Untitled Katzman production
PARAMOUNT
The Lady Eve
REPUBLIC
A Flagpole Needs a Flag
UNIVERSAL
Riders of Death Valley
WARNERS
Footsteps in the Dark
Strawberry Blonde
Case of the Black Parrot

SHOOTING

COLUMBIA
This Thing Called Love
Legacy
The Phantom Submarine
Penny Serenade
KORDA (UA)
Lady Hamilton
MGM
Come Live with Me
Keeping Company
Maisie Was a Lady
Wild Man of Borneo
Men of Boy's Town
PARAMOUNT
I Wanted Wings
Shepherd of the Hills
Reaching for the Sun
You're the One
In Old Colorado
RKO
Citizen Kane
Kitty Foyle
Mr. & Mrs. Smith
Three Girls and a Gob
The Saint in Palm Springs
REPUBLIC
Mysterious Dr. Satan
ROWLAND (UA)
Cheers for Miss Bishop
20TH-FOX
Western Union
UNIVERSAL
Trail of the Vigilantes
The Invisible Woman
WARNERS
Carnival
Trial and Error

△

ARCHIE MAYO has been signed to a two year contract by Twentieth Century-Fox.

SPENCER TRACY and MICKEY ROONEY will next appear in "Men of Boy's Town" for MGM.

SIDNEY BUCHMAN has the assignment to write "A Cool Million" for Columbia.

WILLIAM POWELL and MYRNA LOY will next be co-starred in "Mr. Co Ed" for MGM.

RAOUL WALSH is to direct "Bad Men of Missouri" for Warners.

VICTOR MATURE is to do two pictures a year for three years for RKO.

LOUIS GRUENBERG is doing the musical score for "Flotsam," the Loew-Lewin picture.

RONALD COLMAN will next be seen in "Palm Beach Limited" for RKO.

JOSEPH SANTLEY has been signed to a long term contract by Republic.

△

Stories

Hollywood's studios purchased five stories last week, as the new production season climbed into high gear.

Paramount led the list with the purchase of the new Ernest Hemingway novel, "For Whom the Bell Tolls," at a price which the company reported as being in excess of $100,000.

Metro-Goldwyn-Mayer has purchased "The Vanishing Virginian," story of a peppery old man beloved of all who knew him. Written by Rebecca Yancey Williams, the book will be published by E. P. Dutton.

Twentieth Century-Fox bought two properties: "Bucharest Ballerina Murders," by F. Van Wyck Mason, and "Swamp Waters," by Vereen Bell, which is to appear in serial form in the *Saturday Evening Post* as well as being published as a novel.

At Columbia, producer Charles Rogers bought "Mermaids on Parade," a musical comedy romance with a water carnival setting. The story was written by William A. Pierce.

△

Jam Session

In spite of predictions in the public prints to the effect that the noble and recently developed art of rug-cutting was on the decline, film developments of recent days stand as proof to the contrary.

Band leaders and the concomitant orchestral accompaniments are much in the movie eye as of the moment.

Metro-Goldwyn-Mayer had its Paul Whiteman in "Strike Up the Band." At Paramount, there are Orrin Tucker and his Band, with Bonnie Baker in "You're the One," and Artie Shaw and his aggregation in "Second Chorus." Additionally, Matty Malneck and company have just finished scoring for "Love Thy Neighbor," with Jack Benny, Fred Allen and Mary Martin.

RKO Radio has just finished "Let's Find a Song," formerly called "Let's Make Music," with Bob Crosby and His Bobcats, and "You'll Find Out," second of the Kay Kyser films, with a third being planned.

Then, too, there is Horace Heidt, signed by James Roosevelt for "Pot O' Gold," which will be released through United Artists, while Universal had its Charles Previn, musical director at the studio, in the same role in the recent "Little Bit of Heaven." At Columbia, possibilities for similar situations exist in the case of "Blondie Goes Latin" and two Irving Starr productions, "Time Out for Music" and "Show Business."

While Warners has not as yet succumbed to the band wave in its features, the "Music Masters" group of short subjects, comprising 10 for the 1940-41 season, has already seen the use of such names as Matty Malneck, Jan Garber, Skinny Ennis and Henry Busse.

△

REPUBLIC EXPANDS

Republic, this week, in the face of rapidly decreasing foreign markets, broke ground for two new sound stages at a cost of approximately half a million dollars.

Each stage, according to plans, will be a complete production unit, with dressing rooms, make-up rooms and wardrobe rooms as integral parts of the stages.

Placed on a 24-hour shift, construction is expected to be ready by January 1st.

Notes

MGM has organized a group of composers who will write original themes for film scores. The group now includes: Eugen Zador, Daniele Amfiteatrof and Mario Castlenuevo-Tedesco. It is planned to utilize newly written music, rather than library music in future productions.

—

Charles MacArthur and Al Christie head a new independent producing company, which has been formed by Bernard J. Steele. The new company will produce as its first feature, "Fathers of Madelon," by Frank R. Adams. Mr. MacArthur will prepare the screen treatment and co-direct with Mr. Christie. Distribution negotiations are in progress.

—

RKO Radio has discontinued its studio talent department. The stock company will be reduced to a minimum, with the studio concentrating on "name" players in the future. Ben Piazza, in charge of the talent department, Julius Evans and Oliver Hinsdell, who assisted Mr. Piazza, are leaving.

—

Herbert Polesie has been appointed ex-executive assistant to Norman Taurog, Metro-Goldwyn-Mayer director. He will assist in the production of "Men of Boys' Town."

Project a Film Industry Museum

A plan for the establishment in Hollywood of a motion picture historical museum will be discussed at the next meeting of the Academy of Motion Picture Arts and Sciences, scheduled for November 14th. The museum would be sponsored by the Academy in co-operation with the motion picture studios, the Los Angeles and Hollywood Chambers of Commerce and the Museum of Modern Art Film Library in New York City.

Three months ago, on August 2nd, Donald Gledhill, executive secretary of the Academy, was authorized by the board of governors to make an investigation of the proposal and arrange conferences with officials of the Chamber of Commerce and film studios. A detailed report, outlining the purpose and financing of the proposed museum, has been prepared for the Academy. It was proposed that the plan be tested on an experimental basis for six months or a year with the museum located at the main floor of the former "Trocadero" restaurant on Sunset Boulevard.

Walter Wanger, president of the Academy, and Mr. Gledhill have made arrangements with John Hay Whitney, president of the Museum of Modern Art, and with John Abbott, director of the Film Library, for the co-operation of that organization in New York with the Academy's historical museum in Hollywood.

Option Taken on Site

Academy officials have also discussed the matter with studio executives and civic groups and an option has been taken on the proposed site.

According to the report, the museum would "be set up on a comparatively small scale during an experimental period, but with the expectation that it will eventually fulfill for motion pictures a function similar to that of the Chicago Museum of Science and Industry, the Franklin Institute in Philadelphia and other graphic expositions of American achievement."

The Academy museum would be open to the public for a small fee and in the beginning the Chambers of Commerce and the film studios would help underwrite the project by buying a number of tickets for free distribution. The Academy also would be expected to contribute to the museum until its attendance is great enough to make it self-sustaining.

Besides the Hollywood museum building, the project provides for the establishment of travelling exhibits to be sent throughout the country for showing in such places as the Museum of Modern Art in New York City.

Sears Visit to Exchanges

Gradwell Sears, vice-president in charge of sales at Warner Brothers, is scheduled to leave the New York home offices next week for a tour of the company's Southern and Western exchanges. He expects to be gone eight weeks.

From New Zealand to U. S.

George Dillon, Warners' former New Zealand manager, has been transferred to the domestic distribution department, operating through West Virginia, out of Cincinnati. James Schmidt has been assigned to the home office.

BRITISH BUSINESS IS NORMAL, SAYS REISMAN

Despite war, RKO's bookings in Great Britain continue normal or above, Phil Reisman, foreign sales manager of the company, asserted this week in New York. He added that last week, despite heavy bombing in that country, theatre business for RKO was 10 per cent above normal.

Mr. Reisman returned last week, after two months in Brazil and Argentina. He presided at sales conventions in those two countries.

Good films are being made in Argentina, Mr. Reisman said. There are three "good" studios working near Buenos Aires, he said.

Roosevelt Quits "Soundies" Unit

Resignation as president of the Soundies Corporation of American was announced over the weekend by James Roosevelt, head of Globe Productions. He gave as reason pressure of duties as Captain in the United States Marine Corps Reserve; but he remains a vice-president and director of the company, and also president of the Globe company.

The Soundies firm is distributor of films for the Mills Novelty Company "Panoram" "dime-in-the-slot-movie" machines, for Mr. Roosevelt's Globe Productions will continue to make "Soundies." Globe Productions is also working on "Pot o' Gold" for United Artists release.

Harry Henigson is expected to remain in charge of Globe if, and when, Mr. Roosevelt departs on marine duty.

Mr. Roosevelt's resignation follows a $25,000 three-day cocktail party, at the beginning of last week, at which he and Fred Mills, head of the Mills Company were hosts, and which, in New York's Waldorf-Astoria, introduced the Panoram machine and "Soundies" to interested Easterners.

It also follows dissolution of the producing agreement between him and Samuel Bronston, disclosed last week. Mr. Bronston had expected to release his "Martin Eden" through United Artists, because of Mr. Roosevelt's releasing affiliation with that company.

Show Charity Film

The motion picture trade press attended a preview Thursday morning, in the United Artists projection room in New York of the Federation of Jewish Charities short subject, "It Is For Us the Living," produced by Film Associates of New York. The film, 19 minutes long, made in 35mm and being distributed in 35 and 16mm, depicts institutions supported by the Federation, in action. Narrators supply continuity.

Forest Shifts

Joseph Forest has resigned as assistant to Milton Silver, at National Screen Service, in New York. He is assuming a partnership at the Melbern Press.

Aid Unity, Film Industry Asked

The film, radio and stage were asked to aid national unity, at a luncheon Monday, in New York's Hotel Astor, at which leaders of those fields raised $4,000 to promote the Mobilization for National Unity, being conducted by the National Conference of Christians and Jews. Plans were made for a permanent amusement division of the Conference.

Totalitarianism, coming here, will "shackle" the amusement industry, Dr. Frank Kingdon warned the diners. Dr. Kingdon is educational director of the Citizenship Educational League.

Dr. Everett R. Clinchy, director of the Conference, asked members of the amusement industry to use "showmanship," and said they represented "cooperation among all faiths in action."

Basil O'Connor, chairman of the Mobilization drive, asked those present not to allow the nation to become divided. Other speakers were Former Judge Moses H. Grossman; Louis Nizer, film attorney; Jack Cohn, vice-president of Columbia Pictures; and Jules Brulatour, film distributor.

Invitations to film industry leaders, to attend the luncheon, were issued by J. Robert Rubin, of Loew's; Mr. Cohn, and Martin Quigley, of Quigley Publications.

B. F. Keith and Orpheum Profits

A net profit of $698,385, after all charges, is shown by the B. F. Keith Corporation and subsidiaries, for the 52 weeks ended September 28th.

The Keith-Albee-Orpheum Corporation and subsidiaries show a net profit of $989,346, after all charges, for the 52 weeks ended September 28th. This is equal to $15.65 per share on the 63,586 shares of 7½ per cent cumulative preferred convertible.

Stober Promoted

W. C. Stober has been appointed manager of the Chicago branch of the General Register Company. He was formerly on the staff of the Seattle branch of the National Theatre Supply Company, and recently resigned from that city's Western Theatre Equipment Supply Dealer Company. He replaces D. H. Finke. His appointment was announced by E. Bruce Johnson, president of General Register.

MOT's New School Tieup

A new tieup with schools, titled, "The March of Time Teachers Study Guide," a monthly question and answer guide for MOT, has been started, by Albert E. Sindlinger, promotion director. The first issue is based on Mexico to tie in with MOT's new release, "Mexico—Good Neighbor's Dilemma." The guide goes out to theatre managers to be turned over to teachers.

Skouras Renews Altec

Skouras Theatre Corporation has renewed its agreement with Altec Service Corporation for service covering 58 Skouras theatres in the New York metropolitan area. Bert Sanford negotiated for Altec.

New Box-Office Heroes from

JOHN FORD

who climaxes his magnificent record for great pictures by bringing to full realization the epic surge of EUGENE O'NEILL'S mighty drama of the sea!



superb picture!" —*Walter Winchell*

questionably one of the greatest
tion pictures of all time!"
—*Pare Lorentz, McCall's Magazine*

THE LONG VOYAGE HOME

Will Be Released On

NOV. 22, 1940



Democrats Honor Walker With Big Scranton Dinner

More than 1,300 overflowed the Crystal Ballroom and mezzanine floor of Hotel Casey in Scranton Monday night for the testimonial dinner honoring Frank C. Walker, postmaster general and president of the Comerford Theatre Corp., which operates more than 100 film houses in New York and Pennsylvania.

The affair was regarded by Scranton newspapermen as the greatest turnout at a banquet for a public figure in Scranton's history. Mr. Walker is the first Scranton resident ever to be appointed to a post in a presidential cabinet. The dinner was sponsored by the Democratic Committee of Lackawanna County.

Many Telegrams Received

Telegrams honoring Mr. Walker were received from many, including President Roosevelt, Mayor Fiorello H. LaGuardia, of New York; Edward J. Flynn, national chairman of the Democratic Party and Ambrose O'Connell, first assistant postmaster general. Mr. Roosevelt in his message, sent from New York, said: "I have just learned that you with other friends of Frank Walker are tendering him a testimonial dinner tonight in Scranton. It is a fine thing to do and I speak as an old friend of your honor guest. I have known him through many years and I plead guilty to a gross understatement of fact when I say that Frank Walker deserves the tribute you are giving him in Pennsylvania. He is entitled to similar tributes from his friends in many of our other 47 states of these United States."

Samuel T. Rayburn (D., Texas), speaker of the House, and David L. Lawrence, national Democratic committeeman from Pennsylvania, were among the speakers.

A scroll praising Mr. Walker's "nobility of character," his "irreproachable private life"; his "integrity in business" and as "our leading citizen" was presented.

Speaks on Election

Mr. Walker in his address reviewed President Roosevelt's presidential career and asked the anthracite coal field to support him in the election.

Executives of the Comerford Company attended. Among them were J. J. O'Leary, general manager and a member of the committee; John Nolan, film buyer; Charles Ryan, building superintendent; John and Thomas Comerford, theatre executives; James McKenney, assistant treasurer; John Roberts, booker; Thomas Killeen, Wilkes-Barre, Samuel Freedman, Pottsville, and Harry Spiegel, Scranton, all prominent in the Comerford circuit.

Other guests were Mrs. M. E. Comerford, widow of the chain's founder and an aunt of Mr. Walker; Mrs. Thomas Friday, Mr. Comerford's daughter, and her husband, Attorney Friday, counsel for the Comerford company; Louis Krause and Richard Walsh, secretary-treasurer and vice-president, respectively, of the international theatre workers and stagehands' union.

Nizer writes a book and tells all—about speaking

While Louis Nizer was still a student at Columbia University, he started on an amazing career of oratory, signalized by winning the coveted Curtis Oratorical Prize, the highest award the university can bestow upon its eloquent sons. Since that time, Mr. Nizer has become a familiar figure at countless motion picture functions at which he has heaped encomiums upon the industry he serves as counsel and executive secretary of the New York Film Board of Trade.

This week, Mr. Nizer's book, "Thinking On Your Feet," bearing the sub-title, "Adventures in Speaking," is published under the imprint of Liveright Publishing Company.

The Lawyer Who Went Dumb

After discussion of the somewhat technical phases of speechmaking, the author tells of the young lawyer, who, appearing before the august U. S. Supreme Court for the first time, became silent with fear. Mr. Nizer describes the incident:

". . . He had conscientiously labored for months over the argument that he would present in forty-five minutes to that august body. As he arose, facing in the flesh the nine faces which had, for years, peered inanimately from his office wall, he was suddenly overwhelmed by the enormity of the occasion. He stood frozen. His memory went numb. He could not even recall the name of his client. Justice McReynolds expressed disgust with his total unpreparedness. Chief Justice Hughes, however, understood the phenomenon and gently read passages from the attorney's brief, as if massaging his brain to remove its paralysis. When the ordeal was ended, the attorney retired stoically to the corridor and fainted."

Continuing, he writes: "More actors have had their minds go blank than murderers. Memory mortality is high among speakers, too. What is more painful to an audience than to experience the horror of an actor as his free flow of words suddenly dries up, a desperate stare takes possession of his eyes, pallor chases the blood from his face and he stands immobile for what appears to be hours, uttering not a sound. This, too, is the risk of memorization."

Repartee at a Famous Dinner

Mr. Nizer recounts the repartee, between the chairman and a guest at a famous dinner. The guest had returned after absenting himself for an hour to avoid hearing a dull speech. "Is he finished, yet?" the guest asked. The chairman replied, "Yes, a long time ago, but he is still speaking." He also describes the speaker who fumbled for his watch and was directed to a calendar upon the wall.

Mark Twain, according to the author, threw a spotlight of humor upon what he termed a lack of "terminal facilities." The humorist told of an experience at a fund-raising rally for the Foreign Mission:

"When the speaker had talked ten minutes I was so impressed that I decided to give every cent I had with me. Ten minutes later I concluded that I would throw into the treasury all the silver I had with me. After another ten minutes I decided I would not give anything. At the end of the talk, when the contribution plate came around, I was so utterly exhausted by the argument that I extracted two dollars for my own use."

Says Mr. Nizer: "A speaker who does not strike oil in ten minutes should stop boring."

Quoting the historian, Carlyle, who wrote that history is the essence of innumerable biographies, Mr. Nizer writes, in eulogizing the late Carl Laemmle:



LOUIS NIZER

"The motion picture industry, too, is the essence of innumerable biographies. And some day, perhaps a century away, when the world will have realized that the motion picture is the greatest cultural, educational and entertaining medium ever known, and learned men will write the history of this great art, there will be inscribed in ink and stone the character and image of the guest of honor and perhaps the inscription will read:

'TO HIM WHO BUILT WHILE HE FOUGHT'

And underneath that inscription there will appear in appropriately informal language the words 'Uncle Carl Laemmle.'"

New "Slot-Movie" Company

Announcement has been made of another automatic slot movie company, to be known as "Show Box, Inc."

The company has been organized by Mitchell Hamilburg, artist representative and advertising representative in Hollywood; Irving Starr, independent producer, and Murray Briskin, theatre operator. Offices have been temporarily taken in the Essex House, where franchises are being handled and where demonstrations of the machine are being made.

Bell and Howell are manufacturing the projection and sound equipment. A sales promotion campaign is now in operation for the sale of franchises both on a state-wide and territorial basis. In the present plan of sales-promotion emphasis is being made upon a new finance plan which the company is offering to distributors.

AMPA Honors Terry

Paul Terry, producer of Terrytoons, was to be honored at the bi-weekly luncheon Thursday at the Hotel Edison, New York City, of the Associated Motion Picture Advertisers. It is Mr. Terry's "Silver Jubilee" which the organization is observing.

Ban on 'Ramparts', 'Flames' Lifted

"The Ramparts We Watch," March of Time, banned in Pennsylvania several weeks ago by the Board of Censors, will be exhibited in the state after all, but not in its original form. On the other hand, Paramount's "The World In Flames," banned by the same censors on October 18, has had the ban lifted without any reservations.

March of Time, producers of "The Ramparts," and RKO Radio, its distributors, instructed their attorneys not to go through with the scheduled appeal, which was to be heard this week before the Pennsylvania State Supreme Court, meeting in Pittsburgh. Instead, it was learned, the producers and the State censors met privately and agreed to delete certain parts to which the censors objected. It is believed that all or a large part of the Nazi "Baptism of Fire" sequences were cut. The censors had objected originally to that part, saying it would terrify or incite the public.

William Clarke Mason, Philadelphia attorney, disclosed that the planned appeal from the adverse decision given by the Philadelphia Common Pleas Court, upholding the censor board's ban, had been dropped.

Last Friday, acting on Paramount's application for a rehearing on the board's order prohibiting the exhibition of its "World In Flames" in Philadelphia, the censors lifted the ban. Originally, the picture was rejected for the same reasons as that given for banning the March of Time feature. No reason was given for the change of attitude, nor was any statement issued on rescinding the ban. Mrs. Edna R. Carroll, chairman of the State Censor board, "could not be reached." However, it was learned that the ban was lifted without any reservations or any eliminations of scenes, the endorsement of leading political and Government figures said to have carried much weight with the board. As a result, the picture opens Saturday at the Stanton Theatre in Philadelphia.

French Film in Trouble

In Birmingham, Ala., litigation and counter litigation resulted from the showing of the film "French Girls' Club" at the Galax Theatre the past week. First the police banned the picture on the grounds the advertising on the theatre front was risque.

Theatre manager W. H. Merritt, claiming the city had no authority to ban the picture obtained a temporary injunction, which, however, was later dissolved. Meanwhile the city revoked the theatre's license, and the theatre obtained a temporary injunction against the city which, however, did not permit the showing of the picture. The theatre went ahead anyhow with the showing, whereupon the police seized the film.

As a result, the police have several charges pending in police court against Mr. Merritt, including one for each day the picture was shown, also a charge of misleading advertising.

"Rockne" Radio Rights

The "Lux Theatre," radio program, has paid $1,200 for rights to Warner Brothers' "Knute Rockne—All American." The program will be broadcast December 2nd, with many of the original cast.

BEST SELLERS AND RENTERS

Thomas Wolfe's new novel, "You Can't Go Home Again," not in the first 10 best sellers last month, has moved to the top, while "How Green Was My Valley" continues to lead, as it has for several months, the best renters listing, according to the November issue of The Retail Bookseller, house organ of the Baker & Taylor Company, New York.

Ten Best Sellers

(Based upon a count of sales from September 16th to October 14th)

1. You Can't Go Home Again, by Thomas Wolfe.
2. The Family, by Nina Fedorova.
3. Foundation Stone, by Lella Warren.
4. Mrs. Miniver, by Jan Struther.
5. The Secret of the Marshbanks, by Kathleen Norris.
6. The Stone of Chastity, by Margery Sharp.
7. Father and Son, by James T. Farrell.
8. Raleigh's Eden, by Inglis Fletcher.
9. The Fire and the Wood, by R. C. Hutchinson.
10. As the Seed Is Sown, by Christine W. Parmenter.

Ten Best Renters

(Based on nationwide reports)

1. How Green Was My Valley, by Richard Llewellyn.
2. Mrs. Miniver, by Jan Struther.
3. Quietly My Captain Waits, by Evelyn Eaton.
4. Stars on the Sea, by F. Van Wyck Mason.
5. Foundation Stone, by Lella Warren.
6. King's Row, by Henry Bellamann.
7. Night in Bombay, by Louis Bromfield.
8. Kitty Foyle, by Christopher Morley.
9. You Can't Go Home Again, by Thomas Wolfe.
10. I Married Adventure, by Osa Johnson.

Joins Paramount Exchange

William Rau, formerly of Universal's Dallas booking staff has joined the sales staff of the Paramount Exchange at Oklahoma City. He succeeds George Gaughan, who recently was tranferred to the Dallas Paramount booking department as chief booker and office manager. Mr. Rau formerly worked in the Paramount Dallas exchange.

Thomas McKean, Paramount salesman who has been traveling the southeastern Oklahoma territory has been shifted to the northeastern Oklahoma territory.

Howard Nicholson, Paramount salesman at Oklahoma City is the father of a son, born October 5th.

New Schlesinger Series

Leon Schlesinger, Hollywood cartoon maker, whose product is released by Warner Brothers, is rushing four new cartoons featuring "Bugs Bunny," who first appeared in "The Wild Hare." The latter is said to have unexpectedly received many bookings.

Concessions to Film Draftees

More film groups this week reported salary or other concessions to workers called for the draft.

The Associated Motion Picture Advertisers, New York, will waive membership dues for members called into military service, the board of directors decided at a meeting this week.

Twentieth Century-Fox Draft Policy

Provisions for employees of Twentieth Century-Fox called into the armed services of the United States were announced this week by S. R. Kent, president, as follows:

"1—Every employee who shall have been an employee of the corporation for not less than one year shall upon entering any of the armed services of the United States for the 12-month training period in the present emergency be granted a leave of absence without pay, provided, however, that upon the expiration of such service such employees shall promptly apply for resumption of employment.

"2—(a) Any group insurance now carried by the Corporation on the life of such employees shall continue to be carried. (b) The cost of any group insurance now borne by such employees through this Corporation shall be advanced by the Corporation.

"3—Upon the commencement of such leave of absence each employee shall be paid an amount equal to not in excess of four weeks salary, the number of weeks measuring such payment to be in the discretion of the officers of the Corporation."

Warner Brothers announced that any member conscripted and having less than two years service with the company will receive two weeks pay upon leaving for camp. A portion of the employees salary also will be paid to his family during the year of service with the Army.

The Indiana-Illinois Theatre Circuit has notified its employees it will pay two weeks' salaries and continue payments for group insurance during the tenure of military service whether employees enlist or are called by conscription. Positions also will be open on their return from service.

Theatre Men Enlist

James Holmquist of the Cosmo theatre staff, Chicago, has joined the U. S. Naval Reserve and is now in service.

Lieut. H. F. Parker, who was manager of the Majestic, Yarmouth, New Brunswick, before going overseas with a Canadian army unit, has been assigned the command of a mechanized cavalry outfit, which recently captured a German bomber pilot.

Louis Starkey, doorman of the Park theatre, Richmond, Va.; Terry Newcomb and Roger Owen, Ponton service staff, Richmond, have enlisted in the Regular Army, and William Andrew, Loew's, Richmond, has joined the National Guard.

William B. Hall, receiver of rents in the foreclosure action of Arnold Gordon, trustee, against Forest Theatre Corporation, operator of the Forest theatre, New Haven, Conn., has made a motion to resign as receiver because of Naval Reserve service.

Alice Cagle of the Saenger publicity department in New Orleans has resigned to compete a course in flying.

George Temple, Jr., brother of Shirley, has enlisted in the Marine Corps at San Diego.

Kenyon Joins Donahue & Coe

Stephen M. Keyon, formerly account executive with Lord & Thomas and J. Walter Thompson, has joined Donahue & Coe in an executive capacity.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Escape

(MGM)

Family vs. Fuehrer

Further dealings with matters despotic in dictator regions are presented in this picturization of the widely read "best-seller" of the same name. Concerned with the frantic efforts of an American son to save his German born mother from the death penalty, the screen adaptation preserves the melodramatic pace and suspense of the original novel and in addition presents the stars of the piece, Norma Shearer and Robert Taylor, in performances that match in persuasive perfection and power any of their previous portrayals.

Miss Shearer, looking her most statuesque self for the requirements of her regal role, and cast in a part different from her most recent sophisticated appearance in "The Women," breaks loose from the restraint requirements of her character assignment to play an emotional scene at the finish of the proceedings that matches her dramatic talent and tradition. Mr. Taylor again reveals his ability for serious and straight playing with which he scored so heavily in "Waterloo Bridge."

Mervyn LeRoy, the director, has given the story a fast and pointed pace. Arch Oboler and Marguerite Roberts have supplied Mr. LeRoy with a screen script streamlined for just such purposes.

The central character, "Emmy Ritter," around whose prison predicament the complications spin, is played by Nazimova, who here makes a belated but welcome return to the screen after many years of absence.

Mme. Nazimova has not much to do but lie abed and manifest anguish but in the few moments of activity alloted to her, such as in the opening scenes when she castigates the political philosophy and practices of her persecutors, she displays her superb histrionic training. Conrad Veidt, vastly effective in an unsympathetic role, Philip Dorn as a doctor who still preserves a spark of human feeling beneath his Prussian exterior, Felix Bressart as a timorous family friend and Albert Basserman as a beaten and bewildered lawyer stand out chiefly as excellent supporting players.

Although the plot of the narrative contains a stratum of strong political import, actual incidents and situations are drawn on a personal and individual basis and it is from such a treatment that the wider issues of the plot are sketched. Comic relief interludes and to a definite degree the romantic motif are sacrificed to the melodramatic pitch of the story. Ideological connotations are suggested rather than displayed, such as views of petty but despotic official practice and the terrorized silence and paralyzed response of the people. Although subtly stated, the script's sympathy is apparent.

"Mark Preysing" comes to Germany in search of his mother's whereabouts. She, as the internationally renowned stage name, "Emmy Ritter" had returned to her fatherland to transact some business and in the course of it had been sentenced to death on the charge of treason. With the help of "Dr. Ditten," the son finally locates his mother and the old woman is smuggled out of prison presumably as dead. The doctor had previously administered an injection that had placed her in a coma resembling death. After experiencing one of the picture's tautest crises, wherein the coffin carrying "Emmy's" unconscious body is delayed in transit by the gestapo gruelling of the political police, "Mark" takes his mother to the mountain home of the "Countess." She, as the American born mistress of a high army official, had previously met "Mark" and had developed a romantic attachment for him. With the "Countess'" aid, Emmy is finally smuggled out of the enemy country, while the "Countess" is forced to remain behind and stall off her lover summoning the police to pick up the mother and son fugitives.

The audiences who sponsored with their patronage approval the screening of previous anti-Nazi films, this newest contribution to that classification should find considerable audience endorsement. For gatherings who are more personality than political minded, the production offers in the picture's principals potent box office inducement. The novelized and magazine serialized sources of the screen script should attract further ticket purchasing.

Previewed in New York for an audience of professional reviewers from magazine, metropolitan and trade paper circles. The assembled Fourth Estate forces gave the production concentrated and interested inspection.—JOSEPH F. COUGHLIN.

Produced and distributed by Metro-Goldwyn-Mayer. Director Mervyn LeRoy. Screen play, Arch Oboler and Marguerite Roberts. Based on the novel by Ethel Vance. Recording director, Douglas Shearer. Director of photography, Robert Planck. Art director, Cedric Gibbons. Associate, Urie McCleary. Set decorations, Edwin B. Willis. Gowns, Adrian. Men's costumes, Gile Steele. Hair styles, Sydney Guilaroff. Make-up, Jack Dawn. Film editor, George Boemler. P.C.A. Certificate No. 6501. Running time, 104 minutes. Release date, November 1, 1940. Adult audience classification.

CAST

Countess Von Treck.....Norma Shearer
Mark Preysing.....Robert Taylor
General Kurt Von Kolb.....Conrad Veidt
Emmy Ritter.....Nazimova
Fritz Keller.....Felix Bressart
Dr. Arthur Henning.....Albert Bassermann
Dr. Ditten.....Philip Dorn
Ursula.....Bonita Granville
Commissioner.....Edgar Barrier
Mrs. Henning.....Elsa Bassermann
Nurse.....Blanche Yurka

Seven Sinners

(Universal)

La Dietrich Returns to Norm

Marlene Dietrich, who varied her style to achieve what was hailed as a come-back in Joe Pasternak's "Destry Rides Again," returns to norm in the portrayal of a South Sea siren whose allure inspires strong men to violence in the producer's second film in her behalf. Cast as a cafe entertainer deported from island to island for inciting brawls which complicate the affairs of her employers, residents and the U. S. Navy, the star sings songs, wears clothes and sighs dialogue in the manner to which her early vehicles accustomed her public. Highlight of the production is a free-for-all fight between rivals for her favors, their henchmen and assorted bystanders, which has not been matched for thoroughness and duration in the field of rough-and-tumble.

The story, by John Meehan and Harry Tugend, relates an episode in the life of a girl whose career as a cafe singer playing the islands has been and continues to be marked by outbreaks of fisticuffs in the ranks of her admirers, necessitating executive intervention culminating in deportation. On the island principally dealt with, she is wooed by a sailor, besieged by a fellow fond of throwing knives, body-guarded by a deserter from the Navy and a magician addicted to kleptomania, despaired of by an unwilling employer, and, finally, welcomed back to the tramp steamer which brought her, by the ship's doctor, who professes ethical kinship. Incidents intervening between arrival and leavetaking, all stemming from male interest in the girl, range from comedy to romance and melodrama.

John Wayne, Oscar Homolka and Albert Dekker enact principal contenders for the entertainer's affections. Broderick Crawford and Mischa Auer are seen as her body-guards, each supplying humor. Billy Gilbert is in character as a cafe operator. Anna Lee's apportionment of footage as the good girl in the script is negligible.

Direction is by Tay Garnett, identified with many a film of maritime setting, and the art direction by Jack Otterson imparts realism to scene and incident. Ladislas Fodor and Laslo Vadnai are accredited with the original story.

Previewed at the Pantages Theatre, Hollywood, where the fight sequences, the songs and some of the lustier lines of dialogue provoked audible display of appreciation.—WILLIAM R. WEAVER.

Produced and distributed by Universal Pictures. Producer, Joe Pasternak. Director, Tay Garnett. Screen play, John Meehan. Original story, Harry Tugend, Ladislas Fodor and Laszio Vadnai. Camerman, Rudolph Mate. Art director, Jack Otterson. Costumes, Vera West. Miss Dietrich's costumes, Irene. Musical derictor, Charles Previn. Film editor, Ted Kent. Sound supervisor, Bernard Brown. Sound recorder, Robert Pritchard. Assistant director, Phil Karlstein. Unit publicity writer, Alanson Edwards. P. C. A. Certificate No. 6795. Running time, 86 minutes. Release date, October 25, 1940. Adult audience classification.

CAST

Bijou.....Marlene Dietrich
Lt. Bruce Whitney.....John Wayne
Little Ned.....Broderick Crawford
Sasha.....Mischa Auer
Dr. Martin.....Albert Dekker
Tony.....Billy Gilbert
Dorothy Henderson.....Anna Lee
Antro.....Oscar Homolka
Gov. Henderson.....Samuel S. Hinds

East of the River

(Warners - First National)

A Hoodlum Reforms

The setting of this being the lower east side of New York, it is evident that, according to screen formula, something to do with reforming a hoodlum is called for. And, that is precisely what occurs in a rather familar scenario. The dialogue seems dated.

The film goes back to the pre-depression days of 1927 but not the pre-depression days for two young boys nurtured in the melting pot of the east side. It follows them down through the years by montage, to the present. Starting out as wastrels the boys have taken

(*Continued on page* 38)

Immediate Release at

Charlie Chaplin

talks in his new comedy

The Great DICTATOR

Produced, written and directed by CHARLES CHAPLIN

with PAULETTE GODDARD

JACK OAKIE • HENRY DANIELL • REGINALD GARDINER
BILLY GILBERT • MAURICE MOSCOVICH

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**"The Great Dictator" will not be shown until the summer of 1941 except under advanced price policy.*

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 35)

divergent paths in those formative years. One is a college graduate, the other a prison graduate.

John Garfield plays the role of the gangster, the grown-up hoodlum. Finishing three years in San Quentin he decides to go home to see his mother, "Mrs. Lorenzo" (Marjorie Rambeau), and the boy his mother had adopted, "Nick" (William Lundigan), the other hoodlum, now graduating summa cum laude from college. With him "Joe" (Garfield) brings a "gun moll" named "Laurie" (Brenda Marshall).

Reviewed at the Globe theatre, New York.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers-First National Screen play by Fred Niblo, Jr. Based on a story by John Fante and Ross B. Wills. Directed by Alfred E. Green. P. C. A. Certificate No. 6562. Running time, 73 minutes. Release date, November 30, 1940. General audience classification.

CAST

Joe Lorenzo	John Garfield
Laurie Romayne	Brenda Marshall
Teresa Lorenzo	Marjorie Rambeau
Tony	George Tobias
Nick Lorenzo	William Lundigan
Judge Davis	Moroni Olsen
Cy Turner	Douglas Fowley
Scarfi	Jack LaRue
"No Neck" Griswold	Jack Carr
Balmy	Paul Guilfoyle

Texas Rangers Ride Again

(Paramount)

Modern Western

Mixing action romance and comedy in palatable quantities, Paramount's "Texas Rangers Ride Again" is a modern western, its time the present, its locale a huge Texas ranch; the plot concerns the efforts of a crooked slaughter house to steal cattle from under the noses of the ranchers and the Texas Rangers. John Howard, Ellen Drew, Akim Tamiroff, May Robson, Broderick Crawford and Charley Grapewin have the principal roles in the film, which received the approbation of a Los Angeles preview audience.

"Texas Rangers Ride Again" has all the elements necessary to satisfy western fans, the pictorial quality of Archie Stout's camera work standing out. James Hogan's direction of the original screen play by William R. Lipman and Horace McCoy paces the action well.

Posing as wanted outlaws, "Kingston" and "Townsley," Texas Rangers, work their way into the confidence of the cattle thieves headed by a relative of "Mrs. Dangerfield," owner of the ranch. In the denouement they uncover the criminals and "Kingston" finds that he and "Ellen Dangerfield" have mutual admiration for each other. The climax is not reached, however, without chases, hard riding and fighting.

Previewed at Paramount Theatre, Los Angeles, a first run house where the audience was quite enthusiastic.—V. K.

Produced and distributed by Paramount Pictures. Director, James Hogan. Original story and screen play, William R. Lipman and Horace McCoy. Assistant director, Hary Scott. Soundman, Phil Wisdom. Film editor, Arthur Schmidt. Art directors, Hans Dreier and Earl Hedrick. Cameraman, Archie Stout. P.C.A. Certificate No. 6260. Release date, December 13, 1940. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Jim Kingston	John Howard
Ellen (Slats) Dangerfield	Ellen Drew
Mio Pio	Akim Tamiroff
Cecilia Ganderfield	May Robson
Mace Townsley	Broderick Crawford
Ben Caldwalder	Charley Grapewin
Carter Dangerfield	John Miljan
Joe Yuma	Anthony Quinn
Captain Inglis	William Duncan
Blair	Harvey Stephens
Comstock	Harold Goodwin
Johnson	Joseph Crehan

The Fargo Kid

(RKO)

Western, with Songs

"The Fargo Kid" is the second of the western pictures in the series at RKO starring Tim Holt. As a plain, simple western it will win fans for Holt; as a western with songs, it will win more. It, by comparison with the first of the series, "Wagon Train," is done with so much more deftness in all departments that any resemblance to the former is almost purely coincidental.

Supporting Holt are Emmett Lynn, for comedy purposes; Ray Whitley and his band of western singers; Jane Drummond, Cyrus W. Kendall, Ernie Adams, Paul Fix, Paul Scardon, Glenn Strange and Mary MacLaren.

Edward Killy directed from a screenplay by Morton Grant and Arthur V. Jones, who adapted W. C. Tuttle's story. Bert Gilroy was the associate of Lee Marcus, executive producer.

The story deals with the efforts of an assayer to steal the gold mine of an elderly couple and their daughter, which plot "The Fargo Kid" with the aid of his friends foils after gun fights, chases, and the usual affairs of western pictures.

Previewed in an RKO projection room.—*V. K.*

Produced and distributed by RKO. Executive producer, Lee Marcus. Produced by Bert Gilroy. Directed by Edward Killy. Screenplay by Morton Grant and Arthur V. Jones. From a story by W. C. Tuttle. Photographed by Harry Wild. Art director, Van Nest Polglase. Lucius Croxton, associate. Edited by Frederic Knudston. P. C. A. Certificate No. 6607. Running time, when seen in Hollywood, 63 minutes. Release date, Nov. 22, 1940. General audience classification.

CAST

Fargo Kid	Tim Holt
Johnny	Ray Whitley
Whopper	Emmett Lynn
Jennie	Jane Drummond
Nick	Cyrus W. Kendall
Bush	Ernie Adams
Deuce	Paul Fix
Caleb	Paul Scardon
Sheriff	Glenn Strange
Sarah	Mary MacLaren

Who Killed Aunt Maggie?

(Republic)

Murder Mystery

Exploitation beneficiary of a location premiere in Atlanta, scene of the story, this picturization of Medora Field's novel of like title is a murder mystery melodrama with comedy emphasized.

Setting of the story, adapted by Stuart Palmer, is a lonely house near Atlanta wherein have foregathered the kin of the deceased owner, whose passing is believed due to criminal act of someone present. Another murder occurs to make this a certainty. Disappearance of both bodies complicates matters. Chance discovery of a secret room, existence of which most have denied, leads to exposure and apprehension of the culprit.

Although all members of the cast participate in both humor and plot, Edgar Kennedy and Willie Best dominate the comedy side. John Hubbard and Wendy Barrie carry the romantic theme.

Previewed at Warners' Beverly Hills theatre.—W. R. W.

Produced and distributed by Republic. Associate producer, Albert J. Cohen. Novel by Medora Field. Directed by Arthur Lubin. Screen play by Stuart Palmer. Additional dialogue by Frank Gill, Jr., and Hal Fimberg. Photographed by Reggie Lanning. Edited by Edward Mann. P.C.A. Certificate No. 6688. Release date, Nov. 1, 1940. Running time, when seen in Beverly Hills, 69 minutes. General classification.

CAST

Kirk Pierce	John Hubbard
Sally Ambler	Wendy Barrie
Sheriff Gregory	Edgar Kennedy
Aunt Maggie	Elizabeth Patterson
Bob Dunbar	Onslow Stevens
Cynthia Lou	Joyce Compton
Dr. George Benedict	Walter Abel
Eve Benedict	Mona Barrie
Andrew	Willie Best
Bessie	Daisy Lee Mothershed
Mr. Lloyd	Milton Parsons
Trooper Leroy	Tom Dugan
Trooper Curtis	William Haade
Coroner Dodson	Joel Friedkin

Blondie Plays Cupid

(Columbia)

Penny Singleton et al

Producer Robert Sparks and Director Frank R. Strayer, who have guided Columbia's "Blondie" pictures from their start, use everything from dialogue to "Blondie's" kitchen sink to promote comedy in "Blondie Plays Cupid," seventh in the group and first of the new season's series from the Chic Young cartoon strip. The result is a combination of situation and oral comedy, combined with the slapstick of old. The audience at the Hollywood Pantages Theatre greeted it with hilarity.

The "Blondie" cast regulars of Penny Singleton, Arthur Lake, Larry Simms, Jonathan Hale, Danny Mummert, Irving Bacon and "Daisy," the dog, are supported by Glenn Ford, Luana Walters, Will Wright, Spencer Charters, and Leona Roberts.

Richard Flournoy and Karen DeWolf wrote the screenplay from a story by Miss DeWolf and Charles M. Brown. The picture's plot, dealing with "Blondie's" efforts to keep fireworks away from her family, is untimely, however.

Previewed at the Pantages Theatre, Hollywood.—*V. K.*

Produced and distributed by Columbia. Produced by Robert Sparks. Directed by Frank R. Strayer. Screenplay by Richard Flournoy and Karen DeWolf. Story by Karen DeWolf and Charles M. Brown. Based on the comedy strip created by Chic Young. Photographed by Henry Freulich. Edited by Gene Milford. Art direction, Lionel Banks. Assistant director, Abby Berlin. P. C. A. Certificate No. 6531. Running time, when seen in Hollywood, 66 minutes. Release date, Oct. 31, 1940. General audience classification.

CAST

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Daisy	Himself
J. C. Dithers	Jonathan Hale
Alvin Fuddle	Danny Mummert
Mailman	Irving Bacon
Charlie	Glenn Ford
Millie	Luana Walters
Tucker	Will Wright
Uncle Abner	Spencer Charters
Aunt Hannah	Leona Roberts

Meet the Wildcat

(Universal)

Cops and Robbers

Ralph Bellamy and Margaret Lindsay are the principals in this mystery story which has Mexico City as its locale. There a robber known as "The Wildcat" has been stealing art treasures in such a fashion that his apprehension seems impossible.

Mr. Bellamy, as an American detective, poses as the crook, a pose which takes in the girl photographer for a picture magazine, the role given Miss Lindsay. The real thief is eventually caught.

Comic support is lent by Allen Jenkins, as

a Bronx taxi-driver still in Mexico City after having driven a fare there. The real thief is portrayed by Joseph Schildkraut, ostensibly a reputable art dealer. Rounding out the cast are Jerome Cowan, as a newspaper man; Robert O. Davis, Frank Pugia, Guy D'Ennery and Hans Herbert.

Joseph G. Sanford was associate producer and Arthur Lubin directed the Alex Gottlieb screen play.

Previewed at the Studio City Theatre, North Hollywood, where it met with moderately favorably response.—WALTER SELDEN.

Produced and distributed by Universal. Associate producer, Joseph G. Sanford. Directed by Arthur Lubin. Original screen play by Alex Gottlieb. Photographed by Stanley Cortez. Film editor, Arthur Hilton, P.C.A. Certificate No. 6668. Release date, Nov. 22, 1940. Running time, when seen in North Hollywood, 61 minutes. General audience classification.

CAST

Brod ..... Ralph Bellamy
Ann ..... Margaret Lindsay
Dumeray ..... Joseph Schildkraut
Max ..... Allen Jenkins
Digby ..... Jerome Cowan
Feral ..... Robert O. Davis
Chief of Police ..... Frank Puglia
Mordaunt ..... Guy D'Ennery
Marco ..... Hans Herbert
Director ..... Juan Dela Cruz
Basso ..... Reed Hadley
Annabelle Lee ..... Gloria Franklin
Blonde ..... Iris Adrian

Mercy Plane

(Producers Pictures)

Air Melodrama

The operations of a new kind of racket on the screen—that of stealing airplanes to be sold to foreign powers—are exposed in this criminal and romantic melodrama released by Producers Pictures Corporation. James Dunn and Frances Gifford are co-starred. They are aided by Matty Fain and William Pawley as the leaders of the criminal ring, and Harry Harvey, as comedian.

Directed by Richard Harlan, this is a screen story of air races, feuds between the romantic interests, a large-scale plot to steal privately owned planes climaxed with the purloining of an ambulance plane capable of landing in a limited area. The picture ends, as is expected, with a plot successfully enforced bringing the criminal ring into the open and clearing the name of an innocent victim.

Sigmund Neufield was associate producer of the production based on the original screen play by William Lively.

Reviewed at the Central Theatre in New York.—GEORGE SPIRES.

Produced and distributed by Producers Pictures Corp. Sigmund Neufield, associate producer. Directed by Richard Harlan. Original screen play by William Lively. Photographed by Jack Greenhalgh, A.S.C. Musical director, David Chudnow. Art director, Fred Preble. Edited by Holbrook N. Todd. Running time, 72 minutes. Release date, July 15, 1940. P.C.A. No. 5916. General audience classification.

CAST

"Speed" Leslie ..... James Dunn
Brenda Gordon ..... Frances Gifford
Rocco Wolf ..... Matty Fain
Jim Gordon ..... William Pawley
Curly ..... Harry Harvey
Benson ..... Forbes Murray
Skid ..... Edwin Miller
Joe ..... Duke York

The Trail Blazers

(Republic)

Western Melodrama

The second of the new series of Mesquiteer pictures has the trio of justice-seeking cowboys lending a hand in establishing a telegraph system through the new West. Robert Livingston and Bob Steele are again the stars in the series, with Rufe Davis, the third member of the group, as the exponent of comedy and sound.

Based on an original story by Earle Snell the Three Mesquiteers, aiding in the construction of the telegraph system become entangled with outlaws who foresee their doom if the system become successful in joining law enforcement agencies of the territory. More than once the supply train with the vital equipment is hijacked by the bandits and the engineers in charge of the construction, murdered. The Mesquiteers are framed by the local newspaper editor and thrown into jail from which they later escape to continue their crusade and bring their enemies to justice.

Like most westerns produced by Republic the picture has a keynote of action aided by romance, music and comedy. Harry Grey was associate producer and George Sherman directed.

Reviewed at a screening for the trade press in the Republic projection room in New York. —G. S.

Produced and distributed by Republic. Harry Grey, associate producer. Directed by George Sherman. Screen play by Barry Shipman. Original story by Earle Snell. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by William Nobles. Film editor, Tony Martinelli. Musical score, Cy Feuer. Running time, 58 minutes. Release date, November 11, 1940. P.C.A. No. 6695. General audience classification.

CAST

Stony Brooke ..... Robert Livingston
Tucson Smith ..... Bob Steele
Lullaby Joslin ..... Rufe Davis
Marcia ..... Pauline Moore
Jeff Bradley ..... Weldon Heyburn
Jim Chapman ..... Carroll Nye
Major Kelton ..... Tom Chatterton
The Dentist ..... Si Jenks
Alice Chapman ..... Mary Field
Mason ..... John Merton
Reynolds ..... Rex Lease
Fowler ..... Robert Blair

SHORT PRODUCT

The Green Hornet Strikes Again

(Universal)

Second Serial Installment

The return engagement of this well-known air wave personality finds him in picture form conducting his campaign against crime in much the same style as he practiced in his opening chapter combat, "The Green Hornet," released in the first month of this year. In private life the "Hornet" still pursues the ineffectual career of a newspaper editor who resorts to a masquerade character when his paper crusading apparently proves fruitless against the criminal activity of a racketeering gang. Obstacles put in the way of the chapter film corrector include several rounds of fisticuffs and gun play, generously proportioned in each installment, and the specific dangers from a burning boat, a car careening off a drawbridge and a house scuttled by an electrical storm. Although the "Hornet" is still true to his purpose, Warren Hull has succeeded Gordon Jones in the title role but Keye Luke and Anne Nagel remain as "Hornet" allies for the sequel. Chapter-conscious places centers, which found the serial activity of the "Green Hornet" equal to their action and thrill requirements, should find the further adventures of the gentleman exciting material to follow weekly. The complete accounting of the crime crusade will take fifteen chapter rounds to narrate with each installment running twenty minutes approximately. Release date is set for December 24, 1940.

Recruiting Daze

(Universal)

Colored Cartoon

It was to be expected that sooner or later the cartoon commentators would give some consideration by way of pen and ink treatment to mobilization matters current today. And now the possibility has become an actuality in this colored cutup contribution. Army recruiting activity is given a gag and guffaw inspection. Passing in review are glimpses of gun-ware, particularly depictions of "Big Bertha" and "Little Bertha." Air facilities, such as pursuit machines and "sausage" balloons, come in for some fun poking. As for the army personnel, the executive forces are pictured in a heavy conference over tick-tack-toe tactics. All through the burlesque business there wanders the aimless but comic character of "Punchy," a none too bright recruiting candidate, who gets himself into all sorts of complications and finally is propelled from a big gun to a distant planet. The comedy incidents are amusing in their own right and become doubly so for being so pointed and timely.—Running time, 6 2/3 minutes.

The Green Archer

(Columbia)

Serial

Among the best known and melodramatic works of the late Edgar Wallace is "The Green Archer." Some 15 years ago it was made into a serial by Pathe and enjoyed considerable success. Now, Columbia has produced a new "Green Archer" serial, of 15 chapters, modernized to fit the tempo of the day. Whether the kids of today will wait with bated breath for each new chapter as their elders did in yesteryear remains to be seen. The serial has a strong advantage to start with, in the name of author and title and the first chapter gives promise of plenty of action and suspense. The setting is an old castle where sliding panels, secret passageways and falling floors vie with train wrecks, auto smash-ups and what-not for customers' attention. Then there is the archer, identity unknown. The cast is headed by Victor Jory and includes Iris Meredith, James Craven, Robert Fiske, Dorothy Fay, Forrest Taylor, Jack Ingram, Joseph W. Girard, Fred Kelsey and Kit Guard. The direction is by James W. Horne. Running time, first chapter 32 minutes.

Youth Gets a Break

(National Youth Administration)

Documentary

Produced at a cost of $25,000 by Joseph Losey and backed by the National Youth Administration of the Federal Security Agency "Youth Gets a Break" is a documentary film study of the work accomplished by this organization. Opening with scenes of how the youth of this country, unemployed and unable to find work because of lack of experience, lead shiftless and useless lives hindering themselves for productive work in future years and burdening their homes and respective cities or towns. From there the picture goes on to show the inner workings of the administration from its first steps of taking the young men from the street corners, pool rooms and open road and giving them work on the various NYA projects throughout the country, teaching them in their own shops and buildings the numerous trades and commercial fundamentals of business so that they will be better prepared to enter these highly competitive fields with knowledge and experience, and running their own community similar to that of a big city. William E. Watts directed the picture which was photographed by four cameramen. The NYA is negotiating with motion picture companies for the distribution of this thirty minutes subject to be released after election.

Stagefright

(Vitaphone)

Cartoon

Produced by Leon Schlesinger this cartoon, another in the series of Merrie Melody color subjects, concerns two dogs in pursuit of a bone. Feuding and fighting they discover themselves backstage of a vaudeville theatre. Here they become involved with a trained seal, a tight rope, a pigeon that lives in a magician's

(*Continued on page* 40)

(Continued from page 39)

hat and whose peace is continually interrupted by the battle, and sundry other objects common to a theatre's stage. After many adventures the pigeon takes command of the situation and satisfies both canines.—Running time, seven minutes.

Listen to Larry
(Paramount)
Larry Clinton and Orchestra

Larry Clinton, familiarly known to his syncopation subjects as the old "Dipsy Doodler," leads his orchestral personnel in this musical Headliner for some rousing rounds of modern melody making. The recital runs the jazz gamut from Maestro Clinton's own composition, "Study in Surrealism" through the Fosterian gem, "I Dream of Jeannie with the Light Brown Hair" with stop offs for renditions of "Well, All Right" and "What's the Matter with Me." Terry Allen, Jimmy Curry and Helen Southern accommodate with vocal selections.—Running time, 10 minutes.

Mediterranean Milestones
(Central)
Travel Subject

Another in the series of travel films produced by Philip M. Brown has for its locale the Mediterranean, now of vital importance to Great Britain and of equal interest to her enemies. Syria, Palestine, Tunis, Algiers and Morocco are visited by the roving camera while the Suez Canal, connecting India and the Orient, and Gibraltar, British stronghold of the Mediterranean, are given prominent attention in the subject. An interesting and revealing job has been accomplished by the producer.—Running time, 10 minutes.

Nature's Nursery
(Paramount)
Perfect Paragraphic

Somewhat similar in subject and style of study to the Academy Award Winner, "Busy Little Bears" is this out of doors visit to the nursery premises of Mother Nature. Through some very capable and clear camera closeups, the four-legged little bundles of joy are seen with their respective mamas as the furry families go about their domestic business. The guide for the nursery tour is under a sage old owl whose words of wisdom are both sensible and amusing.—Running time, 10 minutes.

Fly Fishing
(Vitaphone)
Fishing as an Art

With many brook and stream fishermen already looking forward to the Spring and trout fishing this Sports Parade subject presents Dick Miller, world's champion fly caster, in action. Mr. Miller illustrates his technique used for fly casting and then demonstrates his amazing control by casting at floating objects and scoring a bull's-eye each time. The delicate care that goes into the making of these flies, constructed with material from all parts of the world, is clearly shown. By way of contrast an amateur, in comic relief, is shown trying his hand at the art. This is an ideal subject for its nostalgic effect to play during the winter months.—Running time, ten minutes.

Holiday Highlights
(Vitaphone)
Holiday Satire

A satire on the national holidays throughout the year with many gags and humorous off-screen commentary, is this Merrie Melody subject in color. Beginning with the new year symbolized by a crawling babe and progressing through the year burlesqueing the holidays the subject ends with a comic twist on Christmas.—Running time, seven minutes.

INCORPORATIONS

The following companies have been incorporated at Albany, N. Y., in recent weeks.

Academic Film Company, Inc., 200 shares, no par value, by Norman Stamm and Lillian Hirsh, Brooklyn, and Etta Sealove, New York.

Advertisers Screen Service, Inc., $30,000 capital stock authorized in $100 shares, by George L. Fecke, New York City; Archibald McNeil, Bridgeport, Conn., and Roderick C. McNeil, West Palm Beach, Fla.

Agus Pictures Corporation, motion picture film, 200 shares, by George Blake and Evalynne Kuhl, Brooklyn, and Susanne Groves, St. Albans, L. I.

Amsterdam Amusement Company, Inc., motion picture machines, film, etc., 10 shares, by Minna Tauber, Sylvia Kadish and Shirley Antine, New York City.

Artkino Pictures, Inc., 100 shares, by Nicola Napoli, Rosa Madell and Michael Resnick, New York City.

B. M. Productions, Inc., 100 shares, no par value, by B. L. Maarsen, Geraldine Weiss and Rose Lader, New York City.

Blitzkreig Amusement Corporation, $10,000 authorized capital stock in $100 shares by John Christopher, Joseph Curreri and Abraham Reiss, New York City.

BSB Film Corporation, 102 shares, by Harry Lewis, Irving Maxon and Philip Isaacs, New York City. Directors are Jack and Loet C. Barnstyn and Joseph Van Santen, New York City.

Bonserk Theatre Corporation, 200 shares, no par value, by Jacob N. Zamore, B. William Mehlman and Isidore Zamore, New York City.

Bowlder Farm Theatre, Inc., 100 shares, by Walter Armitage, Kenneth Walton and Herbert S. Duncombe, Jr., New York City.

Bronson-Laudin Theatre Corporation, 200 shares, by Joseph Richard Bronson, Alice Bronson and Jules Laudin, Bronx, N. Y.

Brookside Films, Inc., 100 shares, no par value, by E. J. Sachs, Sharon Kahn and Max Kohn, New York City.

Butwil Corporation, to distribute and exhibit motion pictures, by Arthur A. Lee, 1600 Broadway; Maurice J. Wilson and Golda Wilson, New York City.

Calderone Mineola Theatre Operating Company, Inc., Mineola, L. I., with 1,100 shares of stock, by Jacob Klein, Theresa Powers and Lillian Bloom, New York City.

Cinemasters, 200 shares, no par value, by Arthur Leonard, Irving D. Hyland and Milton H. Klein, New York City.

Courtboro Theatres, Inc., 100 shares, no stated value, by Isaac Katz, Herbert Katz and M. Lehrfield, New York City. Additional subscriber was Florence Brown, New York City.

Court-Degraw Theatre, Inc., $1,000 in $100 shares, by Charles Berlin, Harry P. Albert and Evelyn Golden, Brooklyn.

Crest Pictures, Inc., 200 shares, by Irving Klein, Irving B. J. Levine and Harvey N. Kirland, New York City.

Crystal Pictures, Inc., 100 shares, no par value, by Melvin M. Hirsh, Harvey Pergament and Gertrude Horn, New York City.

Culver Theatre Corporation, Utica, 100 shares, by Jack Beck, Utica; Gladys and Lucy Nicastro, Philadelphia.

Dalev Corporation, 200 shares, no par value, by Peter A. Lewis, Ethel Davis and Florence Abramson, New York City.

Dessera, Inc., control theatres, etc., 100 shares, no par value, by Antoia Rossi, Lucille Athana and Ann Nicholls, New York City.

Diana Amusement Corporation, 10 shares, no par value, by Maxwell S. Boas, Frieda Dorn and Jeanne Greengold, New York City.

Dory Amusement Corporation, 10 shares, by Morris Beer, Albert E. Schultz and Mitzi Kushman, New York City.

Dramart Corporation, 10 shares, by Victor and Betty Sims and William Rolland, New York City.

Electra Amusement Company, Inc., Brooklyn, $10,000 authorized capital stock in $100 shares, by C. Clifford Reed, Hollis; Alvina S. Lyman and E. M. Prudent, Patchogue.

Elkins-Taylor, Inc., 100 shares, by Marie L. Elkins, Clarence Taylor and Donald M. Cunningham, directors, and R. A. Wormser, D. M. Cunningham and Laura Kaht.

Empire Amusement Company, Inc., 100 shares, by Bernard W. Goldenberg, Benjamin Cohen and Mildred Diesman.

Gibson Theatrical Enterprises, Inc., of Buffalo, by Max M. Yellen, F. M. Manner and Helen Persons, all of Buffalo.

G&K Theatre Corporation, 100 shares, by Reuben E. Gleit, Albert B. Kronish and William Thomson Lees, New York City.

Harris Productions, Inc., $20,000 authorized capital stock, by Abraham I. Solomon, William A. Stetter, Jr., and Samuel G. Harris, New York City.

Hattan Theatre Corporation, 200 shares, by Mendel Zucker, E. J. Rocco and Morris Manasse, New York City.

Hemisphere Films, Inc., $20,000 capital stock in $1 shares, by John P. Austin, A. Lloyd Symington and J. Bateman Young, New York City.

H. B. Films, Inc., 100 shares, no par value, by Celia Roth, Helen Lipschutz and Laura Rizzati, New York City.

Jay Amusement Corporation, Brooklyn, by Solomon N. Jaffee, Edward Goate, Brooklyn, and Albert Moskowitz, Bronx, N. Y.

Kadevan Chain Theatres, Inc., Utica, N. Y., $10,000 capital stock, by Lawrence J. Carkey, Stuart A. Lever and Jay L. Katzman, all of Utica.

Knickerbocker Circuit, Inc., $7,500, by Benjamin Davidson, Charles Segal and Annette Graifer, New York City.

Kolno Theatre Corporation, 200 shares, by V. K. Schwab, Harold Anderson and Bruno Bendix, New York City.

Kurland Theatres, Inc., 100 shares, no par value, by Abraham H. Shukat, Benjamin Bag and Leo Solomon, New York City.

Lake City Theatre Operating Company, Inc., 100 shares, by Gail Buchwalter, David J. Hans and Berta Kadison, New York City. Papers were filed by William Klein, Select Theatres Corporation.

Louris Amusement Corporation, $20,000 capital stock, by Harold W. Cohen, attorney; Irving Abraham and Sulvia Horn, New York City.

Lydia Theatre, Inc., by Myron J. Glantz, Benjamin Davidson and Annette Graifer, New York City.

Madison Pictures Service Corporation, 200 shares, no par value, by Henry M. Schneiderman, Philip Strauss and Dorothy Raphael, New York City.

Mayfair Cinema Company, Inc., Syracuse, 100 shares, by Elias, Jacob and Leo Karp, Syracuse.

Metsun Amusement Corporation, Brooklyn, $5,000 capital stock, by Frank Gelber, David Taubenfeld and Elliott Norwalk.

New England Phonovision Company, Inc., $20,000 capital stock, with Samuel Stirrat, New York; Samuel Cufari and Nicholas J. Camerota, both of Springfield, Mass., as directors. Subscribers include Wedward Newman and Charles White, filing attorney, New York City.

Omnia Amusement Corporation, 100 shares, no par value, by Emanuel Szenes, Ignatz Foldes and Hugo C. Racz, New York City.

Pallas Films, Inc., 100 shares, by M. M. Kettl, R. E. Cohen and Lillian Ginsberg, New York City.

Paragon Pictures, Inc., motion picture machines, films, etc., 200 shares, no par value, by Henry J. Weller, Dante Gambinossi and Eva Rodgers, New York City.

Patria Pictures Corporation, 100 shares, no par value, by Hyman J. Fliegel, A. Joseph Handel and Sylvia Sheinberg, New York City.

Pressburger Films, Inc., $100,000 authorized capital stock in $100 shares with directors including Dr. Sandor Lorand, Robert Gillespie and Arnold Pressburger, New York City.

Prime Theatre, Inc., 100 shares, by Murray Moness Ira H. Moness and Beatrice D. Marlow.

Rapid Film Technique, Inc., $20,000 authorized stock, by Emanuel Frenkel, Maurie Garten and Maurice Frenkel, New York City.

Reeltone Moving Picture Machine Company, Inc., 100 shares, by Herman Kellar and Gerald Laurence, Manhattan, and Nathan Marcus, Brooklyn.

Rondout Amusement Company, Inc., Ellenville, $25,000 capital stock, by A. E. Lonstein, Ellenville; David Silverman, Bronx, and Bessie Lonstein, Bronx.

S&S Amusement Corporation, 100 shares, no par value, by Herman Savage, Joseph Seidman and Harvey A. Tave, New York City.

Subway Circuit Theatres, Inc., 90 shares, by David Rosen, Max Suderov and Jack Linder, New York City.

Talk-A-Vision, Inc., 100 shares, by M. M. Kettl, R. E. Cohen and Lilyan Avrontin, 1450 Broadway, New York City.

Theatre Rest Corporation, 200 shares, no par value, by Harry B. Lilienthal, Israel Berman and Beatrice Ranz, New York City.

T. P. S. Inc., $20,000, theatre equipment, by Jacob J. Milman, Bernard H. Eicoff and Bernard L. Seligman, New York City.

Transoceanic Film Corporation, 200 shares, by Martin S Zisser, Jean Feffer and Louis J. Isaacs, New York City.

Travelcade Film Corporation, 200 shares, directors being Robert D. Bloom, New York City, S. Harry Eilenberg, Paterson, N. J., and Audrey Mandel, New York City.

Trimount Film Corporation, 150 shares, 50 at $100 and 100 no par value, by Martin Tansman, Sharon Kahn and Edna J. Sachs, New York City.

Trio Films, Inc., 100 shares, by Martin J. Lewis, Harold S. Neuberger and Hans Rosenwald, New York City.

Utopia Amusement Corporation, $20,000, by Albert J. Reiss and G. G. Schreiber, Bronx, and Lawrence Jasie, Verona, N. J.

West End Amusement Corporation, $20,000 authorized capital stock in $100 shares by Ceil Diamond, Eddie Halson and Irene Fields, New York City.

W. M. W. Theatres Corporation, 15 shares, by Alexander and Aolph D. Weiss, Jamaica, L. I., and Adolph Mendel, Astoria, L. I.

Killeen Heads Drive

Thomas Killeen, Comerford Theatres district manager, is theatre division chairman of the Scranton, Pa., Community Welfare Federation drive.

Sack Dissolved in New York

Dissolution of authority to conduct business in New York State has been filed at Albany, N. Y., by Sack Amusement Enterprises, Inc., of Dallas.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

Comrade X

(Metro-Goldwyn-Mayer)

Following their first roles together in "Boom Town," Clark Gable and Hedy Lamarr appear here in a comedy laid in Russia. The Ben Hecht-Charles Lederer story casts Gable as an apparently drunken newspaper man sending worthless stories to his American paper, but who is in reality "Comrade X," who manages to smuggle out stories most embarrassing to the regime.

Felix Bressart, who heads the support cast, discovers this and blackmails the reporter into trying to get his daughter out of Russia. Miss Lamarr, as the daughter, is unwilling to leave at first but soon sees the point when all are tossed in jail, along with scores of her former comrades. Their escape and romance between the principals follow.

Directed by King Vidor, whose last was "Northwest Passage," the picture's cast includes Oscar Homolka, Eve Arden, Sig Rumann, Vladimir Sokoloff and Edgar Barrier.

Gottfried Reinhardt acted as producer.

Release date: November 29, 1940.

South of Suez

(Warners - First National)

A melodrama based in the African diamond country, this Barry Trivers screen play, based on a Sheridan Gibney story, has in its cast George Brent, Brenda Marshall, George Tobias, James Stephenson, Lee Patrick, Eric Blore, Miles Mander, Cecil Kellaway and Mary Forbes.

The story casts Mr. Tobias in the role of a ruthless and cowardly mine owner, hated by the wife who married him for his money, enacted by Miss Patrick. At her urging, he has hired the adventurer depicted by Mr. Brent as foreman. By constantly throwing herself at him, the woman forces Brent off the place, and he becomes foreman for a dissipated Englishman whose discovery of a huge stone causes his murder. Accused of the crime, Brent flees to England, where he falls in love with the Englishman's daughter; is caught, but finally exonerated.

William Jacobs was associate producer and Lewis Seiler directed.

Release date: November 16, 1940.

Flight Command

(Metro-Goldwyn-Mayer)

Filmed largely at the San Diego Naval Air Station, "Flight Command" brings the U. S. Navy Air Service to the screen. Heading the cast is Robert Taylor as a flight cadet who joins a fighting squadron as a replacement for a member killed in action.

Commander of the squadron is seen as Walter Pidgeon, with Ruth Hussey as his wife. Romantic complications among the three are finally straightened out as Taylor saves the life of his commander.

The cast includes Paul Kelly, Shepperd Strudwick, Nat Pendleton, Red Skelton, Dick Purcell, William Tannen, William Stelling and Stanley Smith.

An original story by Commander Harvey Haislip and John Sutherand, the picture was directed by Frank Borzage, whose last was "The Mortal Storm." J. Walter Ruben produced.

Release date: To be determined.

Tin Pan Alley

(Twentieth Century-Fox)

Alice Faye and Betty Grable appear here as sisters performing in a vaudeville act, who meet a pair of young would-be music publishers portrayed by Jack Oakie and John Payne. Miss Faye puts over songs for the pair, falls in love with Payne, but leaves after a heated argument.

It takes the War to reunite the two, with their story meanwhile also serving as a history of Tin Pan Alley in the years before World War I.

Allen Jenkins, Esther Ralston, Katherine Aldridge, Ben Carter and Elisha Cook, Jr., appear in the Robert Ellis-Helen Logan screen play, based on a story by Pamela Harris. Walter Lang directed and Kenneth Macgowan was associate producer. Mack Gordon and Harry Warren wrote the music and lyrics for the picture.

Release date: December 13, 1940.

Doomed Caravan

(Sherman-Paramount)

Hopalong Cassidy, as usual interpreted by William Boyd, here helps the woman owner of a wagon train, and finds himself up against an outlaw leader portrayed by Morris Ankrum, who is attempting to get control of a freighting line by consistently robbing it.

The cast includes Russell Hayden, Andy Clyde, Minna Gombell, Georgia Hawkins, Trevor Bardette and Pat O'Brien. Mr. O'Brien, though a namesake, is no relation to the Warner star.

Harry Sherman produced and Lesley Selander directed the Johnston McCulley-J. Benton Cheney screen play.

Release date: January 24, 1941.

Michael Shayne, Private Detective

(Twentieth Century-Fox)

Lloyd Nolan, as the title character in this murder mystery, manages to unearth motives and a murderer, while also taking on the assignment of keeping an eye on a debutante who likes to gamble too well.

The girl is portrayed by Marjorie Weaver, with others in the cast including Joan Valerie, Walter Abel, Elizabeth Patterson, Donald MacBride, Douglas Dumbrille, Clarence Kolb and George Meeker.

Based on a novel by Brett Halliday, the screen play was written by Stanley Rauh and Manning O'Connor. Eugene Forde directed on the Sol Wurtzel side of the studio.

Release date: To be determined.

(Formerly called "The Private Practice of Michael Shayne".)

Romance of the Rio Grande

(Twentieth Century-Fox)

Latest in the "Cisco Kid" series starring Cesar Romero, this has him foil attempts to wrest a ranch away from its rightful owners by the expedient of masquerading as heir to the ranch, the latter in the meantime having been wounded.

Appearing are Patricia Morison, Lynne Roberts, Ricardo Cortez, Chris-Pin Martin, Aldrich Bowker, Joseph McDonald and Pedro de Cordoba. Harold Buchman and Samuel G. Engel wrote the screen play from a novel by Katherine Fullerton Gerould, suggested by the O. Henry character.

Herbert I. Leeds, who handled "Cisco Kid and the Lady," directed with Sol Wurtzel as executive producer.

Release date: To be determined.

You'll Find Out

(RKO Radio)

Described as "a story with positively no social significance," this is the second film making use of band-leader Kay Kyser and his troupe, including soloists Ginny Simms and Harry Babbitt and comedians Ish Kabibble and Sully Mason.

The cast has in it three of the thrill portrayers: Peter Lorre, Boris Karloff, Bela Lugosi, as well as Dennis O'Keefe, Helen Parrish, and Alma Kruger.

The story, liberally interpolated with musical offerings, has the band leader and his group go to an old castle serving as the home of the girl enacted by Miss Parrish, who is in love with the band's manager, portrayed by Mr. O'Keefe.

Several attempts are made on the young woman's life, but the would-be killers are thwarted and their last effort results in their own destruction.

The James V. Kern screen play was based on an original by Kern and David Butler, who produced and directed as he did in the previous Kay Kyser production, which was "That's Right, You're Wrong."

Release date: November 22, 1940.

Border Legion

(Republic)

Roy Rogers appears here as a fugitive from justice, who flees to the Idaho territory to cover the crime really committed by the brother of the girl with whom he is in love.

The girl in question, pursuing him in an effort to give himself up and stand trial, is shot by a gang which has been terrorizing the neighborhood. The girl is saved and the gang cleaned up by Rogers and his friend "Gabby" Hayes. Carol Hughes portrays the girl, and the cast includes Maude Eburne, Joe Sawyer, as the gang leader; Jay Novello and Hal Taliafero.

Joseph Kane, who made "The Ranger and the Lady," acted as associate producer and director.

Release date: To be determined.

Majors Ask NBC To Explain Plan For Short Waves

Representatives of four major distributors were present Tuesday at a luncheon in New York at which NBC'S proposal that the companies sponsor a regular South American broadcast series were discussed by John F. Royal, NBC vice-president in charge of new developments and Lunsford P. Yandell, manager of the international short wave division.

According to information released through the publicity department of NBC, the motion picture company's emissaries favored the preparation by NBC of specifications of the proposed program, namely of what it would consist, how often it would be broadcast and how long the programs would be and other essential information.

Also requested by the film company agents was a survey of how the proposed broadcast would tie-in with the activities of the Council on National Defense and the MPPDA, in order to co-ordinate the work of the three groups. The final decision will rest with the top executives of each company.

Represented at the luncheon were J. S. Hummel and Robert Schless, Warners; Phil Reisman, RKO; Alfred Dean, Paramount; Arnold Picker, Columbia, and Kenneth Clark of the MPDDA. Messrs. Royal and Yandell were co-chairmen.

Three Majors Oppose Broadcast

Meanwhile, M-G-M, Twentieth Century-Fox and United Artists, this week, were reported against the proposed broadcast.

Dave Blum, M-G-M director of foreign publicity, had been invited to the luncheon, but did not attend because he said his company has flatly refused to sponsor the proposal, and he felt that nothing could be accomplished by his attendance.

Joseph H. Seidelman of Universal had also been invited by NBC, but his office said on Tuesday that "he had been too busy and was unable to be present."

In a statement opposing the proposition, this week, Mr. Blum said that short wave reception in Latin America has about the same status that it has in this country and that the limited audience does not warrant large expenditures.

He said there would be only slight advantage in exploiting individual pictures over short wave, because release dates vary widely in Latin America, due to local holidays, seasons, availability of prints and other factors.

Mr. Blum stated, further, that dramatizations would not be feasible because film companies do not wish to give the impression that American films have been produced in the Spanish language. Even if this were desirable, he said, it would be difficult to find Spanish actors who could fill the roles adequately for radio performances.

Calls Interviews Ineffective

He declared that interviews over the air would lose their effectiveness because they would have to be translated. This leaves only a typical Hollywood gossip program available, he added, and since such programs can be broadcast free of charge on other international short wave stations, there is no point in paying for them over NBC.

Mr. Yandell announced unofficially recently that the proposed broadcast would commence about December 1st. The vehemence with which certain of the film companies have opposed the proposition and the lukewarm approval given by others, have apparently given it an "on again, off again" appearance.

Mr. Yandell, sponsor of the idea, however, is convinced that the proposed broadcast is not only feasible, but that it would help to "sell" America to her Latin-American neighbors. The foreign departments of certain of the film companies, however, have been stumbling blocks to acceptance, and until they approve, the proposition is considered to have little chance of home office approval.

It was reported in certain quarters that West Coast executives favored the proposed broadcast and had so told Mr. Yandell, while foreign department chiefs disagreed as to its feasability and necessity.

PARENT-TEACHERS APPOINT CENSORS

Film censors, whose duties will be to visit all movie theatres in the area and select pictures fit for children, are being appointed by parent-teacher associations in South New Jersey communities.

Claiming that certain pictures with innocent titles are not fit to be seen by children, the voluntary censors have taken upon themselves to see that Saturday features are satisfactory from beginning to end.

Sparks Plans Three Jacksonville Houses

E. J. Sparks, president of the Florida State Theatres, operator of over 140 movie houses in Florida, has plans for three new neighborhood houses in Jacksonville, making 12 for the circuit in that city. All of the theatres will be in rapidly growing residential sections of the city and each will have a seating capacity of 600. Plans for the theatres have been made by Roy A. Benjamin, Jacksonville architect, who has designed many theatres for the Sparks organization in recent years.

Plans call for the completion of the new theatres by February. Two of the three theatres will be built by Mr. Sparks and the third by other interests with Mr. Sparks taking a long lease on the house. Modern construction will be followed.

Impetus to theatre construction in Jacksonville has been given by the new Naval Air Station now under construction and Camp Blanding, both government projects in the national defense program. It will mean a big increase in population and the two projects, it is claimed, and will bring $2,000,000 a month in payrolls.

Plans for another neighborhood house in the Murray Hill section of the city were announced by L. H. Holloway and associates of Cordele, Ga. The plans call for a 700-seat house and ground for the theatre was broken last week.

There is a likelihood that a large new downtown house in Jacksonville will be constructed by New York interests with first run Warner Brothers pictures shown. Warner Brothers pictures have not been shown in Jacksonville since the first of the year. An option has been taken on a valuable downtown piece of property and office tenants and other firms conducting business have been asked to vacate by November 1st.

Paralysis in Wisconsin

Quarantine orders, closing theatres, were issued in Mayville and Bloomer, Wisconsin, last week, because of an infantile paralysis epidemic.

Two Years Seen For Island Suit Against Majors

The Philippine Islands' major anti-trust case, involving the plaint of a theatre operator against the majors, circuits, and film exchanges is to resume on November 6th in Manila, after opening September 16th; and observers predict it will last two years. The original complaint was filed four years ago.

The suit is by the Arco Amusement Company against Twentieth Century-Fox, Warner Brothers, United Artists, Universal Distributors, Acme Films, Inc., Luzon Theatres, Inc., the Lyric Film Exchange, and Inocentes de la Rama, Inc. The last named is a circuit operator. Luzon Theatres, Inc., formerly distributed Columbia product; Acme Films, Inc., formerly distributed RKO.

Trial will resume in the Court of First Instance, Manila, before Judge Jose O. Vera. S. M. Berger, president of Acme, will be called by the plaintiff to resume testimony.

Under Commonwealth law, only three days may be allotted to one case during one month. Urgent reasons may draw written permission from the Supreme Court Chief Justice, to give another three days to a case. But only one such permission may be obtained.

Thus, the case will be long, it is predicted, unless it is sent to a referee.

The plaintiff operated the Cine Arco, in Occidental Negros. Difficulties in securing product impelled the suit. Ferrier and Hill represent the plaintiff, Gibbs and McDonough, the defendant distributors.

Majors Get More Time

The major film companies, and the Dubinsky Brothers, defendants in a $450,000 anti-trust suit by Mr. and Mrs. Frank Cassil, of St. Joseph, Missouri, have been granted until next Monday to file answers to the Cassil's bill of particulars. They operate the Rialto, St. Joseph.

LaCrosse Suit Starting

Trial of the LaCrosse Theatres anti-trust suit against the majors is scheduled to begin next Wednesday in Federal Court, Madison, Wisconsin. Louis Phillips, of Phillips and Nizer, Paramount home office counsel, is expected to be in Madison for the case. In addition to the majors, other defendants are Minnesota Amusement Company, and Welworth Theatres. The suit asks triple damages, under anti-trust laws, of $1,050,000.

Start Canadian Contest

Famous Players Canadian Corporation this week opened a production ideas contest for cash awards totaling $250 for all theatre employees of the company across the Dominion, the closing date to be next Wednesday. All persons on theatre payrolls have been invited to submit ideas for screen story material in condensed form, the best of which will receive company awards. First award is $100. Later the ideas will be submitted to the production staff of Paramount in Hollywood. A similar contest is under way at the Paramount home office.

'METHOD IS NEW, UNTRIED', U.S. ADMITS

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ing. Various proposals to eliminate these practices have been suggested from time to time and legislation to that end has been under consideration by Congress.

Under the present practice, at the start of each motion picture season an entire year's supply of pictures is sold at one time. The contract is executed before production has started on the majority of pictures covered by it. An exhibitor must rely on what is at best but a sketchy outline of the pictures the distributor intends to produce. This selling practice is commonly known as blind selling. Not infrequently the completed picture differs materially, with respect to story, cast of characters and quality, from the outline previously presented to the exhibitor. As a result, an exhibitor often finds himself in a position where he must play a picture which he would never have licensed if he had seen it.

Trade Showing

Blind selling is prohibited by the decree. Pictures must be completed and exhibited to the trade before they can be sold or offered for sale. The defendant companies are required to trade show their pictures in each of their respective exchange districts. Thus every exhibitor is given an opportunity to see the pictures before he buys them.

Under existing practice, each distributor tries to sell as many pictures at one time as it possibly can and requires exhibitors to contract for all or substantially all of the season's output in order to get any of its pictures. As many as fifty pictures may be included in a single block. This is the practice that is known as block booking.

As a result of this practice, exhibitors have practically no opportunity to select pictures based on the local tastes of the communities which they serve. In addition, the playing time of theatres is filled by pictures bought in large blocks from the defendant companies and exhibitors have little screen time available for showing the product of independent producers.

Selling in Blocks of Five

The decree prohibits the licensing of more than five pictures in a single group. It does not prohibit the licensing of less than five pictures in a single group; distributors are free to sell pictures one at a time or in groups of two, three or four. Although distributors may sell more than one group of five pictures at a time, they may not condition the sale of one group of pictures on the sale of another picture or group of pictures.

Under the method of selling prescribed by the decree, if an exhibitor finds that a particular group of pictures contains some that are objectionable, he can request that these pictures be eliminated or that other pictures be substituted for them. If the distributor refuse to grant his request, the exhibitor is in a position to reject the group without jeopardizing his entire year's supply of films.

The decree neither requires distributors to grant nor prohibits them from granting to exhibitors the privilege of cancelling one or more pictures in a given group. As a result of the process of bargaining between distributors and exhibitors, cancellation privileges in varying degrees have been granted by distributors in the past though they have not been legally required to do so. Under the decree the parties are free to bargain with respect to cancellation as well as with respect to the particular pictures to be included in a given group.

REPRINTS OF DECREE FOR HERALD READERS

The rules of arbitration and appeals, the proposed consent decree, and the Department of Justice's statement have been reprinted in pamphlet form and are available gratis to subscribers of the HERALD. Copies will be mailed without charge to those making requests to MOTION PICTURE HERALD, Rockefeller, Center, New York City.

Offensive Pictures

Exhibitors are given the right to cancel any picture that is locally offensive on moral, religious or racial grounds.

Because pictures to be released during the present selling season have already been contracted for, the provisions of the decree with respect to trade showing and sales in small blocks do not become effective until the opening of the new selling season on September 1, 1941.

Benefits to be Anticipated

It is reasonably to be expected that the provisions of the decree as to trade showing and sales in small groups will result in an improvement in the quality of pictures as well as in greater opportunity for local community tastes to be reflected in the pictures selected by exhibitors. This new method of selling should open to independent producers a market now closed to them under the system of season block booking. In addition, exhibitors will have greater and more frequent opportunities to compete for pictures.

Although the method of selling provided for in the decree is new and untried in the motion picture industry, it is believed that it will be of benefit to exhibitors and distributors, as well as to the public. Whether or not the new method of selling will operate effectively can only be determined after a fair trial and that is provided for by the decree.

ALLEGED UNFAIR TRADE PRACTICES

The suit charged that the defendants had engaged in certain unfair and discriminatory trade practices to the detriment of independent exhibitors. Among these practices were the following:

(1) Granting certain theatres unreasonable clearance over other theatres;

(2) Discriminating in favor of large circuits of theatres and against small independent exhibitors by licensing pictures on preferred runs to the circuit theatres;

(3) Refusing to license pictures at all to certain theatres;

(4) Forcing exhibitors to buy short subjects, newsreels, trailers, serials, reissues or westerns as a condition of licensing feature pictures;

(5) Arbitrarily withholding available prints for the purpose of giving a competitive advantage to certain exhibitors over others.

ARBITRATION OF DISPUTES

To provide a forum for the settlement of complaints with respect to the trade practices described above, the decree sets up a system for the arbitration of disputes between exhibitors and distributors. In this respect, the decree is unique. Its approach to the solution of the problems existing in the industry differs from that of any consent decree heretofore entered pursuant to the provisions of the anti-trust laws. Instead of merely prohibiting certain practices and leaving enforcement to the ordinary process of contempt proceedings instituted by the Government, the decree provides a forum in which exhibitors are given an opportunity to have their complaints promptly heard and promptly decided independently of any action by the Government.

The arbitration machinery will be administered by the American Arbitration Association. The decree provides that a panel of not less than ten arbitrators shall be established in each of the thirty-two exchange centers in the United States. The arbitrators, who are to be selected by the American Arbitration Association, must be persons having no past or present connection with the motion picture industry. Arbitration can be instituted by the payment of a nominal filing fee. Controversies are to be heard by arbitrators from the panel, selected either by agreement of the parties or by the American Arbitration Association. Persons whose business or property may be affected by an award are given the right to intervene as parties and to participate in the proceeding.

Provision is made for an appeals board of three members to be appointed by the Court to hear appeals from decisions of the local arbitrators. The board is to have its offices and hold its hearings in the City of New York. The cost of maintaining the arbitration system is to be borne by assessments levied against the defendant companies.

This arbitration system will provide a simple, speedy, inexpensive and impartial remedy for the settlement of disputes between distributors and exhibitors.

JURISDICTION RESERVED FOR FURTHER RELIEF

The petition filed by the Government in this case asks the court to order the divorcement of production and distribution of pictures from exhibition. The petition is based on the theory that divorcement of production and distribution from exhibition is necessary to eliminate the unfair competitive practices in the industry and to restore fair competition therein. The purpose of the present decree is to provide a means for the elimination of unfair competitive practices in the industry without resorting to the more drastic remedy of divorcement.

The establishment of a system of arbitration to implement the slower and more expensive remedy of private suits under the anti-trust laws supplies a long felt need in the motion picture industry. It is to be noted, however, that the decree takes away no existing legal

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rights of any exhibitor under the anti-trust laws. It provides an additional forum for the settlement of disputes for which no provisions have heretofore been made. Properly administered it should put an end to disputes between distributors and exhibitors which have been a constant source of discord and friction in the past and should result in placing the industry on a fair competitive basis. If these results are not obtained after a reasonable trial period, there will be no alternative for the Government but to proceed with the litigation and press for a revision of the industry structure in accordance with the prayer of the petition.

To give the arbitration system a fair trial the Government will not seek divorcement or dissolution for a period of three years. In the interim the defendants have agreed not to engage in any general program of expansion of theatre holdings, with certain stated exceptions. Thus the status quo will be maintained during the three-year period to the extent that it is practicable.

PARTIES CONSENTING

The companies consenting to the decree are Paramount Pictures, Inc., Loew's, Incorporated, RKO Radio Pictures, Inc., Warner Brothers Pictures, Inc., Twentieth Century-Fox Film Corporation and their subsidiary and affiliated companies. All five of these companies are engaged in the exhibition of pictures as well as in production and distribution. Three of the companies that were named in the original complaint, namely, United Artists Corporation, Universal Pictures Company, Inc., and Columbia Pictures Corporation, have not joined in the decree. None of these companies owns any theatres. The case will proceed to trial against the court. To protect the consenting defendants against the competitive advantages that the three non-consenting companies may enjoy if they are not required to conform their selling practices to the provisions of the decree with respect to trade showing and sales in small groups, the decree provides for the termination of these provisions as against the five consenting companies in the event the Government has not succeeded in procuring a decree requiring the three non-consenting companies to comply with similar provisions by June 1, 1942. All of the other provisions of the decree remain in effect regardless of the outcome of the suit against the three non-consenting companies.

CONTINUED SUPERVISION BY DEPARTMENT OF JUSTICE

The Department proposes to keep a constant check on the operation of the decree. The records of the arbitration system are subject to inspection by the Department at all times, as are the records of the defendants relating to the operation of the decree.

A unit will be established in the Antitrust Division to keep in touch with the operation of the decree and to handle complaints with respect to it. As a result of the information thereby obtained, the Department will be in position to determine what further action, if any, need be taken at the end of the trial period.

When Exhibitor and Distributor Differ, Here's the Arbitration Procedure

Accompanying the consent decree in the motion picture anti-trust case, reported to court this week, and subsidiary and separate but in effect a part of it, came an equally approved, accepted set of rules of arbitration of differences between exhibitor and distributor arising under the applications of the trade practices dictated by the decree. or the time and the working life of the decree proper, these rules of arbitration have the force of law, too. The official draft follows:

RULES OF ARBITRATION AND APPEALS

October 28, 1940

I. Initiation of Arbitration

AN ARBITRATION proceeding shall be initiated by filing with the Clerk of the Tribunal having jurisdiction[1] of the controversy a Demand for Arbitration and a submission as provided in subdivision 9 of Section XXII of the Decree, and by paying a filing fee of $10.00 to the Clerk of the Tribunal.

The Demand for Arbitration shall be signed by the complainant and shall set forth:

The name and address of the complaining party; the name and address of each theatre involved in the controversy; the name and address of each exhibitor or distributor against whom complaint is made (hereafter sometimes referred to as a defending party); the name and address of each other exhibitor and distributor whose business or property it is believed by the complainant may be affected by an award in the proceedings; and a brief statement in simple language of the claim and the relief sought.

At the same time a sufficient number of copies of the Demand shall be delivered by the complainant to the Clerk of the Tribunal for delivery to the defending parties and to the other exhibitors and distributors named in the Demand. The Clerk of the Tribunal shall forthwith deliver one copy to each defending party and to each such other exhibitor and distributor.

Any defending party may within seven days after the date on which the Clerk of the Tribunal delivered a copy of the Demand to such party, sign and file with the Clerk of the Tribunal a list giving the name and address of each exhibitor or distributor not named in the Demand whose business or property it is believed by such party may be affected by an award in the proceeding.

The Clerk of the Tribunal shall forthwith deliver a copy of the Demand to each exhibitor and distributor named in any list filed by any defending party.

Any exhibitor or distributor named either in the Demand or in any list filed by any defending party and any other exhibitor or distributor whose business or property may be affected by an award in the proceeding, may at any time prior to the commencement of the first hearing intervene and thereby become a party to the proceeding by filing with the Clerk of the Tribunal a statement which shall set forth his interest as an intervenor in the proceeding and a submission as provided in subdivision 9 of Section XXII of the Decree and by paying a filing fee of $10.00 to the Clerk of the Tribunal.

Upon any exhibitor or distributor intervening as a party the Clerk of the Tribunal shall forthwith deliver to all parties notice of such intervention.

Any party who intervenes more than fifteen days after the filing of the Demand shall not be entitled to participate in the selection of the arbitrator.

II. Qualification of Arbitrators

NO PERSON SHALL be appointed a member of a Panel of Arbitrators established in accordance with the Decree who has any financial interest in, or has or has had any connection with, the production, distribution or exhibition of motion pictures, or has or has had any interest in any motion picture theatre, as landlord, lessor or otherwise.

No member of a Panel shall serve as an arbitrator in any arbitration proceeding if he has or has had any financial or other relations with any party to the arbitration, or has any interest in the result of the arbitration, or has any personal bias, which might prejudice the right of any party to a fair and impartial award.

III. Appointment of Arbitrators

NOT LESS THAN 15 nor more than 17 days after the filing of the Demand in accordance with Rule I, the Clerk of the Tribunal shall deliver to each party an identical list of arbitrators selected from the Panel of Arbitrators, for the purpose of enabling the parties to indicate thereon their preference of arbitrators. A period of seven days from the date of delivery of the list shall be allowed the parties for the return of the list. If the Clerk of the Tribunal does not receive the list from any party within said period all the names on such list shall be deemed acceptable to such party.

The Clerk of the Tribunal shall forthwith appoint an arbitrator from the names indicated as acceptable to all parties. In the event no name appears from the lists to be acceptable to all parties, or that none of those shown to be acceptable is available, the American Arbitration Association shall appoint an arbitrator from the remaining members of the Panel.

Not less than 16 days after the filing of the Demand and prior to the appointment of an arbitrator, the parties to any controversy may by written agreement unanimously appoint one or more arbitrators from the Panel of Arbitrators to arbitrate such controversy, by filing such agreement with the Clerk of the Tribunal.

No irregularity in the appointment of an arbitrator shall affect the validity of the proceeding or of the award.

Notice of appointment shall forthwith be given to the arbitrator by the Clerk of the Tribunal, and a signed acceptance obtained.

IV. Removal of Arbitrator and Filling of Vacancy

UPON WRITTEN APPLICATION of any party prior to the date the arbitrator's award becomes final, the American Arbitration

[1] Filed herewith and made a part of these Rules is a map showing the territory throughout which each Arbitration Tribunal shall have jurisdiction and the city in which each Arbitration Tribunal shall be located. [This map was in process of production this week —Editor.]

WIDE POWERS FOR LOCAL ARBITERS

Association shall upon proof satisfactory to it that an arbitrator is disqualified under Rule II, revoke the appointment of such arbitrator and declare the office vacant and the award, if any, vacated. No such action shall be taken by the American Arbitration Association in any case where an award has been made unless the applicant party shall have given five days' notice of its application to all other parties. Unless application for disqualification is made immediately following a party's discovery of the reason therefor, such party shall be deemed to have waived such disqualification.

The American Arbitration Association may also revoke the appointment of an arbitrator at any time by reason of his neglect, refusal or failure to perform the duties of his office.

If the appointment of an arbitrator is revoked, or if by reason of resignation, death, or illness an arbitrator is unable to perform the duties of his office, a new arbitrator shall forthwith be appointed by the Clerk of the Tribunal from among the names acceptable to the parties or by the American Arbitration Association, in accordance with the second paragraph of Rule III.

V. Hearings

HEARINGS SHALL be held at the office of the Arbitration Tribunal having jurisdiction of the controversy involved or at such other place in the same Arbitration District as may be agreed upon by the parties with the consent of the arbitrator.

Hearings shall commence as promptly as possible after the appointment of the arbitrator.

The time of the beginning of the hearing shall be fixed by the arbitrator, who may adjourn the hearing from time to time.

The Clerk of the Tribunal shall deliver to the parties written notice of the name of the arbitrator and of the time and place of the beginning of the hearing at least five days prior thereto, unless such notice is waived by the parties.

VI. Procedure at Hearings

THE ARBITRATOR SHALL take the oath of office in the form prescribed by the Administrator before proceeding with the hearing.

Parties may appear personally and be represented by counsel or by others.

Each party shall have the right to examine or cross-examine all witnesses.

Witnesses shall testify under oath or its legal equivalent.

Evidence shall be received only at hearings of which all parties shall have had due notice and the arbitrator in making his award shall consider only such evidence, and such inspection as he may make hereunder.

The arbitrator shall have power to require any party to produce such records or documents as the arbitrator may deem necessary to a proper determination of the controversy. In lieu of producing or offering original records or documents, any party may, with the approval of the arbitrator, produce or offer sworn copies thereof or sworn excerpts of the relevant or material portions thereof. If any party challenges the authenticity, correctness or adequacy of such documents or excerpts, the arbitrator shall determine such authenticity, correctness or adequacy. All exhibits offered in evidence shall be numbered and so marked as to indicate whether or not they were received.

The arbitrator shall be the judge of the relevancy and materiality of the evidence offered and conformity to legal rules of evidence shall not be necessary.

Whenever the arbitrator deems it necessary he may make an inspection in connection with the subject matter of the controversy upon notice to the parties.

The arbitrator may hear argument and receive briefs.

VII. Closing and Reopening the Proceeding

AFTER ALL PARTIES have indicated that they have no further evidence to offer, the arbitrator shall declare the proceeding closed.

Prior to the expiration of the time for making an award the arbitrator may reopen a proceeding upon his own initiative, or for good cause upon the written application of any party on five days' notice to all other parties.

At any time within twenty days after the award has been filed the arbitrator may also reopen the proceeding for the purpose of correcting inadvertent errors in the award.

VIII. Defaults and Withdrawals

IF ANY PARTY to a proceeding defaults by failure to comply with the fourth paragraph of Rule XI or withdraws from the proceeding after an arbitrator is appointed, the proceeding shall nevertheless continue to an award unless all other parties to the proceeding consent to a dismissal. A party who defaults or withdraws shall not be entitled to participate further in the proceeding.

IX. Powers of Arbitrators

THE ARBITRATOR SHALL have the powers and shall perform the duties granted to and imposed upon him by the Decree and

(*Continued on following page*)

Arnold Listed Three Uses of Consent Decree in His Book

With settlement of the Government's trade practices suit by a consent decree, the following quotations from Thurman W. Arnold's recent book, "The Bottlenecks of Business," may be of interest for its observations on three uses of the term "consent decree," as outlined by the head of the U. S. Antitrust Division:

1.

"The term 'consent decree' in antitrust cases got a special meaning because it came to represent a device which was nothing more or less than a process by which a criminal offense was condoned." page 141

"This use of the consent decree was nothing more or less than a form of unemployment relief for lawyers." page 142

"Today this use of the consent decree has been definitely repudiated by the Department of Justice." page 144

2.

Ten pages farther on Mr. Arnold explained "a case for the proper use of the consent decree." In the example three companies needed to form an agreement to obtain financial backing and the Department and the companies worked out a "consent decree" which Mr. Arnold said was an example of a "civil decree" rather than a "consent decree." This form of an agreement must be submitted to the court and hearings held.

". . . office settlements between the Department of Justice and business are subject to suspicion. It is just as important that the Department of Justice work in the open in the application of the antitrust laws as it is important for business to work in the open. Neither of them is entitled to any secrets in matters which so finally affect the public interest." page 155

3.

Mr. Arnold then gave another example of the use of the consent decree. In this case several companies were accused of illegal practices but a plan was formed to eliminate the "conditions in the entire industry which compelled these illegal practices" and substantial advantages were given to the public and to competitors for maintaining reasonable business practices in the future.

"This process puts it up to businessmen to correct the evils in their own industries. The Department under no circumstances tells them what to do. It simply puts a deterrent upon the violations of the law and gives them the opportunity to work out a different method of accomplishing their lawful objects if they choose." page 160

"It is important that every step of this process should be public." page 162

"Objectors should be heard as *amicus curiae* in the discretion of the court." page 162

"In using this procedure it is important that the Department should not tell defendants what they should do, but should leave to them entirely the proposal of constructive solutions. The Department's sole function is to enforce the law." page 162

BOTH SIDES PAY ARBITRATION COSTS

(*Continued from preceding page*)

these Rules, and in making his award he shall comply with the Decree and these Rules.

X. Awards

THE AWARD SHALL be filed with the Clerk of the Tribunal within 30 days from the date of closing the proceeding, or from the date fixed by the arbitrator for the filing of briefs, whichever is later.

The award shall be specific, shall contain such findings as are required by the Decree and shall be signed by the arbitrator and acknowledged before a notary public or other officer duly authorized to administer oaths.

In his award the arbitrator shall assess costs against the losing party or parties or apportion them among the parties as he may deem proper. Costs shall be limited to the arbitrator's fee and the filing fees.

The Clerk of the Tribunal shall forthwith deliver a copy of the award and any corrected award to each party, with the date of filing endorsed thereon.

The award or, if corrected, the corrected award shall become final and binding upon the parties upon the expiration of the time for filing a notice of appeal therefrom, unless an appeal is taken in accordance with these Rules.

XI. Arbitrator's Fees

THE AMERICAN ARBITRATION Association shall fix for each Arbitration District the per diem rate of the arbitrator's fee which in no event shall exceed $50.00 per diem. The arbitrator shall be entitled to the per diem fee for each day or part thereof that he shall attend a hearing or make an inspection.

Any expenses incurred by an arbitrator in making inspections as provided in Rule VI, or in conducting hearings at other places than the Tribunal office as provided in Rule V, shall be borne equally by the parties.

No other compensation or expenses and no gratuities or benefits of any kind shall be paid to or conferred upon an arbitrator by any party.

Prior to the commencement of each day's hearing or inspection, each party to the proceeding shall deposit with the Clerk of the Tribunal a sum equal to the arbitrator's per diem fee. Failure to make such deposit shall constitute a default.

After the award is filed, the arbitrator shall be paid his fee out of the deposits made by the parties to the proceeding. The Clerk of the Tribunal shall return any undisbursed sums to the parties entitled thereto upon the final disposition of the controversy.

XII. Stenographic Cost[2]

THE CLERK OF the Tribunal shall make the necessary arrangements for the taking of a stenographic record of the testimony when such a record is requested by one or more of the parties, who must deposit the cost thereof with the Clerk of the Tribunal.

Any party desiring a transcript of the stenographic record of the hearing shall pay the cost thereof and in the event that such party did not pay the cost of taking the stenographic record it shall reimburse the other party or parties for the cost thereof.

XIII. Extensions of Time

THE PARTIES MAY in writing unanimously agree to extend the time specified in any of the foregoing rules and, except as to Rule X, the arbitrator may extend such time upon the written application of any party upon five days notice to all other parties

XIV. Notice of Appeal

ANY PARTY TO an arbitration proceeding may appeal from an award by filing a notice of appeal with, and paying a filing fee of $25.00 to, the Clerk of the Tribunal in which the award was made, not later than twenty days after the date of filing of the award or the corrected award. The Clerk of the Tribunal shall forthwith deliver a copy of the notice of appeal with the date of filing endorsed thereon to each party to the proceeding and to the Clerk of the Appeal Board.

The appellant shall have made at his own expense, and, within ten days after filing the notice of appeal, shall file with the Clerk of the Tribunal in which the award was made, three copies of the transcript of the stenographic record of the hearing or such abbreviation thereof as may be agreed upon by the parties.

XV. Record on Appeal

UPON RECEIPT of the three copies of the transcript filed by the appellant, the Clerk of the Tribunal shall forthwith prepare the record on appeal which shall consist of the following:

[2]Under Rule XIV no appeal can be taken unless three copies of the transcript of the record or an abbreviation thereof are filed with the Clerk of the Tribunal.

1. *The Demand for Arbitration and the submission.*
2. *Statements and submissions of intervening parties.*
3. *Notice of appointment and signed acceptance of the arbitrator.*
4. *Clerk's record of hearing.*
5. *Three copies of the transcript of the stenographic record of hearing or such abbreviation thereof as may have been agreed upon by the parties.*
6. *Exhibits received in evidence and exhibits offered but not received in evidence, except such as may be omitted by stipulation of the parties.*
7. *The award.*

Unless otherwise directed by the Appeal Board, the record on appeal shall remain on file in the Tribunal until the time for filing of all briefs as provided in Rule XVI has expired.

Immediately upon the expiration of such time the Clerk of the Tribunal shall transmit the record on appeal to the Clerk of the Appeal Board.

XVI. Proceedings on Appeal

WITHIN THIRTY DAYS after the filing of the notice of appeal, each party shall deliver a copy of his brief on appeal to every other party and file with the Clerk of the Appeal Board six copies of such brief with proof of delivery of copies thereof to the other parties.

Within forty days after the filing of the notice of appeal, each party shall deliver a copy of any answering brief to every other party and file with the Clerk of the Appeal Board six copies of such brief with proof of delivery of copies thereof to the other parties.

The Appeal Board upon the written agreement of all parties shall, and upon its own initiative may, order oral argument. At any time not later than five days after the expiration of the time for filing answering briefs any party may apply to the Appeal Board for permission to present oral argument.

Such application shall be in writing, shall state the reasons therefor and shall be filed with the Clerk of the Appeal Board, together with proof of delivery of a copy thereof to each other party. Any objection to such application shall be made in writing and filed with the Clerk of the Appeal Board, together with proof of delivery of a copy thereof to each other party, within five days after the filing of the application. The ruling on such application shall be made by the Appeal Board forthwith after the expiration of the five day period allowed for the filing of objections and a copy of the ruling shall forthwith be delivered by the Clerk of the Appeal Board to all parties.

When the Appeal Board has ordered oral argument it shall fix the date thereof. The Clerk of the Appeal Board shall deliver to the parties notice in writing of the time and place of such argument, at least ten days prior thereto.

Oral arguments shall be heard by the Appeal Board only in New York, New York.

XVII. Decision and Opinion of the Appeal Board

ALL MEMBERS of the Appeal Board shall pass on all appeals and, except as provided in Rule XIX, on all other matters, and the concurrence of two shall be necessary to a decision.

The decision of the Appeal Board together with an opinion stating the reasons therefor shall be in writing and signed by the members of the Appeal Board or a majority thereof. The decision shall be acknowledged before a notary public or other officer duly authorized to administer oaths. The decision and opinion shall be filed with the Clerk of the Appeal Board, who shall forthwith file a copy thereof with the Clerk of the Tribunal and shall forthwith deliver a copy thereof to each of the parties. The Clerk of the Tribunal shall forthwith notify each of the parties of the date of filing with him.

The Appeal Board in its decision may affirm, modify, correct or reverse the award of the arbitrator, including provision for costs therein, or may remand the proceeding to the Tribunal for a re-hearing or for further action in accordance with the decision of the Appeal Board.

The Appeal Board in its decision may assess the cost of the stenographic record and of the transcript thereof against the losing party or parties, or apportion it among the parties as it deems proper.

XVIII. Proceedings Subsequent to Decision of Appeal Board

UNLESS THE APPEAL Board remands the proceeding to the Tribunal or reopens the proceeding as hereinafter provided, the decision of the Appeal Board shall become the final award and shall become binding on all parties ten days after it is filed with the Clerk of the Tribunal.

When the Appeal Board remands a proceeding the arbitration shall thereupon proceed in accordance with the decision of the Appeal Board.

Within ten days after the decision of the Appeal Board has been filed with the Clerk of the Tribunal the Appeal Board may reopen the proceeding for the purpose of correcting inadvertent errors. In such case the corrected decision shall be signed and acknowledged and copies thereof shall be delivered and filed as provided in Rule XVII. Such corrected decision, unless it remands the proceeding to the Tribunal, shall become the final award and shall become binding on all parties when it is filed with the Clerk of the Tribunal, but in no event earlier than ten days after the decision corrected thereby was filed with the Clerk of the Tribunal.

XIX. Extension of Time

THE PARTIES MAY by written agreement extend the time specified in any of the

(*Continued on page* 48)

FAME

The Audit of Personalities

SIXTH ANNUAL
EDITION IS NOW
IN PREPARATION

THE INTERNATIONAL
INDEX TO PRODUCTION, TALENT
AND TECHNICAL VALUES IN THE
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QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

What Five Majors and the U. S. Agree Upon—The Consent Decree

ARBITRATION

Continued from page 46

Rules relating to appeals, and any member of the Appeal Board may do so upon the written application of any party made upon five days' notice to all other parties.

XX. Submission of Other Controversies

CONTROVERSIES between exhibitors and distributors other than those for which arbitration is provided by the Decree may be submitted to the arbitration system by the parties thereto, provided:

(a) At least one of the parties thereto is a distributor defendant as defined in the Decree; and

(b) A submission in writing setting forth the controversy to be arbitrated is signed by all the parties thereto and filed with the Clerk of the Tribunal having jurisdiction.

These Rules in so far as they are applicable shall apply to the arbitration of such controversies except as the submission may otherwise provide and except that no exhibitor or distributor may intervene therein.

XXI. Access to Records

AT NO TIME shall access to the record of any proceeding or appeal be permitted to any person not a party, except that awards, decisions and opinions may be made public.

XXII. Definitions

"DECREE" MEANS the Consent Decree dated November* 1940 entered in the United States District Court for the Southern District of New York in an action entitled "United States of America v. Paramount Pictures, Inc., et al."

"File with the Clerk" means actual receipt by the Clerk.

"Clerk of the Tribunal" means the Clerk of the Arbitration Tribunal having jurisdiction.

"Arbitration Tribunal" and "Tribunal" mean the Tribunal established by the American Arbitration Association in any city as provided in the Decree.

"Deliver" or "Delivery" means either personal delivery or the placing of the document in the mails properly stamped and addressed to the person intended to receive such document.

"Tribunal having jurisdiction" means the Tribunal maintained pursuant to Section XXII of the Decree and located in the territory in which the complainant's theatre is located as shown on the map filed herewith and made a part of these Rules, except that when a distributor institutes an arbitration proceeding the "Tribunal having jurisdiction" shall be the Tribunal in the territory in which the theatre involved is located. The parties, however, may select as the "Tribunal having jurisdiction" any other Tribunal by written agreement filed with the American Arbitration Association which shall then notify the Clerk of the designated Tribunal.

"Arbitration District" means the territory throughout which the Tribunal shall have jurisdiction as shown on the map filed herewith.

"Person" means any individual, partnership, unincorporated association, or corporation.

"Proof of Delivery" means an admission of delivery or an affidavit of personal delivery or of mailing.

"Award" means award and findings.

[*When entered—Editor.]

Not since the days of the Motion Picture Patents Company and its licenses has any document had so much discussion in the world of the film trade as the long discussed and expensively evolved consent decree which represents agreement between the big five out of eight defendant major concerns in the government's anti-trust suit of 1939-40. The official and final signed draft, put before the trial judge in Federal court this week in New York, follows:

UNITED STATES

against

PARAMOUNT PICTURES, INC., et al.

Draft of Proposals for Consent Decree

October 25, 1940

THE UNITED STATES of America having filed its Petition herein on July 20, 1938, and its Amended and Supplemental Complaint on [**See footnote A**], 1940; the defendants: Paramount Pictures Inc.; Paramount Film Distributing Corporation; Loew's, Incorporated; Radio-Keith-Orpheum Corporation; RKO Radio Pictures, Inc.; Keith-Albee-Orpheum Corporation; RKO Proctor Corporation; RKO Midwest Corporation; Warner Bros. Pictures, Inc.; Vitagraph Inc.; Warner Bros. Circuit Management Corporation; Twentieth Century-Fox Film Corporation; and National Theatres Corporation[1] having appeared and severally filed their answers to such Petition and to such Amended and Supplemental Complaint and having asserted the truth of their answers and their innocence of any violation of law; and no testimony having been taken, but each of the consenting defendants having consented to the entry of this decree without any findings of fact, upon condition that neither such consent, nor this decree itself, nor the entry of this decree, nor any statement, provision or requirement contained in this decree, shall be or shall be construed as being (1) an admission or adjudication that the allegations of the Petition or of the Amended and Supplemental Complaint, or any of them, are or is true, or that such defendants, or any one or more of them, have or has violated or are or is violating any statute or law, or (2) evidence that such allegations, or any of them, are or is true, or that such defendants, or any one or more of them, have or has violated any statute or law, or (3) an admission or adjudication that the doing of any of the acts or things hereinafter enjoined or the failure to do any of the acts or things hereinafter directed to be done would constitute a violation of any statute or law, and upon the further conditions hereinafter set forth; and the United States of America, by its counsel, having consented to the entry of this decree and to each and every provision thereof upon such conditions, and having moved the Court for the entry of this decree;

THEREFORE, IT IS ORDERED, ADJUDGED AND DECREED as follows:

[1]The above named defendants are referred to hereinafter as the consenting defendants.

[A—Supplemental Complaint to be filed at some later date, presumably against the "Little Three": Columbia, United Artists and Universal, which defendants in the original complaint refused to participate in the consent decree.—Editor.]

I.

The Court has jurisdiction of the parties hereto; and for the purposes of this decree and of proceedings for the enforcement thereof, and for no other purpose, the Court has jurisdiction of the subject matter hereof and the complaint states a cause of action against the defendants under the Act of Congress of July 2, 1890 entitled "An Act to Protect Trade and Commerce Against Unlawful Restraints and Monopolies."

II.

Each consenting defendant, its successors, officers, directors, agents and employees, and all persons and corporations acting under, through, or for it, hereby is and are enjoined from doing the acts prohibited by this decree, and is and are directed to do the acts thereby required.

III.

No consenting defendant engaged in the distribution of motion pictures (hereinafter referred to as a distributor defendant) shall license or offer for license[1] a feature motion picture[2] (hereinafter sometimes referred to as a feature) for public exhibition within the United States of America at which an admission fee is to be charged, until the feature has been trade shown[3] within the exchange district[4] in which the public exhibition is to be held. Every trade showing shall be preceded by a notice, published in a trade publication[5] having general circulation among exhibitors[6] in such exchange district, which shall state the title of the picture and the date and the time when and the place or places where it will be trade shown.

[1]License means (as a verb) to make an agreement, or (as a noun) an agreement, by which a distributor grants the right to exhibit a motion picture in any theatre engaged in the exhibition of motion pictures for profit.

[2]A feature motion picture is a motion picture approximately 5,000 feet, or more, in length.

[3]A trade showing is an exhibition of a feature at a theatre or projection room for the benefit of exhibitors generally.

[4]Each distributor defendant shall file with the Department of Justice a map of each of its exchange districts, showing the territorial limits thereof. Changes in the territorial limits of an exchange district shall be made only after two weeks' notice to the Department of Justice. References in this Section and in Sections V and IX hereof to exchange districts are to exchange districts of each distributor defendant, as constituted from time to time.

[5]Trade publication means a daily or weekly newspaper or magazine which is devoted primarily to news concerning the motion picture industry.

[6]Exhibitor means any individual, partnership, unincorporated association or corporation engaged in the public exhibition of motion pictures in a theatre or theatres for profit.

IV.

(a) No distributor defendant shall offer for license or shall license more than five features in a single group. In offering its features for license to an exhibitor a distributor may change the combinations of features in groups as it may from time to time determine, and may license or offer for license as many groups of features as it may from time to time determine, provided that the license or offer for license of one group of features shall not be conditioned upon the licensing of another feature or group of features.

(b) No distributor defendant shall require an exhibitor to license short subjects, newsreels, trailers, or serials (hereinafter collectively referred to as shorts) as a condition of licensing features. No distributor defendant shall require an exhibitor to license reissues, westerns[1], or

INTER-TERRITORY DEALS PROHIBITED

foreigns[2] (hereinafter collectively referred to as foreigns) as a condition of licensing other features.

Where a license has been entered into, controversies arising upon a complaint by an exhibitor that the licensing to him of one group of features was conditioned by the distributor upon the licensing of another feature or group of features or the licensing of shorts or foreigns shall be subject to arbitration. An exhibitor shall have no right to assert any such claim unless he shall have mailed to the distributor at its Home Office a notice in writing of such claim and of the grounds thereof, not later than two days after receipt by the exhibitor of the distributor's written approval of the exhibitor's signed application or applications for such features, shorts or foreigns. The power[3] of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the licensing of such features was so conditioned; and, if the finding be in the affirmative, (2) an award cancelling the license for (or to the extent that it may relate to) such other feature or group of features, or such shorts or foreigns.

Where no license has been entered into, controversies arising upon a complaint by an exhibitor that a distributor defendant has offered for license to him more than five features in a single group or that the offer of a license to him of one group of features was conditioned upon the licensing of another feature or group of features, or the licensing of shorts or foreigns, shall be subject to arbitration. An exhibitor shall have no right to assert any claim that an offer so to license such features was so made or conditioned unless he shall have mailed to the distributor at its Home Office a notice in writing of such claim and of the grounds therefor not later than five days after the exhibitor claims the alleged offer was made. The power[4] of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the offer to license such features was so made or conditioned; and, if the finding be in the affirmative, (2) an award imposing upon the distributor making such offer a penalty in an amount not to exceed $500.00. Such penalty shall be payable into the arbitration fund referred to in subdivision 8 of Section XXII hereof.

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[1]Westerns are those western pictures which are not of the usual character and type of, and are inexpensively produced as compared with, the distributor's general line of features.

[2]Foreigns are features produced outside of the United States except such as are produced in the English language by the distributor or a subsidiary or affiliate thereof.

[3]When, in any arbitration under this decree, the finding of the arbitrator shall be that the complainant has not sustained his complaint, the arbitrator shall enter an award dismissing the complaint.

[4]See footnote 3 to this Section.

IT HAPPENED THIS WAY—

The chronology of the Government's anti-trust suit against the major motion picture companies and the negotiations for the proposed consent decree, as accepted this week by the Department of Justice and the "Big Five" theatre-owning defendants, follows:

June 20, 1938—Bill of Complaint filed by the Government in New York.

June 3, 1940—Trial opened before Federal Judge Henry W. Goddard.

June 6—Hearings adjourned until June 10, following beginning of preliminary talks.

June 10—Another postponement granted. Judge Goddard encouraging both sides to make every effort to settle the suit. Government's initial proposals embraced changes in distribution, exhibition and establishment of an arbitration system.

June 12—Third postponement granted.

June 17—Arbitration being considered for the first time; another postponement granted.

June 24—Progress reported to the court and further delay in the trial given.

July 1—Agreement in 'principle' on arbitration but not on the arbitration machinery. Another postponement.

July 8—Another adjournment. Points being discussed included abolition of blind selling by trade shows, local buying, selling in blocks of five or ten pictures.

July 15—Another week's postponement. The non-theatre-owning companies refuse a consent decree settlement and possibility of peace with the "Big Five" is discussed at this time. The companies would yield on local buying, blind buying and the Government would submit to an escape clause and put off consideration of theatre divorcement.

July 22—Assured of continued progress Judge Goddard set October 7th for the next hearing. A tentative draft, without the escape and arbitration clauses, ready. Paramount Partners object to terms of the proposals. Work continued on the "escape" clause.

Aug. 2—Loew's Inc., RKO Radio and Warners reported to agree in principle on a settlement of the suit by a consent decree.

Aug. 7—Paramount and Twentieth Century-Fox reject the consent decree unless a new and unconditional "escape" clause.

Aug. 14—Government rejects the alternative terms submitted by Paramount and 20th Century-Fox on the "escape" clause. Efforts made to find a basis for a compromise "escape" clause.

Aug. 22—Tentative agreement on a compromise "escape" clause.

Sept. 3—Wave of exhibitor protests against the "block-of-five" clause mounts. Exhibitors and Department of Justice officials meet in Washington.

Sept. 27—Officials rushing work on turning decree proposals into legal language.

Oct. 7—Judge Goddard grants a week's postponement. Lawyers confer in New York and Washington.

Oct. 15—Court told a "few collateral" matters (chiefly the arbitration sections) had to be discussed further. Another postponement.

Oct. 22—"Final" agreement reached and announcement made that "the negotiations have ended." Another week's adjournment granted.

Oct. 28—Robert Jackson, attorney general, approves the decree.

Oct. 29—Proposed decree submitted to Judge Goddard.

Nov. 14 — Public hearing on the decree.

V.

No license for features to be exhibited in theatres located in one exchange district[1] shall include theatres located in another exchange district, nor shall the licensing of features for exhibition in theatres located in one exchange district be conditioned upon the licensing of a feature or group of features for exhibition in theatres located in another exchange district.

Controversies arising upon a complaint by an exhibitor thereby affected that the licensing by a distributor defendant of features for exhibition in theatres located in one exchange district was conditioned upon the licensing of a feature or group of features for exhibition in theatres located in another exchange district shall be subject to arbitration. The power[2] of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the licensing of features for exhibition in theatres located in one exchange district was so conditioned upon the licensing of a feature or group of features for exhibition in theatres located in another exchange district; and, if the finding be in the affirmative, (2) an award imposing upon the distributor defendant so licensing features a penalty in an amount not to exceed $500.00, payable into the arbitration fund referred to in subdivision 8 of Section XXII hereof.

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[1]See footnote 4 to Section III.

[2]See footnote 3 to Section IV.

VI.

No distributor defendant shall refuse to license its pictures for exhibition in an exhibitor's theatre on some run (to be designated by the distributor) upon terms and conditions fixed by the distributor which are not calculated to defeat the purpose of this Section, if the exhibitor can satisfy reasonable minimum standards of theatre operation and is reputable and responsible, unless the granting of a run on any terms to such exhibitor for said theatre will have the effect of reducing the distributor's total film revenue in the competitive area in which such exhibitor's theatre is located. Controversies arising upon a complaint by an exhibitor that, contrary to the provisions of this Section, a distributor defendant has refused so to license its pictures shall be subject to arbitration. The power[1] of the arbitrator in deciding any such

(*Continued on following page*)

CLEARANCE DISPUTES TO ARBITRATION

(Continued from preceding page)

controversy shall be limited to making (1) a finding as to whether or not, contrary to the provisions of this Section, the distributor has refused to license its pictures to the complainant for exhibition in said theatre; and, if the finding be in the affirmative, (2) an award directing the distributor to offer its pictures for license to the complainant for exhibition in said theatre on a run to be designated by the distributor and upon terms and conditions fixed by the distributor which are not calculated to defeat the purpose of this Section. The burden of showing that granting a run on any terms to the complainant will have the effect of reducing the distributor's total film revenue in the competitive area in which the complainant's theatre is located shall be upon the distributor.

Any distributor defendant affected by such an award may institute a further arbitration proceeding to be relieved therefrom on the ground that since the making of the award the granting of a run in compliance therewith has had the effect of reducing the distributor's total film revenue in the competitive area in which the complainant's theatre is located, and, in the event that the arbitrator finds that the granting of a run in compliance with the award has had the effect of reducing the distributor's total film revenue in said area, he shall vacate the award.[2]

[1]See footnote 3 to Section IV.
[2]See footnote 3 to Section IV.

VII.

Controversies arising upon the complaint of an exhibitor that a feature licensed to him by a distributor defendant for exhibition in a particular theatre is generally offensive in the locality served by such theatre on moral, religious or racial grounds shall be subject to arbitration. An exhibitor shall have no right to assert any such claim unless written notice of his election to cancel such feature, together with a statement of his reasons therefor, shall have been mailed to the distributor defendant at its Home Office not later than ten days after the receipt by the exhibitor of the distributor's written approval of the exhibitor's signed application for such feature. In such event the license in so far as it relates to the exhibition of such feature in the theatre specified in the notice shall be deemed cancelled unless within five days after receipt of such notice, the distributor shall have mailed to the exhibitor a notice in writing of its denial of such claim and its intention to arbitrate the controversy. The power[1] of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the feature is generally offensive in the locality served by the exhibitor's theatre on moral, religious or racial grounds; and, if the finding be in the affirmative, (2) an award cancelling the license in so far as it relates to the exhibition of such feature in said theatre.

[1]See footnote 3 to Section IV.

VIII.

Controversies arising upon the complaint of an exhibitor that the clearance[1] applicable to his theatre is unreasonable shall be subject to arbitration under the following provisions:

It is recognized that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures.

In determining whether any clearance complained of is unreasonable, the arbitrator shall take into consideration the following factors and accord to them the importance and weight to which each is entitled, regardless of the order in which they are listed:

(1) The historical development of clearance in the particular area wherein the theatres involved are located;

(2) The admission prices of the theatres involved;

(3) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(4) The policy of operation of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut rate tickets, lotteries, etc.;

(5) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor defendant from such theatres;

(6) The extent to which the theatres involved compete with each other for patronage; and

(7) All other business considerations, except that the arbitrator shall disregard the fact that a theatre involved is affiliated with a distributor or with a circuit of theatres.

The power[2] of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the clearance complained of is unreasonable; and, if the finding be in the affirmative, (2) an award fixing the maximum clearance between the theatres involved which may be granted in licenses thereafter entered into by the distributor defendant which is a party to the arbitration. Subject to the provisions of Section XVII hereof, the award may fix such maximum clearance under any then existing franchise or any license entered into pursuant to such franchise between such distributor defendant and any other party bound by this decree.

Any distributor defendant or any exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that since the making of the award the conditions with respect to the theatres involved therein have so changed as to warrant modification, and, in the event that the arbitrator finds that there has been such change[2], he shall make a redetermination of the maximum clearance.

Nothing contained in this Section shall be deemed to restrict, and no award made in any arbitration under this Section shall restrict, the exhibitor's right to license for any theatre any run which he is able to negotiate with any distributor, nor the distributor's right to license for any theatre any run which it desires to grant.

Nothing contained in this Section and no award hereafter entered in any arbitration in accordance with its provisions shall apply to licensing the exhibition of any special feature[3], provided such special feature is licensed under an exhibition contract applicable only thereto, or to the right of a distributor defendant to include in such contract and to make a part thereof such special terms and conditions, including such special clearance provision or provisions, as such distributor shall fix, establish and enforce for and in connection with the exhibition of such special feature.

[1]Clearance means the period of time, fixed by agreement between a distributor and an exhibitor, prior to the expiration of which a feature licensed for prior exhibition in a theatre may not be exhibited in another theatre or theatres.
[2]See footnote 3 to Section IV.
[3]For the purpose of this Section, a special feature means a feature which for a period of time is exhibited at generally advanced first-run admission prices.

IX.

In booking prints for exhibition by exhibitors competing on the same run in the same exchange district[1], a distributor defendant shall not withhold delivery of prints available in its exchange from one exhibitor in order to give a competing exhibitor a prior playing date not provided for in his license. It is recognized that distributors must be permitted discretion in the ordinary course of booking and distributing films in an exchange district when too few prints are available in the exchange for the playing date desired by two or more theatres. In such cases this Section shall have no application.

Violations of this Section shall be subject to arbitration and, if the arbitrator finds[2] that the distributor complained against has pursued a policy of withholding available prints from the complaining exhibitor in violation of this Section, he shall enter an award directing the distributor to discontinue such policy.

[1]See footnote 4 to Section III.
[2]See footnote 3 to Section IV.

X.

A. Controversies arising upon a complaint by an independent exhibitor[1] that a distributor defendant has arbitrarily refused to license its features for exhibition on the run requested by said exhibitor in one of said exhibitor's theatres

ARNOLD DENIES ATTACK ON USE OF ADVERTISING

Thurman W. Arnold, Assistant U. S. attorney general, explained this week the views of the Anti-trust Division of the Department of Justice on advertising, in a letter to Edwin S. Friendly, business manager of the New York Sun *and chairman of the Bureau of Advertising of the American Newspaper Publishers' Association.*

"Unreasonable and coercive use of organized power" is what the Anti-trust Division attacks, Mr. Arnold said. "Sometimes advertising is one of the weapons by which an organization destroys a free market." As an example, he cited "full-line-forcing" through advertising, adding, "There is no possible illegality about building up a nation-wide demand through advertising."

"Advertising," Mr. Arnold continued, "is just one of the means of compelling full-line-forcing. In the 'movies' block booking is a similar kind of thing, but the power is not acquired by advertising."

Certain newspapers and business organizations had interpreted recent statements of the Anti-trust Division as implying that extensive use of advertising may be illegal and Mr. Arnold's letter to Mr. Friendly was to explain its position.

CIRCUIT CHANGES TO BE REPORTED

which was in existence or which replaced[2] a theatre in existence at the date of this decree shall be subject to arbitration.

B. In any such arbitration no award shall be made against a distributor defendant unless the arbitrator shall first find the following facts:

(1) The complainant is an independent exhibitor and the theatre operated by him and specified in his complaint was in existence at the date of the decree or replaced such a theatre; and

(2) Such refusal of the distributor to license its features for exhibition in the complainant's theatre on the run requested by the complainant continued during a period of not less than three successive months; and

(3) The distributor during such period has licensed the features requested by the complainant on the run requested by him to a theatre (sometimes hereinafter referred to as a circuit theatre) which was in competition with the theatre specified in the complaint and which was a component of a circuit of not less than 15 theatres or which was affiliated either by stock ownership, common ownership, common buying or otherwise with a circuit of not less than 15 theatres or the licenses for which were negotiated by a buying combine or common buying agent negotiating for not less than 15 theatres; and

(4) The complainant's theatre has not available to it features sufficient in nature and quantity to enable it to operate on the run requested by the complainant; and

(5) (a) Subsequent to July 20, 1935 and prior to July 20, 1940 the complainant operated the theatre specified in his complaint on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complaint; or

(b) Subsequent to July 20, 1940 and during the two consecutive motion picture seasons[3] immediately preceding the filing of the complaint, the complainant operated the theatre specified in his complaint on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complaint and during such period exhibited on such run substantially all the features released during such period by the distributor complained against; or

(c) Subsequent to July 20, 1935 and prior to July 20, 1940 the complainant demanded in writing[4] features for the theatre specified in his complaint from the distributor complained against on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complaint; or the complainant had filed with a Local Clearance and Zoning Board or a Local Grievance Board under the Code of Fair Competition for the Motion Picture Industry approved pursuant to the National Industrial Recovery Act such a complaint which was not finally disposed of by administrative decision under said Code prior to May 27, 1935; or

(d) The complainant operated the theatre specified in his complaint for at least one year prior to the entry of this decree, and subsequent to July 20, 1935 and prior to July 20, 1940 a prior operator of said theatre had demanded in writing[5] features from the distributor complained against on the same run as or on an earlier run than that enjoyed by the circuit theatre specified in the complaint; or the complainant had filed with a Local Clearance and Zoning Zoard or a Local Grievance Board under the Code of Fair Competition for the Motion Picture Industry approved pursuant to the National Industrial Recovery Act such a complaint which was not finally disposed of by administrative decision under said Code prior to May 27, 1935; and

(6) Such refusal to license the exhibition of said features in the complainant's theatre specified in his complaint was in fact because the theatre licensed to exhibit them on the run requested by the complainant was a circuit theatre.

C. In determining whether the exhibitor's complaint is established by the evidence, the arbitrator shall take into consideration, among other things, the following factors and accord to them the importance and weight to which each is entitled, regardless of the order in which they are listed: the terms, if any, offered in respect of each of the two competing theatres; the seating capacity of each of said theatres; the capacity of each for producing revenue for the distributor; the character, appearance and condition of each, including its furnishings, equipment and conveniences; the location of each of said theatres; the character and extent of the area and population each serves; the competitive conditions in the area in which they are located; their comparative suitability[6] for exhibition of the distributor's features on the run requested; the character and ability of the exhibitor operating each and his reputation generally in the industry and in the community for showmanship, honesty and fair dealing; the policy under which each of the theatres has been operated and the policy under which the complainant proposes to operate his said theatre if he obtains the run requested; the financial responsibility of the exhibitor operating each of said theatres; and the distributor's prior relations with each of the two theatres involved and with their owners and operators and any equities arising therefrom.

D. If in any such arbitration the arbitrator finds[7] for the complainant, he may enter an award against the distributor which shall not affect the license to exhibit any feature then under license to the circuit theatre but which shall prohibit such distributor from thereafter licensing its features for exhibition either in the circuit theatre specified in the complaint on the run requested by the complainant, or in the complainant's theatre specified in the complaint, on such run, otherwise than by a separate contract or agreement which shall not be a part of any contract or agreement for the licensing of features for exhibition in any other theatre or conditioned upon the licensing of features for exhibition in any other theatre.

E. After a final award in favor of a complaining exhibitor has been made under this Section, such exhibitor may institute a further arbitration proceeding (to be held before the arbitrator who entered the original award, if available) upon the ground that such award has not been complied with in good faith by the distributor against which it was entered. If in any such proceedings the arbitrator shall find[7] that the distributor has not complied in good faith with the original award, the arbitrator may award damages to the exhibitor for loss resulting from the distributor's failure to comply with the original award but any such award of damages shall be purely compensatory.

Any further arbitration proceeding for an award of damages for violation of the original award must be commenced within sixty days after such violation has occurred, by filing a statement specifying the facts constituting each alleged violation for which damages are sought and the exhibitor's alleged damages resulting from each such alleged violation. No award of damages shall be made in any such proceeding for any violation of the original award not occurring within said sixty day period, but prior violations may, in any such proceeding, be considered by the arbitrator as evidence bearing upon the question of the distributor's good faith.

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[1]An independent exhibitor, as used in this Section, is one wholly independent of any circuit of more than five theatres and not affiliated either by stock ownership, common ownership, common buying or otherwise with a circuit of more than five theatres and whose licenses are not negotiated by a buying combine or common buying agent negotiating for more than five theatres.

[2]A theatre shall not be deemed to have replaced such an existing theatre unless erected in the same neighborhood as one which was destroyed or permanently abandoned as a theatre, for the purpose of succeeding to its patronage, and with a seating capacity not more than 25 percent greater than that of the theatre replaced.

[3]A motion picture season means the period from September 1 of one year to August 31 of the next year.

[4]Demands in writing shall be deemed to include complaints in writing to the Department of Justice.

[5]See footnote 4 to this Section.

[6]In considering this factor in situations where the exhibitor customarily exhibits features in two or more theatres on the same run in the same situation as a unit by contracting for groups of features on an "or" basis (i.e., for exhibition at one of two or more specified theatres) all of such theatres may be considered collectively as a unit.

[7]See footnote 3 to Section IV.

XI.

(1) For a period of three years after the entry of the decree herein each of the consenting defendants will notify[1] the Department of Justice immediately of any legally binding commitment for the acquisition by it of any additional theatre or theatres.

(2) During such period each such defendant will also report[1] to the Department of Justice on or before the tenth day of each month the changes in its theatre position, if any, that have occurred during the preceding month, as follows, together with a statement of the reasons for such changes:

(a) Theatres contracted to be built, or under construction;

(b) Theatres lost or disposed of:

(c) Theatres acquired;

(d) Interests in theatres acquired, with a statement of the nature and extent of such interests.

(3) If upon receipt of such information the Department of Justice requests any such defendant to furnish further information with respect to any of the above transactions in which it is involved, such defendant will make a reasonable effort to supply such information promptly.

(4) No information furnished under subdivision (1), (2) or (3) hereof shall be divulged by any representative of the Department of Justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings to which the United States is a party, or as otherwise required by law.

(5) For a period of three years following the entry of this decree, no consenting defendant

(*Continued on following page*)

REPUBLIC CONSIDERS DISTRIBUTION CHANGE

Republic Pictures, a non-defendant in the anti-trust suit, is considering changes in exchange operation, to conform with the consent decree, it was reported in Hollywood Tuesday. Herbert Yates, president of Consolidated Film Industries, is expected on the coast from New York for production conferences late this month, and then is expected to disclose what changes will be made, not only in exchange, but in studio procedure.

ESCAPE CLAUSE EFFECTIVE JUNE, '42

(Continued from preceding page)

shall enter upon a general program of expanding its theatre holdings. Nothing herein shall prevent any such defendant from acquiring theatres or interests therein to protect its investment or its competitive position or for ordinary purposes of its business. Proceedings based on a violation of this subdivision (5) shall be only by application to the Court for injunctive relief against the consenting defendant complained against, which shall be limited to restraining the acquisition, or ordering the divestiture, of the theatres or interests therein, if any, about to be acquired, or acquired, in violation of this Section.

[1]The notification and report shall include such commitments and changes as may have been made by corporations not parties to this decree which are controlled by such defendant. They shall also include such commitments or changes as may have been made by corporations in which such defendant owns a financial interest but which it does not control, if such defendant has received knowledge of such commitments or changes. Each defendant will request such corporations to notify it immediately of any such commitment or change.

XII.

(a) If prior to June 1, 1942, a decree shall not have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation, requiring each of them to trade show its features before licensing the same for exhibition, Section III of this decree, after said date, shall be inoperative and of no binding force and effect upon the consenting defendants, or any of them, except with respect to licenses entered into prior to September 1, 1942, for the exhibition of features released prior to such date and subsequent to August 31, 1941.

(b) If, prior to June 1, 1942, a decree shall not have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation limiting the number of features which may be licensed in a single group, subdivision (a) of Section IV of this decree, after said date, shall be inoperative and of no binding force and effect upon the consenting defendants, or any of them, except with respect to licenses entered into prior to September 1, 1942, for the exhibition of features released prior to such date and subsequent to August 31, 1941.

(c) If, prior to June 1, 1942, a decree shall have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation containing provisions requiring each of them to trade show its features before licensing the same for exhibition, any consenting defendant may at any time thereafter file herein a written notice of its election to be relieved from further compliance with Section III of this decree and to comply with said provisions of such decree against said defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation, and thereupon an order or supplemental decree shall be entered herein on the application of the defendant or defendants so electing which shall subject said defendant or defendants to such provisions of such other decree and entitle it or them to the benefits of any terms thereof providing for the suspension, modification or vacation of said provisions, and relieve it or them from further compliance with the provisions of Section III of this decree.

(d) If, prior to June 1, 1942, a decree shall have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation containing provisions limiting the number of features which may be licensed in a single group, any consenting defendant may at any time thereafter file herein a written notice of its election to be relieved from further compliance with subdivision (a) of Section IV of this decree and to comply with said provisions of such decree against said defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation, and thereupon an order or supplemental decree shall be entered herein on the application of the defendant or defendants so electing which shall subject such defendant or defendants to said provisions of such other decree and entitle it or them to the benefits of any terms thereof providing for the suspension, modification or vacation of said provisions, and relieve it or them from further compliance with the provisions of subdivision (a) of Section IV of this decree.

(e) If, prior to June 1, 1942, (1) a decree containing the provisions referred to in subdivision (c) hereof, or (2) a decree containing the provisions referred to in subdivision (d) hereof, or (3) a decree containing the provisions referred to in both of said subdivisions, shall have been entered against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation, but an appeal therefrom has been taken or any of said provisions have not become operative and of full force and effect, then the operation of the provisions dealing with the same subject matter contained in Section III or subdivision (a) of Section IV of this decree shall be suspended and shall be of no binding force and effect upon any consenting defendant except with respect to licenses entered into prior to September 1, 1942, for the exhibition of features released prior to said date and subsequent to August 31, 1941, unless and until such decree shall become final and such provisions shall be in full force and effect against the defendants United Artists Corporation, Universal Corporation and Columbia Pictures Corporation. After such decree shall have become final, any consenting defendant may at any time exercise its right of election provided for in subdivisions (c) and (d) of this Section.

(f) If, at any time, an Act of Congress or a rule or regulation made pursuant to an Act of Congress shall require the trade showing of features before licensing the same for exhibition, each of the consenting defendants shall be relieved from further compliance with Section III of this decree, and if, at any time, an Act of Congress or a rule or regulation made pursuant to an Act of Congress shall limit the number of features that may be licensed in a single group, each of the consenting defendants shall be relieved from further compliance with subdivision (a) of Section IV of this decree. In either of such events any consenting defendant may at any time make application to this Court, of which notice shall be served upon Petitioner and all other consenting defendants, for an order relieving the consenting defendants, and each of them, from further compliance with Section III or subdivision (a) of Section IV of this decree, or both, as the case may be, and vacating the same, and thereupon this Court shall make and enter such an order.

(g) At any time after September 1, 1943, any consenting defendant may move to vacate the then effective provisions of Section III and subdivision (a) of Section IV of this decree by filing an application under oath stating that during any consecutive twelve-months period preceding the filing of such application either (1) distributors of motion picture films have licensed 25% or more of the features released for exhibition in the United States otherwise than in accordance with the then effective provisions of Section III and subdivision (a) of Section IV of this decree[1] or (2) 12½ per cent or more of the total gross income from licenses for the exhibition of motion pictures in the United States, excluding the gross income of states rights exchanges, has been derived from pictures licensed otherwise than in accordance with the then effective provisions of Section III, and subdivision (a) of Section IV of this decree.[1]

Petitioner and all other consenting defendants shall be served with notice of the filing of such application.

Upon such application the Court shall enter an order relieving the defendants from further compliance with the provisions of Section III and subdivision (a) of Section IV of this decree, unless within sixty (60) days after service of such application Petitioner shall establish to the satisfaction of the Court that during said twelve-months period less than 12½ per cent of the total gross income from licenses for the exhibition of motion pictures in the United States, excluding the gross income of states rights exchanges, had been derived from pictures licensed otherwise than in accordance with the then effective provisions of Section III and subdivision (a) of Section IV of this decree.[1]

(h) At any time after September 1, 1942, any consenting defendant may apply to the Court to vacate the provisions of Section III and subdivision (a) of Section IV of this decree, or the provisions of either of such Sections, and upon such application, the Court shall enter an order relieving the consenting defendants from further compliance with such provisions, upon such defendant showing to the satisfaction of the Court that, subsequent to said date and by reason of the competition of persons not selling exclusively in accordance with said provisions of said Sections, or of either of them[1], compliance by the applicant defendant with such provisions of said Sections, or of either of them, has substantially and adversely affected the applicant defendant's business.

[1]Or with corresponding then effective provisions of a decree against the defendants, United Artists Corporation, Universal Corporation and Columbia Pictures Corporation, referred to in subdivisions (c) and (d) of this Section.

XIII.

Nothing contained in this decree shall apply to operations or activities of any consenting defendant outside of the continental United States[1] or to operations or activities of any consenting defendant within the continental United States in so far as they relate to the distribution or exhibition of motion pictures outside of the continental United States.

[1]The continental United States as used herein means the territory within the boundaries of the forty-eight states and the District of Columbia.

XIV.

Nothing contained in this decree shall be construed to limit or affect the right of any distributor defendant, prior to the general release of a motion picture, to road show such picture or to license or otherwise arrange for the road showing[1] of such picture upon such terms and conditions as may be fixed by the distributor.

[1]Road showing is an exhibition at a theatre where a majority of the main floor seats for each evening performance are reserved and sold at an admission price of not less than one dollar.

XV.

The provisions of this decree shall not apply to any franchise which was signed prior to

U. S AGENTS MAY PROBE ANYTIME

June 6, 1940, or to any license entered into pursuant to such franchise, except that Section VIII hereof shall apply to all such franchises and such licenses between parties bound by this decree other than licenses referred to in Section XVII hereof.

XVI.

No consenting defendant and no officer, director, agent or employee of any such defendant, shall be deemed to have violated any provision of this decree if the arbitration of disputes or controversies arising relative to the subject matter thereof is herein provided for, unless such defendant has refused to arbitrate such a dispute or controversy in the manner and under the conditions specified in this decree and in the Rules of Arbitration and Appeals which are filed herewith, as amended from time to time, or has failed or refused to abide by and perform the final award[1] made and entered in such an arbitration proceeding.

[1]For the purposes of this Section the final award in any arbitration proceeding under Section X of this decree shall be only a final award for damages as therein provided.

XVII.

Nothing contained in this decree shall be construed to limit, impair or restrict in any way whatsoever the right of each distributor defendant[1] to license the exhibition, or in any way to arrange or provide for the exhibition in such manner, upon such terms and subject to such conditions as may be satisfactory to it, of any or of all of the motion pictures which it may at any time distribute (1) in any theatre in the ownership, lease, management or operation, or in the proceeds or profits from the management or operation of which, it directly or indirectly, by stock ownership or otherwise, owns a financial interest at the time of the entry of this decree and also at the time of such license, and (2) in any theatre in the ownership, lease, management or operation, or in the proceeds or profits from the management or operation of which, such distributor defendant acquires after the date of the decree and owns at the time of such license, directly or indirectly, by stock ownership or otherwise, a financial interest of not less than 50 per centum and (3) in any theatre in the ownership, lease, management, or operation, or in the proceeds or profits from the management or operation of which, a company in which such defendant owned not less than 42 per cent of the common stock at the date of the decree and at the time of such license[2], acquires after the date of the decree and owns at the time of such license, directly or indirectly, by stock ownership or otherwise, a financial interest of not less than 50 per cent.

[1]For the purpose of this Section (1) defendant RKO Radio Pictures, Inc., or its successors, shall be deemed to have the same interest in the ownership, lease, management or operation or in the proceeds or profits from the management or operation of any theatre which Radio-Keith-Orpheum Corporation, or its successors, directly or indirectly, has; and (2) defendant Vitagraph, Inc., or its successors, shall be deemed to have the same interest in the ownership, lease, management or operation or in the proceeds or profits from the management or operation of any theatre which Warner Brothers Pictures, Inc., or its successors, directly or indirectly, has.

[2]In the case of the distributor defendant Twentieth Century-Fox Film Corporation, or its successors, the defendant National Theatres Corporation, or its successors, shall be deemed to be such a company if said distributor defendant owned not less than 42% of its common stock at the date of the decree and not less than 35% of its common stock at the time of such license, provided not less than 42% of its common stock is owned by Twentieth Century-Fox Film Corporation, or its successors, and by present or future officers or directors of National Theatres Corporation, or its successors.

Film Companies Represented By a "Million Dollars' Worth of Lawyers"

Forty-four company and outside lawyers—"a million dollars' worth of legal talent" —and ten lawyers from the Attorney General's offices, participated variously in the preparation for trial and negotiations for consent decree settlement of the Government's anti-trust suit.

The defense counsel included:

LOEW'S—John W. Davis, one-time Democratic nominee for the Presidency; J. Robert Rubin, Loew's general counsel, and staff members, Edward C. McLean, L. E. Bunker, Tyree Dillard and C. Stanley Thompson.

PARAMOUNT—Simpson, Thacher & Bartlett; former U. S. Federal Judge and Solicitor General Thomas D. Thacher, chief counsel; Austin C. Keough, Paramount general counsel; Edwin L. Weisl, Louis Phillips; Albert C. Bickford, Richard Jones, Morgan Callahan, Walter K. Walker and Samuel Boverman.

TWENTIETH CENTURY-FOX—Dwight, Harris, Koegel & Caskey; Ralph S. Harris and John F. Caskey, chief counsel; Frederick Pride, E. Myron Bull and Charles F. Young.

RKO—Donovan, Leisure, Newton & Lumbard; Colonel William J. Donovan, chief counsel, assisted by William Mallard, RKO general counsel; William Zimmerman, Gordon Youngman, O. C. Doering, Jr., John Howley and Granville Whittlesey.

WARNERS—Proskauer, Rose & Paskus; former Judge Joseph Proskauer, chief counsel; Joseph Hazen and Robert W. Perkins, Warner general counsel, and assistants, J. Alvin Van Bergh, Howard Levinson and Harold Berkowitz.

UNIVERSAL-UNITED ARTISTS—O'Brien, Driscoll & Raftery, Edward C. Raftery, chief counsel, assisted by Benjamin Pepper of the same firm and Charles D. Prutzman, Universal general counsel, and Adolph Schimel, his aide.

COLUMBIA—Schwartz & Frohlich; Charles Schwartz, Louis Frohlich, Herman Finkelstein and Irving Moross.

KEITH-ALBEE-ORPHEUM—Goldwater & Flynn, Monroe Goldwater, chief counsel, and Jerome Strumpf.

CHASE NATIONAL BANK—Bertram Shipman.

The Government counsel at various times included: Assistant U. S. Attorney General Thurman W. Arnold and his aides, Paul Williams, trial counsel; Robert Sher, James Hayes, Seymour Krieger, Robert Wright, Seymour Simon, J. Stephen Doyle, Abe Feller, J. Frank Cunningham, Robert L. Wright, William P. Farnsworth, Holmes Baldridge, James Malloy, John F. Klagett, Thomas J. Lynch, Shelby Fitze.

XVIII.

For the purpose of securing compliance with this decree, and for no other purpose, duly authorized representatives of the Department of Justice shall, on the written request of the Attorney General or the Assistant Attorney General in charge of anti-trust matters, and on notice to any consenting defendant, reasonable as to time and subject matter, made to such defendant at its principal office, and subject to any legally recognized privilege, (1) be permitted reasonable access, during the office hours of such defendant, to all books, ledgers, accounts, correspondence, memoranda and other records and documents in the possession or under the control of such defendant, relating to any of the matters contained in this decree, and (2) subject to the reasonable convenience of such defendant, and without restraint or interference from it, be permitted to interview its officers or employees regarding any such matters, at which interview counsel for the office or employee interviewed and counsel for the company may be present. Without in any way limiting the rights granted in the foregoing provisions of this Section each of the distributor defendants shall keep at its principal office current records, which shall be accessible for the purpose aforesaid, showing—

(1) The dates when and the places where each of the features is trade-shown, the names of the trade publication wherein notice of each trade-showing was published, and the date of publication; the name and location (by town and exchange district)[1] of each theatre in which each feature is licensed for exhibition, and the date of license thereof;

(2) As to each license entered into by it, the date thereof and the names and location (by town and exchange district)[1] of the theatres involved, the names of the parties thereto and of the distributor's sales representative who negotiated the license, and the names of the features licensed for exhibition;

(3) All arbitration awards rendered against the distributor with a statement showing what the distributor has done to comply therewith.

Information obtained pursuant to the provisions of this Section shall not be divulged by any representative of the Department of Justice

(Continued on following page)

NO 'DIVORCEMENT' FOR THREE YEARS

(*Continued from preceding page*)

to any person other than a duly authorized representative of the Department of Justice except in the course of legal proceedings to which the United States is a party, or as otherwise required by law.

[1]See footnote 4 to Section III.

XIX.

Except as otherwise expressly and specifically provided in this decree, nothing herein shall be construed to limit the right of any distributor defendant to select its own customers, to bargain with them in accordance with law, or to negotiate with or to license to or to accept any offer from any exhibitor to license its motion pictures or any number thereof upon such terms and conditions as it deems advisable or to its best interests.

XX.

The provisions of Section III, of subdivision (a) of Section IV, of Section V and of Section X of this decree shall have application only with respect to features released in the United States after August 31, 1941.

XXI.

Petitioner, by its counsel, has represented to the Court that the public interest requires that the provisions of this decree shall operate for a trial period of three years from the date of entry hereof. Petitioner has further represented to the Court, and each of the consenting defendants has consented to the entry of this decree upon the condition, that Petitioner will not for a period of three years after the entry of this decree, either in this action or any other action or proceeding against any such defendant seek either the relief or any thereof prayed in paragraphs (4), (5) and (6) of Section VIII of the Petition filed herein July 20, 1938, or in paragraphs (5), (6) and (7) of Section VIII of the Amended and Supplemental Complaint filed herein (*date to come*), 1940, or otherwise seek to divorce the production or distribution of motion pictures from their exhibition; or to dissolve any such defendant or any corporation in which any such defendant has, directly or indirectly, a substantial stock interest and which is engaged in the exhibition of motion pictures or holds directly or indirectly a substantial stock interest in any corporation so engaged, or to dissolve or break up any circuit of theatres of any such defendant or of any such corporation, or to require any such defendant, corporation or circuit to divest itself of its interests or any thereof, direct or indirect, in motion pictures in which it had an interest at the date of the entry of this decree.

XXII.

1. The method and conditions of the arbitration which is referred to in this decree, and the procedure for such arbitration, shall be as specified in this Section and in the Rules of Arbitration and Appeals which are provided for hereinafter.

2. An arbitration system for the arbitration of claims and controversies for which arbitration is provided in this decree shall be administered by an impartial Administrator.

The Administrator shall establish and maintain an Arbitration Tribunal in each city in the United States in which three or more of the distributor defendants shall maintain exchanges.

The Administrator shall establish and maintain a panel of not less than ten arbitrators for each Arbitration Tribunal and shall establish and maintain suitable offices and personnel, including a clerk, for each Arbitration Tribunal and for the Appeal Board provided for hereinafter. The Administrator shall have the power to appoint and remove members of the panels and personnel.

3. No person shall be appointed a member of any panel of arbitrators who has any financial interest in, or has or has had any connection with, the production, distribution or exhibition of motion pictures, or has or has had any interest in any motion picture theatre as landlord, lessor, or otherwise.

4. The American Arbitration Association is appointed Administrator of the arbitration system under this decree, and is authorized and directed to perform the duties and functions of such Administrator until further order of the Court.

Any successor to the American Arbitration Association as Administrator shall be appointed by the Court on the joint application and recommendation of the Petitioner and of a majority of the distributor defendants, except that if the Petitioner and a majority of the distributor defendants fail to join in making such application and recommendation the successor Administrator shall be appointed by the Court.

5. There shall be a Budget Committee consisting of three members, one of whom shall be appointed by the Administrator, one of whom shall be appointed by the distributor defendants, and one of whom shall be the Chairman of the Appeal Board. The Budget Committee shall budget the cost of the maintenance and operation of the arbitration system. Such budget for the first twelve months of the operation of the arbitration system shall not exceed $.....* except with the consent of a majority of the distributor defendants. The budget for each succeeding twelve months' period shall not exceed $.....,* except with the consent of a majority of the distributor defendants, provided, however, that the Court may, on the application of the Petitioner, and for good cause shown, order an increase in the budget for any year to such amount, not exceeding $.....*, as it may find necessary for the effective operation of the arbitration system.

6. Each arbitrator shall be selected and each arbitration proceeding shall be conducted in the manner prescribed by the Rules of Arbitration and Appeals which are filed herewith and are hereby approved. Such Rules may be amended or added to from time to time by the Administrator with the approval of a majority of the Appeal Board upon notice to the Petitioner and to the distributor defendants of such proposed amendments or additions and an opportunity for a hearing thereon. No amendment of or addition to such Rules shall change the qualifications of arbitrators as set forth in Rule II of such rules or deny to any exhibitor or distributor defendant the right to intervene as a party in any proceeding by which it may be affected or deny to any party to an arbitration proceeding the right: to receive notice of all proceedings therein; to participate in the selection of arbitrators; to challenge the qualifications of arbitrators; to be represented by counsel or otherwise; to secure the production of witnesses and of evidence; to examine and cross-examine all witnesses; and to appeal to the Appeal Board from any adverse award. The Rules may provide for the arbitration of claims and controversies between distributor defendants and exhibitors for the arbitration of which no provision is made in this decree and which by agreement between the parties thereto shall be submitted to the tribunals.

7. There shall be an Appeal Board which shall have jurisdiction to determine appeals from awards made by the Arbitration Tribunals. It shall consist of three members appointed by the Court, each of whom shall be a person of known impartiality and distinction. Each such member shall be appointed for a term of three years and shall serve during such term unless he shall be removed by order of the Court or shall resign. Each member of the Appeal Board shall be eligible for reappointment.

One member of the Appeal Board shall be designated by the Court as the Chairman of the Board.

The members of the Appeal Board shall be compensated on an annual basis. The Chairman of the Board shall be paid $.....* per annum, and each of the other members of the Board shall be paid $.....* per annum.

The Appeal Board shall have its offices in New York, N. Y.

8. The expenses of the arbitration system shall be paid out of a fund administered by the Administrator. Such fund shall be established and maintained: by filing fees provided for by the Rules of Arbitration and Appeals; by penalties imposed in accordance with the provisions of Sections IV and V of this decree, and by such additional amounts, to be paid by the distributor defendants, as may be determined by the Budget Committee from time to time to be necessary. Such amounts shall be assessed by the Administrator to and shall be paid by the several distributor defendants in amounts proportionate to their respective gross receipts from licenses for the exhibition of motion pictures in the United States. The proportionate gross receipts of such defendants during the 1939-40 motion picture season shall be used in determining the amount to be paid by each such defendant for the expenses of establishing the arbitration system and of maintaining it during the first twelve months of its operation. Thereafter the gross receipts for the motion picture season ending on the August 31st immediately preceding the start of the particular twelve months' period shall be used in determining such amounts.

Each distributor defendant shall inform the Administrator promptly after the end of each motion picture season of its total gross receipts during such motion picture season from licenses for the exhibition of motion pictures in the United States. Such information shall be treated by the Administrator as confidential and shall not be divulged except as required by law.

9. Any person who has the right to institute an arbitration proceeding under any provision of this decree, may institute and prosecute such proceeding in the manner and subject to the conditions specified in the Rules of Arbitration and Appeals, upon the condition that such person file with the Clerk of the Arbitration Tribunal a submission, in the form and executed in the manner prescribed by the Administrator, which shall provide in substance that such complainant submits the controversy to the arbitration and undertakes to abide by and to comply fully with whatever final award may be entered therein.

Any exhibitor or distributor who intervenes as a party in any arbitration proceeding as provided in the Rules of Arbitration and Appeals, shall file with the Clerk of the Arbitration Tribunal a submission, in the form and executed

[**The exact sums for the Arbitration machinery will be determined at conferences to be held by government and industry attorneys with Judge Goddard who will make the final decisions.*—THE EDITOR.]

EITHER SIDE CAN ASK COURT RELIEF

in the manner prescribed by the Administrator, which shall provide, in substance, that such intervenor submits to the arbitration and undertakes to abide by and to accept whatever final award may be entered therein.

Representatives of the Department of Justice, duly authorized in writing, shall be permitted reasonable access during regular office hours to all books, ledgers, accounts, correspondence, memoranda and other records and documents in the possession or under the control of the Appeal Board, of the Arbitration Tribunal, and of the Administrator, which relate to the arbitration system and to the arbitration of claims and controversies under this decree.

XXIII.

Jurisdiction of this cause is retained for the purpose of:

(a) Enabling any of the parties to this decree to apply to the Court at any time for such orders and directions as may be necessary or appropriate for the construction or carrying out of this decree, for the enforcement of compliance therewith, and for the punishment of violations thereof;

(b) Enabling any of the parties to this decree to apply to the Court at any time for a modification of this decree in order to conform it to any Act of Congress enacted after the entry of this decree;

(c) Enabling any consenting defendant to make any application to the Court referred to in any provision of this decree;

(d) Enabling any of the parties to this decree to apply to the Court at any time more than three years after the date of the entry of this decree for any modification thereof;

(e) Enabling any consenting defendant to apply to the Court at any time more than three years after the date of the entry of this decree, to vacate this decree, or any modification thereof, or to vacate or modify any provision thereof, on the ground that under the economic or competitive conditions existing at the time of such application, this decree or any modification thereof, or any provision thereof, is inappropriate or unnecessary, or oppressive or unduly burdensome, regardless of whether or not such economic or competitive conditions are new or unforeseen. The right of each consenting defendant to make any such application and to obtain such relief is expressly reserved by them and is hereby expressly granted.

Whenever obligations or prohibitions are imposed upon the defendants by the laws of any State or by rules or regulations made pursuant thereto, with which the defendants by law must comply, the Court, upon application of the defendants, or any of them, shall from time to time enter orders relieving the defendants from compliance with any requirement of this decree in conflict with such laws, rules or regulations, and the right of the defendants to make such applications and to obtain such relief is expressly granted.

Any application by any party to this decree under the provisions of this Section shall be made in open court upon notice to all of the other parties to this decree, and each such party, upon such application, shall have the right and privilege of requiring the production of witnesses upon whose testimony such application is sought or opposed, and of examining and cross-examining such witnesses in accordance with the rules of the Court.

Exhibitor Groups Continue Protests On Blocks-of-Five Clause in Decree

Exhibitor organizations continued this week their attacks on the section of the proposed consent decree which limits film licensing to a maximum of five pictures in any one group and grants no cancellation privilege.

Jack Kirsch, president of Allied Theatres of Illinois, called attention to the fact that in the "Five-Picture Plan" the distributor has the right to interchange pictures and certain clearance difficulties will arise and Abram F. Myers, general counsel of Allied, issued a statement commenting on Harry Brandt's stand on the decree and holding that the views of the head of the Independent Theatre Owners of New York are similar to those of Allied.

Attorneys for New York Allied, Pacific Coast Conference of Independent Exhibitors, certain Paramount Partners and others were considering what steps could be taken to oppose at the court hearing November 14th the blocks-of-five clause.

Mr. Kirsch said that he would like some comment or interpretation of the bocks-of-five clause which would "definitely pin down the distributor on the interchange" of films permitted by the decree.

The disputed clause (Number IV [a]) reads:

"No distributor defendant shall offer for license or shall license more than five features in a single group. In offering its features for license to an exhibitor a distributor may change the combinations of features in groups as it may from time to time determine, and may license or offer for license as many groups of features as it may from time to time determine, provided that the license or offer for license of one group of features shall not be conditioned upon the licensing of another feature or group of features."

Chicago was given as an example to illustrate possible difficulty: Mr. Kirsch said, "Clearance in Chicago is based upon price of admission, so if a 25 cent house refuse to buy the first group and a 20 cent house buys it, how can a distributor expect a prior run to repeat on a subsequent run?" It was suggested that pictures sold in groups of five should be sold on a national release or local distribution center basis.

The Allied statement, while approving of the answer given to a previous question by Mr. Brandt, again called upon Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, to "state specifically what protection he thinks the independent exhibitor should have against chain influence and chain buying power."

Previously a large number of exhibitor organizations had taken definite action in opposition to the proposed consent decree, especially in regard to the blocks-of-five clause. These actions included the following:

National Allied at a meeting in Pittsburgh October 23rd instructed Abram F. Myers, general rounsel, to prepare a brief and appear in lourt, if permitted, in opposition to the blocks-of-five and trade showing regulations of the decree.

The Motion Pictdre Theatre Owners of Arkansas, Tennessee and Mississippi sent a petition against the decree to the Department of Justice.

The United Motion Picture Theatre Owners of Philadelphia studied the decree proposals and prepared papers to intervene against the block clause.

Representatives of 57 Cleveland independent theatres protested to officials of the Department of Justice.

The United Theatre Owners of Illinois sent wires and letters of protest to Thurman W. Arnold, head of the Antitrust Division of the Department of Justice.

The Connecticut Motion Picture Theatre Owners presented its objections in a letter sent three weeks ago to Mr. Arnold. A special plea was made for cancellation rights and it was said that the block booking situation would be "aggravated" and not helped by the decree.

The Co-operative Theatres of Michigan also sent a letter attacking the blocks-of-five regulation and other provisions in the decree.

The board of directors of the Kansas-Missouri Theatre Association sent to Mr. Arnold a copy of a resolution holding that the small group of pictures clause was "disastrous to exhibitors".

The Pacific Coast Conference of Independent Theatre Owners attacked the decree proposals, including the one on small blocks, and submitted to the Department of Justice its recommendations for a substitute decree.

SEPTEMBER BOX OFFICE CHAMPIONS



Jack Conway, director.

BOOM TOWN: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Sam Zimbalist. Director, Jack Conway. Screen play, John Lee Mahin. Based on a story by James Edward Grant. Photographed by Harold Rosson. Cast: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan, Lionel Atwill, Chill Wills, Marion Martin, Minna Gombell, Joe Yule. Release date, August 30, 1940.



Henry Hathaway, director.

BRIGHAM YOUNG—FRONTIERSMAN: Produced and distributed by 20th Century-Fox. Executive producer, Darryl F. Zanuck. Associate producer, Kenneth Macgowan. Director, Henry Hathaway. Screen play, Lamar Trotti. Story, Louis Bromfield. Cast: Tyrone Power, Linda Darnell, Dean Jagger, Brian Donlevy, Jane Darwell, John Carradine, Mary Astor, Vincent Price, Jean Rogers. Release date, September 27, 1940.



Preston Sturges, director.

THE GREAT McGINTY: Produced and distributed by Paramount. Producer, Paul Jones. Written and directed by Preston Sturges. Cameraman, William Mellor. Film editor, Hugh Bennett. Cast: Brian Donlevy, Muriel Angelus, Akim Tamiroff, Allyn Joslyn, William Demarest, Louis Jean Heydt, Harry Rosenthal, Arthur Hoyt, Libby Taylor, Thurston Hall, Steffi Duna, Esther Howard, Dewey Robinson, Richard Carle. Release date, August 23, 1940.



Alexander Hall, director.

HE STAYED FOR BREAKFAST: Produced and distributed by Columbia. Producer, B. P. Schulberg. Director, Alexander Hall. Screen play, P. J. Wolfson, Michael Fessier, Ernest Vajda. Based on play by Michel Duran as adapted by Sidney Howard. Cast: Loretta Young, Melvyn Douglas, Alan Marshall, Eugene Pallette, Una O'Connor, Curt Bois, Leonid Kinskey. Release date, August 22, 1940.



Lewis Milestone, director.

LUCKY PARTNERS: Produced and distributed by RKO Radio. Executive producer, Harry Edington. Producer, George Haight. Director, Lewis Milestone. Screen play, Allan Scott and John van Druten. Cast: Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington, Cecilia Loftus, Harry Davenport, Hugh O'Connell, Brandon Tynan, Leon Belasco. Release date, August 30, 1940.



Michael Curtiz, director.

THE SEA HAWK: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Director, Michael Curtiz. Screen play, Howard Koch and Seton I. Miller. Cast: Errol Flynn, Brenda Marshall, Claude Rains, Donald Crisp, Flora Robson, Alan Hale, Henry Daniel, Una O'Connor and James Stephenson. Release date, August 31, 1940.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Campaign buttons, always a barometer of political interest, are becoming more numerous, more humorous and, perhaps, even more vindictive, judging by the collection of emblems on display, this week, at the Embassy News Reel Theatre and Consolidated's Bryant Theatre, both in the Times Square District of New York. The Bryant collection will be sent to the successful candidate. And it'll serve him right.

With a record total of 3,000,000 voters registered in New York for the Presidential balloting, the number and variety of political buttons in circulation, reflecting a widespread interest in the campaign, has reached unusual proportions, and it was in order to tie-in with this interest that the exhibitors arranged the displays, offering passes for any button not included among the collection.

The Embassy's collection includes 176 pro-Willkie buttons and 84 pro-Roosevelt emblems. The management started the collection about a month ago. Three to six buttons are added to the collection daily. Some of the pro-Willkie buttons read as follows:

FORCE FRANKLIN OUT AT THIRD
ALL I HAVE LEFT IS A VOTE FOR WILLKIE
NO THIRD TERM
NO FOURTH TERM
NO MORE FIRESIDE CHATS
MY FRIENDS—GOODBYE
"MY DAY"—WHEN I VOTE FOR WILLKIE
TWO GOOD TERMS DESERVE A REST
NO THIRD TERMITES
ROOSEVELT FOR EX-PRESIDENT
NO CROWN FOR FRANKLIN
MY FRIENDS—BUT NOT MY SUBJECTS

Choicest of the pro-Roosevelt buttons read as follows:

TWO GOOD TERMS DESERVE ANOTHER
WILLKIE FOR PRESIDENT—OF COMMONWEALTH AND SOUTHERN UTILITY COMPANY
BETTER A THIRD TERM—THAN A THIRD RATER
WIN WHAT? WITH WILLKIE
CONFUCIUS SAY: ONE TIME, GOOD; TWO TIME, GOOD; THIRD TIME, DAMN GOOD
WE MILLIONAIRES WANT WILLKIE

▽

To get the proper olive drab shade for the cloth used in the new fighting men's uniforms for the U. S. Army, cloth manufacturers have to use a pinch of orange, a twist of canary yellow, some old rose, a bit of Alice blue and a dash of lavender.

▽

Jack (Columbia) Cohn's country home is a stately white mansion set on the hilltop in Westchester beyond Katonah. A long driveway lined with maples leads from Orchard Hill Road to the portico. Orchard Hill Road is a long, winding country road and Jack's guests kept missing the house, so Jack, experienced as he was in the ways of Broadway, solved that problem. Down on Orchard Hill Road he set up a nice little neon sign reading "Orchard Hill Farm." The following Sunday evening about nine o'clock an automobile rolled up to the house, six people got out and inquired if they were too late for dinner. They were total strangers to all the Cohns, and Jack asked why they thought they could get dinner there. They explained that they had seen the neon sign and thought it was a country inn. Next day, Broadway or no Broadway, guests or no guests, the neon sign came down.

Helen Blaha, out Jersey way, resurrects the story about Hollywood producer Samuel Goldwyn, who in his studio office, sat talking to an admiring friend, a friend of the yes-man type. "Sam," he said, "I notice you have gathered together a remarkable staff to work for you. How do you do it? Do you have a system?"

The impresario replied, "I'm going to interview men for a position now. Do you want to stay?"

"Sure."

The first applicant was ushered in. Goldwyn studied him, then barked, "How much is two and two?"

"Four," the applicant replied, without a moment's hesitation.

"Good—very good," murmured Goldwyn. "It shows you have a high degree of accuracy, and that you think in a clear, well-organized way. Go into waiting room A."

The second applicant appeared. "How much is two and two?" repeated Goldwyn.

Without hesitation, the second young man replied, "Six."

"Marvelous—marvelous," he shouted. "You are not bound by silly convention. You try to rise above the common horde, and show a great originality. Go into waiting room B."

The third applicant was ushered in, standing up well before the glare of Goldwyn.

Again the question was fired, "How much is two and two?"

Without a moment's faltering, "Thirty-six."

Goldwyn gasped. "Stupendous, colossal. I've never heard anything like it in my life! Your imagination breaks all ordinary bonds. You are a Shelley in modern dress. Go into waiting room C."

Goldwyn then turned to the friend. "Well, who do you think I'm going to hire?"

After a moment's thought, the friend replied, "Why, the one who replied thirty-six, I imagine."

"No. I'm going to hire the one who said six."

"But I don't understand. Why?" asked the friend.

"Because," replied Goldwyn, "He's my wife's cousin."

▽

We're now getting mail for the Roosevelts, a letter from Curacao, for F.D.R.'s son Jimmy arriving in the U. S., "care of Quigley Publications."

▽

Then there's the tale of the Rockefeller Center movie mogul who left for California and instructed his secretary to write him airmail if anything important came up on which she needed his advice. Something did come up one Friday and she hurriedly wrote him air mail. Then, to be sure he would get the letter promptly in spite of the weekend, she added a special delivery stamp. Impatiently she waited through all Monday and half of Tuesday for his reply and when it came, tore open the envelope for the words of wisdom. She read: "My dear Miss ——: Your letter reached me promptly late Saturday afternoon. It would never have reached me in this Godforsaken neck of the woods until Monday if you had not thought of sending it special delivery as well as airmail. I want to thank you very much for your thoughtfulness. Sincerely, ——." That was all it said.

There's many a connecting link to motion pictures between World War I and World War II, through Alla Nazimova, who, in 1916, appeared for the late Lewis J. Selznick, father of today's David and Myron Selznick, in a war picture, at $1,000 a day, for 30 days and $30,000, and who now is about to appear in another war film, "Escape," for MGM, opening in a few days.

The Russian actress had been appearing in a vaudeville skit in 1916. She called it "War Brides," and Mr. Selznick invited her to picturize the act, inviting also one Richard Barthelmess, who had been playing the Keith Circuit with her, to join in the film, a comparatively short one, which grossed $300,000.

That was in the days when Mr. Selznick was trying to get the Czar of Russia to go to Hollywood for screen parts.

One morning Selznick awoke to discover that the news headlines screamed of revolution in Russia and the overthrow of the Czar. Selznick wrapped a brocaded silken dressing gown about him, rang for Ishi and demanded tea from the Samovar. A secretary came panting, pencil poised, to take dictation. It was a cablegram, sent paid, which, translated from the Russian, read about thus:

NICHOLAS ROMANOFF
PETROGRAD, RUSSIA
WHEN I WAS A POOR BOY IN KIEV SOME OF YOUR POLICEMEN WERE NOT KIND TO ME AND MY PEOPLE STOP I CAME TO AMERICA AND PROSPERED STOP NOW HEAR WITH REGRET YOU ARE OUT OF A JOB OVER THERE STOP FEEL NO ILLWILL WHAT YOUR POLICEMAN DID SO IF YOU WILL COME NEW YORK CAN GIVE YOU FINE POSITION ACTING IN PICTURES STOP SALARY NO OBJECT STOP REPLY MY EXPENSE STOP REGARDS YOU AND FAMILY
SELZNICK
NEW YORK

"Lewis Selznick was disappointed when he did not get a reply," wrote Terry Ramsaye in his "A Million and One Nights," history of the motion picture, adding the observation that, "If the Czar had arrived he would have got the job and perhaps a percentage of the profits."

▽

The Bryant theatre, at Times Square, New York, last Tuesday, made periodical announcement during the day of the U. S. Selective Service draft numbers, as they were picked from the Army's goldfish bowl at Washington. The picture showing on that program, ironically, was "The Fight for Life."

▽

Starting last Monday night, William DeMille, in Hollywood, will conduct the CBS Lux Radio Theatre air show, for Cecil B. DeMille, during the absence of his brother, who is on vacation from California. When C. B., back in 1913, asked brother William, in New York, to lend him the money to finance an expedition into motion pictures, William thought the idea was "very foolish," gave C. B. only enough for a roundtrip railroad ticket, which was never used to return.

▽

Hollywood-and-stage producer Buddy DeSylva's name is George Gard DeSylva. But he signs himself "B. G. DeSylva."

Variety Clubs Convene, Elect

Some 500 reservations have been made for the annual Philadelphia Variety Club banquet, to be held December 12th at the Bellevue-Stratford hotel. Ben Bernie is to be toastmaster, with Postmaster General Frank C. Walker the guest of honor.

The ladies auxiliary of the Philadelphia Variety Club held its first meeting of the season last week.

The comparatively new Philadelphia Motion Picture Associates has selected December 2 as the date for its first annual banquet. Six Harrisburg, Pa., exhibitors will be the guests of honor, and, in order to insure a large upstate attendance, it was decided to hold the dinner in Harrisburg at the Allisonia Club. Exhibitors to be guests include C. Floyd Hopkins, I. Marcus and W. Yost, T. B. Heckard, J. Engle and Bart Karrer. W. C Karrer, president of the local Associates, will be toastmaster.

The Showman's Club, newest of the industry's social organizations in Philadelphia, opened its new clubrooms last week at 1315 Vine St. A. B. Blosson is the "Star" (president) and William Z. Porter the "Script Man" (secretary-treasurer).

In Boston, the Friars Club has voted to join the National Variety Clubs of America as Tent No. 23. Steve Broidy is president.

Harry Goldstein has been elected president of the Boston Motion Picture Salesmen's Clubs, succeeding Harry Goldman. Other officers are: Harry Worden, vice-president; Harry Rosenblatt, treasurer; Maynard Sickels, secretary. The board of directors includes Mr. Goldman, Tom Duane, Steve Broidy, James Connelly, Frank Dervin, Herman Konnis, Saul Simons. Sam Soroker is sergeant-at-arms. The installation and dinner dance are scheduled for November 16th.

The Cincinnati Variety Club staged a Hallowe'en party at the club rooms Thursday night. Tyrone Power, in Cincinnati for the premiere of "The Mark of Zorro," attended.

Plan Annual Dinner

Robert Clark, Paramount salesman, and Harry Bugie, salesman for Republic, in Cincinnati, were elected to membership in the Cinema Club of Cincinnati at its monthly meeting last week. At the meeting further arrangements were discussed for the annual dinner to be held in January.

The Cleveland Variety Club has elected Bert Stearn, United Artists district manager, Chief Barker succeeding Nat L. Lefton. Installation will take place December 14th. The new officers, including Mr. Stearn, are Lester Zucker, first assistant chief barker; Frank D. Drew, second assistant chief barker; Frank H. Boyd, property man, and I. J. Schmertz, dough boy.

Meanwhile in New York, Jack Ellis, president of the Motion Picture Associates, with Moe Streimer, vice-president, and Morris Sanders met last week with John H. Harris of Pittsburgh, national president of the Variety Clubs, and Robert F. O'Donnell of Dallas, to discuss a proposal that the New York organization become a local Variety Club. Another meeting was set for next month.

In St. Louis, Harry Arthur, Jr., vice-president and general manager of Fanchon and Marco, was elected chief barker of the St. Louis Variety Club last week. He succeeds Tony Matreci. Other officers elected are: Louis K. Ansell and Harry Hynes, assistant barkers; George Wiegand, treasurer; Chauncey B. Nelson, secretary. Members of the board of directors include Sam Schucart, Clarence Turley, Herbert Washburn, Joe Ansell, Clarence Hill and Alvin Wolff.

IN NEWSREELS

MOVIETONE NEWS—No. 14, Vol. 23.—President speaks at Philadelphia....Willkie speaks in New York....U. S. battleships fire big guns in defense practice....St. Paul's Cathedral hit by air raid....Bombed factory keeps going....U. S. squadron in RAF....Hindu pilot joins the RAF....RAF hits back at Berlin....Ice skating show in New York....Notre Dame overpowers Carnegie Tech.

MOVIETONE NEWS—No. 15, Vol. 23.—Roosevelt speaks at New York City Democratic rally....Willkie at World's Fair; exposition ends two year show....The war in the Far East....Lew Lehr....Football.

NEWS OF THE DAY—No. 212, Vol. 12.—President in Philadelphia....Willkie in Chicago....St. Paul's Cathedral damaged by bomb....U. S. squadron joins RAF....Skating stars stage show in New York....U. S. Fleet displays power for Navy Day....Columbia defeats Georgia.

NEWS OF THE DAY—No. 213, Vol. 12.—Willkie visits World's Fair....Roosevelt speaks at New York rally....French Indo-China bows to Japanese....Kennedy returns on clipper plane....Greek Minister scores Italian invasion....World's Fair ends....Football.

PARAMOUNT NEWS—No. 17.—New army scout cars get field tests—Prison stages rodeo....Preview of Christmas toys....Parliament and Westminster Abbey show bomb scars....St. Paul's Cathedral damaged by bomb....RAF gets new commander....High football scorers....President and Willkie speak as campaign gets hot.

PARAMOUNT NEWS — No. 18. — New York's 27th Division leaves for year of active service in Alabama ....Ambassador Kennedy arrives by clipper to report on Britain....Tokyo recalls Ambassador to Chile; Envoy in Washington says move is routine....New York World's Fair closes....Willkie swings through Erie, Elmira, New York and other cities....Roosevelt in Newark and New York....Lewis for Willkie ....Cornell, Northwestern and Michigan win.

RKO PATHE NEWS—No. 17, Vol. 12.—Willkie in Chicago....Roosevelt in Philadelphia....Navy Day preparations....London landmarks bombed by Nazis ....Ice show staged in New York....Notre Dame swamps Carnegie Tech.

RKO PATHE NEWS—No. 18, Vol. 12.—Roosevelt campaigns in New York....Lewis asks labor to back Willkie....New York World's Fair closes its gates ....Ambassador Kennedy silent on arrival in U. S. ....Football.

UNIVERSAL NEWSREEL—No. 922, Vol. 12.—U. S. Fleet holds maneuvers....Britain fights back after air raids....Roosevelt in Philadelphia....Willkie tours Indiana and Illinois....Prison holds rodeo....Columbia tops Georgia.

UNIVERSAL NEWSREEL—No. 923. Vol. 12.—Italian planes attack Palestine....Roosevelt campaigns in New York....Willkie visits World's Fair and addresses throng at Court of Peace....New York World's Fair has colorful finale....Ambassador Kennedy returns to U. S. aboard clipper....New York's 27th Division off to Alabama camp....Cornell defeats Ohio State....St. Mary's Upsets Fordham....Michigan conquers Pennsylvania.

Joins Vincent Group

The Frank W. Vincent organization in Hollywood, this week, announced that Richard Halliday, former Paramount story editor, had joined its staff as chief of its story and writers' department. Mr. Halliday was Paramount's story head for six years and for the past year was story editor.

Comerford Heads Drive

John Comerford is major of the theatres division of the Wilkes-Barre, Pennsylvania Community Welfare Federation Drive. Assisting him are Tom Killeen, district manager of the Comerford circuit; Ray Conrad, projectionist at the Orpheum, and president of the operators' local; and Wesley Knetter, projectionist.

Zuckmayer at Premiere

Carl Zuckmayer, European playwright and novelist, attended the American premiere of "Mayerling to Sarajevo," which he wrote for the screen, at the Little Carnegie Playhouse, New York, Tuesday. Mr. Zuckmayer was guest the same day at a luncheon attended by New York film critics at the Russian Tea Room.

FCC Hearing on Air 'Monopoly' Set

With the fight over the reappointment of Thad H. Brown settled by the former commissioner's relinquishment of his nomination, the Federal Communications Commission this week prepared to clean up the much disputed report on chain broadcasting and set December 2nd and 3rd as the dates for the hearing of oral argument, setting the final date for the filing of briefs at November 11th.

Hearings Opened in June

The six-volume "preliminary" report of the commission's so-called monopoly committee was made public last June, coincident with the opening of hearings by the Senate Interstate Commerce Committee on Mr. Brown's reappointment by President Roosevelt.

Under sharp examination by Senator Charles W. Tobey (Rep., N. H.) who was conducting a one-man vendetta against the commission, Mr. Brown displayed considerable ignorance of both the contents of the report and the activities of the commission with respect to statistical matters for which the Senator asked.

Going through the six volumes, Senator Tobey seized upon the committee's recital of the series of events by which Paramount bought into Columbia Broadcasting System in 1929 and relinquished its interest three years later, calling representatives of the radio company to Washington to testify, finally giving the deal a clean bill of health in contrast with the strictures of the report.

The Senator then went into the events leading up to the settlement of the monopoly case against Radio Corporation of America by consent decree in 1932—which he pointed out was ignored entirely in the report—and proceeded to build up what even RCA officials admitted was a very unsavory picture of one of the largest corporations of the country going to outside attorneys and employing unknown real estate brokers and members of the Senate to secure a delay in the court proceedings so that a consent decree might be perfected.

Upon issuance of the report, the networks immediately voiced strong objections to the findings and challenged many of the "facts" on which they were based. The commission immediately assured everyone that they would be given an opportunity to present their criticisms and views, but took no further action while Mr. Brown's nomination was pending.

Indications are that the report will be materially toned down when finally submitted to Congress, where Senator Tobey has pending a resolution for a thorough investigation of the broadcasting situation which he will press if given the slightest opportunity.

New Kent Drive Meetings

The third series of the annual Kent Drive sales meetings is to begin in the Los Angeles Twentieth Century Fox exchange November 1st, attended by Herman Wobber, general sales manager, and William Kupper, Western division manager.

Van Praag to New York

Morton Van Praag, central territory sales head for National Screen Service, is shifting his headquarters from Chicago to New York.

Weisfelt Named Booker

Jerry Weisfelt has succeeded Rube A. Wagle at the Twentieth Century-Fox Omaha exchange.

Spanish Studios Resuming Work

Film production in Spain has made notable progress since the civil war, according to a report to the Motion Picture Division of the Department of Commerce from the United States commercial attache in Madrid.

In the period which has elapsed since the war ended in April, 1939, 24 feature films have been produced in Spanish studios as well as many short subjects, which includes cartoons, and newsreels. A number of foreign films also have been dubbed, according to the report.

Currently there are 10 producing and five dubbing studios operating in Spain. The progress of the industry in Spain, it is reported, is largely due to Government regulating agencies which have made it difficult for foreign companies to introduce new films into Spain or to secure the films necessary for dubbing and making copies. Furthermore, a much larger group of native artists has been developed and production technique has improved steadily.

Philadelphia Plans Exchange Buildings

Two new film exchange buildings will be added to Philadelphia's film row.

RKO will erect a $100,000 two-story building at 244-52 North 13th Street, designed by David Supowitz.

James Clark, president of Horlacher, local film delivery service, has purchased property at 1239 Vine Street, which will serve as a film exchange for independent distributors, when it is modernized.

Distribute $10,000

The Theatre Authority, Inc., which controls theatrical benefits, last week distributed $10,000, to various players', writers', and producers' charities. The money represented the unit's percentage from benefits since April.

Regain Sound Stage

A sound stage used by Columbia and adjoining its studio has reverted to its owner, I. E. Chadwick, who will use it for films he will produce for Monogram release. The first will be "Her Father's Daughter," from Gene Stratton Porter novel, scheduled to start the end of this month.

Honor Shea Memory

The board of directors of United Artists has adopted a resolution honoring the memory of Maurice A. Shea, one of the founders of the Feiber & Shea Circuit, who died October 19th.

Producers Sign Lugosi

Producers Releasing Corporation has signed Bela Lugosi to star in "The Devil Bat," which Guy Thauer will produce for Sigmund Neufield. Jean Yarborough will direct.

Six New Theatres

Each costing more than $60,000, six new neighborhood theatres have been opened in Atlanta during the past month. They are the Euclid, De Kalb, Gordon, Decatur, Five Points and Russell.

SHORT PRODUCT PLAYING BROADWAY

Week of October 26

CAPITOL
- Quicker'n a Wink..... MGM
- Homeless Flea ..... MGM
- *Feature: The Great Dictator*. United Artists

CRITERION
- A Bundle of Bliss..... Columbia
- Quail Quest ..... RKO Radio
- Servant of Mankind..... MGM
- *Feature: World In Flames*... Paramount

MUSIC HALL
- London Can Take It..... Vitaphone
- March of Time, No. 1 (On Foreign Newsfronts) .... RKO Radio
- *Feature: The Westerner*. ... United Artists

PARAMOUNT
- Motorcycle Stunting ..... Paramount
- You Can't Shoot a Horse Fly. Paramount
- *Feature: Arise, My Love*.... Paramount

RIALTO
- No Short Subjects
- *Features:*
- *Mexican Spitfire Out West*.. RKO Radio
- *The First World War (reissue)* 20th-Cent.-Fox

RIVOLI
- Bone Trouble ..... RKO Radio
- Picture People, No. 1..... RKO Radio
- *Feature: Long Voyage Home*. United Artists

ROXY
- London Can Take It..... Vitaphone
- Midget Motor Mania.....20th Cent.-Fox
- Happy Haunting Grounds. 20th Cent.-Fox
- *Feature: Down Argentine Way* .....20th Cent.-Fox

STRAND
- London Can Take It..... Vitaphone
- Lincoln in the White House. Vitaphone
- Dogs You Seldom See..... Vitaphone
- Ceiling Hero ..... Vitaphone
- *Feature: Knute Rockne—All American* ..... Warner Bros.

Six New Haven Theatres Raise Admission Scales

Six New Haven neighborhood theatres have raised their admission prices from 25 to 27 cents plus defense taxes. The houses are the Dixwell Playhouse, Howard, Lawrence, Strand, Whitney and Whalley.

Several other theatres of the territory are said to be considering similar action. About eight neighborhood theatres still are charging a top admission of 20 cents.

Kaplan Joins Goldberg

Nat Kaplan is to manage the Cincinnati exchange of Producers Releasing Corporation, associated with Lee Goldberg. Mr. Kaplan resigned as Paramount salesman. He had been with that company for 14 years. Mr. Goldberg is managing the Cleveland office.

National Board To Meet

The National Board of Review of Motion Pictures will convene on November 14th, 15th, and 16th, at the Hotel Pennsylvania, New York City. These dates represent a change from the custom of holding the annual conference in February.

Stop Work on Mexico Theatre

by JAMES LOCKHART
in Mexico City

Mexico City exhibitors and capitalists who back cinema construction have been stunned by the prohibition imposed by the municipal government on the builders of the Cine Metropolitano, which was to have been a 5,000-seat theatre. The government decided, when the house was half completed that since it is directly opposite general fire heaquarters automobiles of the cinema's patrons would hamper the fire engines, and as there is no other handy parking place, the theatre could not be allowed.

This ruling is strange indeed, in as much as the government had fully approved plans for the theatre. The owners hope to retrieve their investment by converting the theatre into an apartment house.

No "Wind" This Year

There is no propspect of "Gone With The Wind" being exhibited in Mexico this year for two excellent reasons. One is the close check the municipal governments are now making on admittances to cinemas, a check that lasts until December 31st and is an annual custom in Mexico during the last quarter of the year so that a base for taxes in the New Year can be established.

A "Gone," which has been extensively advertised in Mexico, is expected to establish an all-time box office record, it is considered unfair that it be shown this time of year, for that would give the exhibitors an artificially high tax rate for 1941.

The other reason for the deferment is the long Mexican Christmas celebration, lasting from December 12th until January 6th, a fiesta that is so much of a home affair that the theatres merely keep open for advertising purposes.

Homage was paid the national cinematographic workers by all branches of the industry on the occasion of its sixth anniversary, October 18th.

May Lift Radio Bans

There are good prospects that radio in Mexico will be given the same amount of editorial freedom that the Mexican press enjoys, for Congressman A. E. Orlaineta, one of the few independent legislators, has asked congress to pass his bill which provides for such freedom of expression. The Congressman thinks that it is only fitting and proper that the public get as much information from radio as it does from newspapers and magazines. He brands as reactionary the numerous wraps on radio broadcasts.

Mexican radio taboos forbid broadcasts of any political or religious news. Social mentions are even forbidden, just why, nobody seems to know. Some of these prohibitions are enforced by the government, others by the Confederation of Mexican Workers. Among the Confederation's bans is that which forbids any slurring of labor even though it may be good natured. The Confederation, though, is exerting a strict ban against any broadcasting of Nazi or Fascist propaganda. Woe betide any station that would try to air such propaganda. It would be closed forthwith, for the Confederation is extremely strong.

Congressman Orlaineta's bill provides for maintaining the Nazi and Fascist taboo. Congress is expected to pass the bill before November 30th, the end of the term of President Lazaro Cardenas.

New assistant general sales manager of Forum Films, Inc., of Hollywood, is William Christy.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms—A very amusing little comedy. Kept the audience in an uproar all the way through. "Daisy," the dog, steals the show from the stars in that it acts almost human. Played on Cash Nites. Running time, 70 minutes. Played October 7-8.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—We wish that woman would stay away because we don't do business when she is around.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

ALL THIS AND HEAVEN, TOO: Bette Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neil—Good picture, good acting but they don't seem to care much for this type in our town. No business to speak of. What the people want is more comedy and acting, not heavy drama. Running time, 143 minutes. Played October 11-12.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

ALL THIS AND HEAVEN, TOO: Bette Davis, Charles Boyer, Jeffrey Lynn, Virginia Wiedler, Barbara O'Neil—Came from outlying cities to see this feature. Business splendid, especially "Bank Night." Miss Bette Davis certainly kept up her fine quality of acting and was well supported by Mr. Boyer. Very long feature, but I think story held one's attention for the entire 143 minutes. Running time, 143 minutes. Played October 10-11.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

ALL THIS AND HEAVEN, TOO: Bette Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neill—Probably this will rate some Academy Awards and personally I thought it was excellent. The few that came agreed on that point. However, I ran it three days and an average one-day audience divided itself into three parts and dribbled in slightly each night. They would have all come in one evening, I am sure; then I could have put the other two days to better use as far as the box office is concerned. Sometimes these big ones have such a good drawing power that they draw everyone out of town into the first runs. This may or may not be the explanation this time. When I looked at the size of the crowd with tears in my eyes, all I could say was "All This and Passes, Too." Running time, 142 minutes. Played October 16-18.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MAN WHO TALKED TOO MUCH: George Brent, Virginia Bruce, Brenda Marshall, Richard Barthelmess—This was a fair feature, although it was booked with "Susan and God" and was underrated. Good story and well acted by Brent and Bruce. Business only fair. Running time, 75 minutes. Played October 15-16.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

MURDER IN THE AIR: Ronald Reagan, Lya Lys, John Litel—This in my mind was a swell picture and well acted, definitely a good co-feature and if it had been billed with stronger feature would have made better results. Swell entertainment for those who like sabotage plot and excitement. Running time, 55 minutes. Played October 6-7.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage and transient.

THEY DRIVE BY NIGHT: Humphrey Bogart, Ann Sheridan, George Raft, Ida Lupino, Gale Page, Alan Hale—This picture packs a wallop for any audience. Plenty of suspense. Ida Lupino will go places after her performance in this picture. Honors to George Raft, Humphrey Bogart, Ann Sheridan and Alan Hale for a grand performance. Played this single bill and it will stand alone. Running time, 94 minutes. Played October 7-9.—Oliver Stewart, Circle Theatre, Alliston, Ontario, Canada. Small town and farming community patronage.

THEY DRIVE BY NIGHT: George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart, Gale Page, Alan Hale—Good picture and good business. Pleased all. Action in the first half with comedy and drama in the last half. Running time, 93 minutes. Played October 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY DRIVE BY NIGHT: George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart, Gale Page, Alan Hale—Reviewed years ago under title "Bordertown." Cast has been changed, decidedly for the worse and trucks are added in a helpless sort of way. Business poor. Played October 13-14.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

TORRID ZONE: Pat O'Brien, James Cagney, Ann Sheridan, Andy Devine, Helen Vinson—One of Warner's top pictures that did not click and did not please. Just too much talking. Pat O'Brien can beat most any member of my sex when it comes to fast and unintelligible conversation. Ann Sheridan is good. Running time, 88 minutes. Played October 4-6. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Metro-Goldwyn-Mayer

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—Here, gentlemen, is the show of all shows. Good story with plenty of action and acting. But, at advanced admissions, it didn't do the business expected. Business just average. Don't play at advanced admissions or you will be the loser. Running time, 120 minutes. Played October 18-19.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

GOLDEN FLEECING: Lew Ayres, Rita Johnson, Lloyd Nolan—A very entertaining picture. Had a lot of comedy scenes which pleased all who came. Played as second feature with "You're Not So Tough." Business below average for Wednesday-Thursday. Running time, 68 minutes. Played October 9-10.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

HELL BELOW (Reissue): Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante, Robert Young, Eugene Pallette—Played this to fine crowd and pleased students, rural patrons and all present. That speaks well for any picture. It is worthy of a play date from any theatre. Running time, 90 minutes. Played October 4-5.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—Although this was a fine comedy, it certainly was no special and as usual was allocated in the high bracket. Result was we lost our shirt on this.—Warren L. Webber, Pix Theatre, St. John, Kan. General patronage.

MORTAL STORM, THE: Margaret Sullavan, James Stewart, Frank Morgan, Robert Young, Irene Rich, Bonita Granville—No dice on this one. A high allocated super-super that failed to do only program business. Gave it my best days and starved.—Warren L. Weber, Pix Theatre, St. John, Kan. General patronage.

NEW MOON: Nelson Eddy, Jeannette MacDonald, Mary Boland—Certainly clicked here; good picture, although I think this famous pair have made better. Business good both days. It is really a pleasure to hear such wonderful voices and splendid music. Running time, 104 minutes. Played October 8-9.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage and transient.

NEW MOON: Nelson Eddy, Jeanette MacDonald, Mary Boland—Very good production, but not so good as some of their earlier pictures. I like a costume play, but most of my patrons prefer an up-to-the-minute show. Ran it too late to make anything. Running time, 104 minutes. Played September 13-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—This is exactly what the small town does not want. The lowest gross on any "A" picture played on "A" time in eight months. And yet it was allocated as a special.—Warren L. Weber, Pix Theatre, St. John, Kan. General patronage.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier, Edna May Oliver, Mary Boland, Maureen O'Sullivan—Even the bargain night crowd squawked on this super-super. There aren't enough "long hairs" in the average small town to support a picture like this.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

SPORTING BLOOD: Robert Young, Maureen O'Sullivan, Lewis Stone—This is a swell picture; what they like, action. The burning stable was most too realistic for the kiddies and me, but this one pleased. Running time, 82 minutes. Played September 20-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Ruth Hussey, Rita Hayworth, Bruce Cabot, John Carroll, Rita Quigley, Rose Hobart, Marjorie Main—Rather a sacrilegious picture and caused a lot of comment. Well acted, I suppose, by both stars, but definitely did not click, here for patrons ridiculed it and it did not draw any business to speak of. In fact, I was disappointed in this date. Walkouts also occurred. Running time, 117 minutes. Played October 15-16.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor——Nice picture. Will draw a selective crowd only. Not the best for small town, but a good picture. Running time, 108 minutes. Played October 23-24.—R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural patronage.

Monogram

SON OF THE NAVY: James Dunn, Jean Parker, Martin Spellman—Good picture and good business. Pleased all. Martin Spellman, child actor, is very good. Running time, 72 minutes. Played October 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

AMBUSH: Lloyd Nolan, Gladys Swarthout—Played this off an old contract. It has plenty of action and makes a real good half of a double bill. Doubled with "Light of the Western Stars" to satisfactory week-end business. If you haven't played it, go back and pick it up. Running time, 62 minutes. Played October 10-12.—Oliver Stewart, Circle Theatre, Alliston, Ontario, Canada. Small town and farming community patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Phil Harris, Ellen Drew, Andy Devine—This is the best Benny picture to date. Benny's popularity on the air will help put this picture over. "Rochester" almost steals the show. Played single bill and it will stand up alone. Running time, 86 minutes. Played September 16-18.—Oliver Stewart, Circle Theatre, Alliston, Ontario, Canada. Small town and farming community patronage.

CAT AND THE CANARY, THE: Bob Hope, Paullette Goddard, John Beal, Douglass Montgomery—This third screening of the old chiller-diller with the sliding panels and weird noises, pretty Paulette Goddard and gagman Hope afforded many laughs for our audience. For its type, the picture is a good one, and as might be expected, the Hope gag that really took with our audience was the one about Uncle Ambrose being so crooked he had to be screwed into his grave.

Any audience should have an enjoyable 75 minutes with this picture. Running time, 75 minutes. Played October 19.—J. A. Roynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

I WANT A DIVORCE: Joan Blondell, Dick Powell—A good picture with comedy mixed in with drama. Well worth seeing and playing. Played with "Prairie Law." Business just average. Played October 16-17.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—This picture pleased on Sunday and business was fair, but it is little more than a program picture. Running time, 97 minutes. Played October 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—Pleased all. Here is one you can step on heavy and it will stand up. Dick and Joan swell and all young married high in their praise. Used direct mail campaign to young married women urging them to see this picture with their husbands, followed up with dropcards "Do You Want a Divorce?"—wait! See "Mr. and Mrs. Dick Powell in 'I Want a Divorce.'" Running time, 97 minutes. Played October 6-8.—Ritz Theatre, Graford, Texas. Farm, ranch and construction crews patronage.

LIGHT OF THE WESTERN STARS: Victor Jory, Russell Hayden—Zane Grey stories are always good and this is no exception. Doubled with "Ambush" to satisfactory business. This will please the farmer boys. Too bad there are not more of these excellent stories as Harry Sherman knows how to produce them. Running time, 67 minutes. Played October 10-12.—Oliver Stewart, Circle Theatre, Alliston, Ontario, Canada. Small town and farming community patronage.

OPENED BY MISTAKE: Charles Ruggles, Janice Logan, Robert Paige—This picture was received with the uttermost praise, as it was played on our Pal Nite and drew an exceptional large crowd, compared to some of our other Pal Nites. The crowd seemed to go wild over the usual Chas. Ruggles scenes. There was lots of talk of how much the picture was enjoyed. Running time, 66 minutes. Played October 11.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—Fair picture for Crosby fans. Mary Martin adds greatly to this picture with her fine performance. Did nice business due to everybody wanting to see Mary on the screen, as many knew her at Weatherford and Mineral Wells before her sudden rise to fame. Come again, Mary; your singing and acting was enjoyed by all. Running time, 94 minutes. Played October 11-12.—Ritz Theatre, Graford, Texas. Farm, ranch and construction crews patronage.

THOSE WERE THE DAYS: William Holden, Judith Barrett, Bonita Granville, Ezra Stone—This would be all right for a co-feature, but not for feature attraction. Business slow excepting on "Bank Night" and then we missed our usual sellout. Well acted feature, but definitely too light a story to make for a headliner. Running time, 75 minutes. October 6-7.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage and transient.

UNTAMED: Patricia Morison, Ray Milland, Akim Tamiroff—Paramount tried to dress this one up with color, but with a cast of unknowns it went the same route as most of their other specials have gone this year. No dice on this one.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

Republic

CAROLINA MOON: Gene Autry, Smiley Burnette, June Story—Now, here is a star that we can depend on. With good old Smiley carrying the comedy, Gene is the only sure fire box star left, even if Metro has more stars than there are in heaven. Gene is heaven at our box office. We are proud of the fine gesture he is making in coming to Canada and donating his services at Toronto in aid of Red Cross.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CAROLINA MOON: Gene Autry, Smiley Burnett, June Storey—We had one of the biggest Sunday grosses within the past two years. Also did a record for a Monday. The picture is good. Gene is our ace box office attraction. We used to play him on Friday and Saturday, but now switch his pictures to preferred playing time on Sunday and Monday. Good print, good photography. We are now waiting to play Gene's next, "Ride, Tenderfoot, Ride." Running time, 65 minutes. Played September 29-30.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon—One Republic missed on. The people won't go for this kind of picture.—R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural patronage.

GIRL FROM GOD'S COUNTRY: Chester Morris, Charles Bickford, Jane Wyatt—This picture is a natural for week-end business and a worthy picture of any company to make. Republic is giving us many good pictures with a big draw these days. Running time, 75 minutes. Played October 9-10.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—I must say hats off to Republic Pictures. This picture being a hillbilly type I guess is the reason that I can account for a tremendous business. Wherever an exhibitor has a rural patronage, I would advise him not to skip this picture. Running time, 75 minutes. Played October 13-14.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

CANADIAN EXHIBITOR JOINS DEPARTMENT

An exhibitor from Ontario, Canada, this week joins the ranks of those contributing to the What the Picture Did for Me department, and three others whose contributions have been missing for some months have resumed their reporting. The new contributor is:

OLIVER STEWART, Circle Theatre, Alliston, Ontario, Canada.

The prodigal contributors who resume their reports this week are:

J. K. BURGESS, Iris Theatre, Velva, N. D.

RITZ THEATRE, Garford, Texas.

WARREN L. WEBER, Pix Theatre, St. John, Kansas, and Ritz Theatre, Stafford, Kansas.

Read the reports from these and other exhibitors in the adjoining columns of the department.

RKO Radio

LUCKY PARTNERS: Ronald Colman, Ginger Rogers—Anyone desiring to see this picture had just as well make himself and herself ready to laugh. The two favorites are riotously swell together. This picture can be guaranteed to please both the old and the young, and a splendid box office getter in city, town and village and will be good for a return day any old time. Running time, 101 minutes. Played October 19-26.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PRAIRIE LAW: George O'Brien, Virginia Vale—A western drama with plenty of action and thrills. On par with other O'Brien westerns. Should please the western fans. Played as second feature with "I Want a Divorce." Running time, 59 minutes. Played October 16-17.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea, Marjorie Rambeau, Queenie Vassar, Miles Mander—Very well produced. A four star all the way through. Grandma and the father in this picture 100 per cent. Ginger Rogers and Joel McCrea also 100 per cent. Not so sordid as some would have you believe. Plenty of humor without striving for it. Don't be ashamed to give this your best playing time. Played October 6-8.—J. K. Burgess, Iris Theatre, Velva, N. D. Small town and rural patronage.

Twentieth Century-Fox

BRIGHAM YOUNG: Tyrone Power, Linda Darnell, Dean Jagger, Jane Darwell, Mary Astor, Vincent Price, Jean Rogers—This should be our top money maker for the year. I must say that Fox certainly has a great star in Dean Jagger. This picture brought out people that we never expected to see. Mr. Exhibitor, don't miss this money maker. Running time, 110 minutes. Played November 20-21.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

CHARLIE CHAN AT THE WAX MUSEUM: Sidney Toler, Joan Valerie—Just a picture with a lot of wax figures. Better help it along with a western or on Bank Nite. Running time, 63 minutes. Played October 16-17.—R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural patronage.

CHARLIE CHAN AT THE WAX MUSEUM: Sidney Toler, Joan Valerie—Average Charlie Chan picture which pleased on Family Night. Running time, 68 minutes. Played October 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CISCO KID AND THE LADY: Cesar Romero, Chris-Pin Martin, Virginia Field, Marjorie Weaver—Doubled this with "Winter Carnival" and it made a satisfactory bill, although a little too long for a Saturday. This series is a little higher class than the ordinary run of westerns. Cesar Romero makes a good "Cisco Kid" with Chris-Pin Martin supplying plenty of humor. I will take all of this series I can get my hands on as they are right up a small town theatre alley. Running time, 75 minutes. Played October 3-5.—Oliver Stewart, Circle Theatre, Alliston, Ontario, Canada. Small town and farming community patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Noticed that some exhibitors panned this picture as not being up to usual Sonja Henie standard. On the contrary, I found this very satisfactory and audience seemed pleased. Played on a single bill to satisfactory business. Running time, 80 minutes. Played September 30-October 2.—Oliver Steward, Circle Theatre, Alliston, Ontario, Canada. Small town and farming community patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—A very fine offering. Did exceptionally well. Partly due to Foto-Nite.—Harland Rankin, Plaza Theatre, Plaze Theatre, Tilbury, Ontario, Canada. General patronage.

I WAS AN ADVENTURESS: Zorina, Richard Green, Peter Lorre, Erich Von Stroheim—There's not much I can say for this picture. It did not draw in this town and my belief is that this would only do in a town of 15,000 or above. Beware, small towns. Running time, 81 minutes. Played November 16-17.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

MARYLAND: Walter Brennan, Brenda Joyce, Fay Bainter, John Payne, Charles Ruggles, Hattie McDaniel—This is a small town natural. Color beautiful, plenty of action. This picture should stand alone in any situation. Running time, 93 minutes. Played October 15-17.—Oliver Stewart, Circle Theatre, Alliston, Ontario, Canada. Small town and farming community patronage.

PIER 13: Lynn Bari, Lloyd Nolan—A nice little picture with a little different slant. Will do on bargain night. Running time, 65 minutes. Played October 9-10.—R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural patronage.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney, Jackie Cooper—Did not draw with "Jesse," but is as good, if not better. Color is beautiful. Recording extra good. Full house well pleased. Running time, 91 minutes. Played October 5-7.—R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Played this picture to a very good business. Picture has beautiful color. Ameche portrayal of Stephen Foster outstanding. Al Jolson did a good job.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

YOUNG PEOPLE, THE: Shirley Temple, Charlotte Greenwood, Jack Oakie—If Shirley with the help of Greenwood and Oakie in the past with a story like "Young People," Shirley would not be quitting. "Young People" was good, but did not draw. Running time, 80 minutes. Played October 13-14.—R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural patronage.

United Artists

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Robert Armstrong, Helen Parrish—Doubled this with "Cisco Kid and the Lady" and it made a satisfactory bill, although a little too long for a Saturday. Played October 3-5.—Oliver Stewart, Alliston, Ontario, Canada. Small town and farming community patronage.

Universal

ARGENTINE NIGHTS: Ritz Brothers, Andrews Sisters, George Reeves, Constance Moore—Entertaining, to say the least. Excellent acting and singing by Andrews Sisters and Ritz Brothers continue to entertain their followers in fine shape. Running time, 74 minutes. Played October 6-7.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

BOYS FROM SYRACUSE: Martha Raye, Allan Jones, Joe Penner, Rosemary Lane, Irene Hervey, Charles Butterworth—Patrons divided on this one. Some like; some not. Will do just slightly above average if played in the proper spot.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Charles Winninger, Brian Donlevy, Mischa Auer, Una Merkel—Here is a picture that the audience will rave about when they see it. Played it three days to very good biz. Direction, acting and photography outstanding.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

HIRED WIFE: Rosalind Russell, Brian Ahearne, Virginia Bruce, Robert Benchley—A very high class comedy with absolutely everything in it that it takes to please an audience. They will come the third night as well as the first and that means entertainment extraordinary. Running time, 96 minutes. Played October 13-15.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

MUTINY ON THE BLACK HAWK: Richard Arlen, Andy Devine—Very good action. Good product and story with sufficient comedy furnished by Andy Devine. This Arlen-Devine series by Universal is okay. If you need action pictures, better go out and get this series. Running time, 67 minutes. Played October 17-19.—J. K. Burgess, Iris Theatre, Velva, N. D. Small town and rural patronage.

SANDY IS A LADY: Baby Sandy, Nan Grey, Tom Brown, Eugene Pallette, Edgar Kennedy—A darned

(*Continued on following page*)

(Continued from preceding page)
nice program picture for the double bill spots in the small towns. Pleased everyone.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

SON OF FRANKENSTEIN: Basil Rathbone, Boris Karloff, Bela Lugosi, Lionel Atwill, Josephine Hutchinson—The public is fed up on these gruesome pictures. Too many Frankensteins. Did not click at box office.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis, Brian Donlevy, Broderick Crawford, Andy Devine—A rip-roaring picture of the old west. Had action, thrills and suspense. What more could one ask for. It also had comedy and all those things gathered together make a very good picture. Played on Cash Nites. Running time, 80 minutes. Played October 14-15.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis, Brian Donlevy, Andy Devine—Well acted picture for this type. Business very good both days of run. Plenty of thrills and excitement for all. Should click in districts where western type pictures are appreciated, for it contains an excellent cast of stars who all supported one another very well, making it worth mentioning. Running time, 80 minutes. Played October 13-14.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

YOU'RE NOT SO TOUGH: "Dead End Kids," "Little Tough Guys," Nan Grey—The "Dead End Kids" and the "Little Tough Guys" provide good entertainment in this picture. Had the usual comedy scenes and that's what the people go for here. Played with "Golden Fleecing." Business below average for Wednesday-Thursday. Running time, 71 minutes. Played October 9-10.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Warner Brothers

FIGHTING 69TH, THE: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Frank McHugh, Dennis Morgan—Outstanding from standpoint of production and business. Played it three days. The best Warner picture box office in past two years.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

IT ALL CAME TRUE: Humphrey Bogart, Ann Sheridan, Jeffrey Lynn, Zasu Pitts—You'll get the surprise of your life with this one. Plenty of action and a number of old-time songs that appeal to a small town audience. The trailer did not do this picture credit, but it will stand up alone without any trouble and will do business, but you will have to sell the title, although taken from a well known book. Play up the old-time song angle and you will do business. Running time, 97 minutes. Played September 9-11.—Oliver Stewart, Circle Theatre, Alliston, Ontario, Canada. Small town and farming community patronage.

IT ALL CAME TRUE: Ann Sheridan, Humphrey Bogart, Jeffrey Lynn, Zasu Pitts—This is really a swell little picture that I had to use to fill in. Good acting and good story with some fine sequences of night club entertainment in the gay nineties. The title was against it. Wonder who names Pullman cars and picture shows. Running time, 97 minutes. Played October 11-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

HELL'S ANGELS (Reissue): Jean Harlow, James Hall, Ben Lyon—Boys, here is one you can bring back now and do outstanding biz. It's timely and appealing. Played it two days mid-week and it did a record for theatre since it was built. Had to start at 6 P. M. Played three shows each night. We seldom submit a report on a picture, but this one deserves it from standpoint of production and business. The print was in excellent condition. Play it by all means if you want to have a bank account. This is the fifth time the picture played since it was made and it's never too old. Played October 15-16.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

Short Features

Columbia

FISH FOLLIES: Phantasies Cartoons—A little too fishy for me, but I believe it took all right.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FROM NURSE TO WORSE: Three Stooges—Tops in comedy, no foolin'. They brought the house down. Stooges are a feature attraction here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOW HIGH IS UP?: Three Stooges—All that I can say is that the patrons almost died laughing at these three nuts. If that's what my patrons want they shall get it. To the many exhibitors that haven't booked this short, do so at once. Running time, 18 minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

NEW HAMPSHIRE: Columbia Tours—Real good. Look out, FitzPatrick; these Columbia boys are making travelogues.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BUBBLING TROUBLES: Our Gang—The poorest short Our Gang has ever made. They seem to be slipping both in quality and audience appeal. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CAT COLLEGE: Clyde Beatty—As I used to have an ambition to be a wild animal trainer, this pleased me. Think most of the patrons like it, especially the kiddies. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NEWS OF THE DAY: Good, but not quite as good as Fox.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

RAINY DAY, A: Cartoons—Good colored cartoon. Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TOM TURKEY AND HIS HARMONICA HUMDINGERS: Cartoons—Fine colored cartoon with excellent musical score.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WAY IN THE WILDERNESS, A: Passing Parade No. 14—The Passing Parade Series is always good and this one about the cure of the disease pellagra is no exception. Theatres in the South should certainly play it on their best time. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Paramount

AQUA-RHYTHM: Grantland Rice Sportlights—The Florida University girls who participated in this unusual and interesting short certainly are a well trained group. Their timing and various designs are perfection plus. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre State Prison, Trenton, N. J. Prison patronage.

CATCHING WHOPPERS: Grantland Rice Sportlights—Real good sport reel.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DANDY LION, THE: Animated Antics—The first of the Animate Antics and very good, too. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GEORGE OLSON AND HIS MUSIC: Headliners—A peppy musical short.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

MOMENTS OF CHARM OF 1941: Headliners—Very good reel in excellent color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS, No. 12—Army tests "that tank," British children arrive in U. S., Willkie on campaign, Roosevelt dedicates new school, latest war pictures from England, football, Michigan vs. Michigan State, Notre Dame vs. College of Pacific. An excellent news program. Running time, 13 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

UNUSUAL OCCUPATIONS, No. 3—Real good. Ladies like it very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIMMIN IS A MYSKERY: Popeye the Sailor—A Popeye cartoon that was both funny and amusing. Was better than the average. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

RKO Radio

CUPID RIDES THE RANGE: Ray Whitley Comedies—This is a good two-reeler with singing cowboys. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DONALD'S LUCKY DAY: Walt Disney Cartoons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INFORMATION, PLEASE, No. 12—With Wendell Willkie as guest star, the Messrs. Kieran, Adams and Levant go to town. However, we found the sound to be very poor on this one. Found it impossible to understand the speakers at times. I notice that this same complaint has been registered by others. I wonder if RKO could do something to correct this condition, for the shorts are very popular, but prove to be disappointing when one cannot follow the participants word for word. Running time, 12 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MARCH OF TIME, No. 11—U. S. Navy-1940—This issue of the March of Time was very good, and also timely now that the National Defense is under way. Running time, 18 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

MARCH OF TIME, No. 13: Gateways to Panama—Too American for Canadian audiences.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWINCUPLETS: Stroud Twins, Brewster Twins—A fair comedy, somewhat on the lighter side, but there is not enough comedy, so it is just an average short subject. Running time, 19 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

WINDOW CLEANERS: Walt Disney Cartoons—Disney has done it again with a swell color cartoon featuring. Donald Duck, Pluto and a new character represented by an ambitious bee. Donald's troubles with the bee at a dizzy skyscraper height will certainly get the laughs anywhere. Running time, eight minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

HAPPY HAUNTING GROUNDS: Terry-Toons—This black and white cartoon is above average. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: The best newsreel on the market today. Always contains the latest news and sport events.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

TOUCHDOWN DEMONS: Terry-Toons—A better than average black and white cartoon in which cats and mice play football. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Universal

FOX AND THE RABBITT: Color Cartune Classics (reissue)—Good cartoon in color. In this one the Rabbit finally gets the best of the Fox. Running time, eight minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Vitaphone

AFRICA SQUEAKS: Looney Tunes—"Porgy Pig" goes to Africa and what happens there makes this cartoon hilariously funny. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

ALI BABA BOUND: Looney Tunes—A funny "Porky Pig" cartoon. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

ALL GIRL REVUE: Vitaphone Varieties—Very good short with some pretty girls and peppy dancing. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BUSY BAKERS: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

CAVALCADE OF ACADEMY AWARDS: Special—An interesting review of the award winners of past years. It ends with the presentation of awards for last year with comments by the winners. Boy, what a price I paid for it, though. It had no extra drawing power here except for the pile of money it drew out of our account. Running time, 30 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FOOTBALL HIGHLIGHTS: Hollywood Novelties—Entertaining buildup for Knute Rockne. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MALIBU BEACH PARTY: Merrie Melodies—In color and very funny and interesting and an excellent good picture to book. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

STAGE FRIGHT: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILD HARE, A: Merrie Melodies—Good colored cartoon. Coloring is beautiful. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WOODY HERMAN AND HIS ORCHESTRA: Melody Masters—Seemed to please, though I can see nothing to this modern, so-called music.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

DIGNITY CALLED FOR

The import of army registration, and its implications, of course concerns the theatreman who looks ahead. Already arriving reports on tieins indicate that managers are co-operating. This is to be expected. The mind of the balanced showman reacts immediately to whatever hits the headlines. His job is to hook his situation to "what goes on".

Currently, public attention is occupied with national mobilization and the draft. It may be well to regard the lengths to which the manager should go in accomplishing this "hooking".

There was favorable response, for instance, to Boyd F. Scott's recent offer, on another page, of free admissions on Registration Day. Jim Wagner, of the Cedar, Philadelphia, also took bows in sending over hot coffee to the members of his local registration board.

Now, proposes John Kuehn, assistant at Warners' Fabian, in Bayonne, New Jersey, that before leaving for camp the first draftee in the theatre district be honored on the stage by the Mayor and other city heads. The celebration would include gifts from willing merchants and other well-wishers. The Kuehn plan is under consideration for adoption in the zone. And at this writing various theatres have arranged to make announcements to audiences of numbers drawn in the early drafts.

From the showman's viewpoint, it is understandable that the theatre should be "up there" in this development of the nation's defense program. The desire to soften mobilization fears against a background of entertainment is not to be criticized. And no finger-pointing is called for when these plans aim at the boxoffice.

The problem, and there is one, resolves itself into carrying through such projects with a dignity and judgment befitting the occasion, without jarring the sensibilities of patrons who find in the theatre a brief escape from the sobering impact of war.

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Since Armistice Day arrives shortly after the initial drawing of numbers, some of the members are finding in the November 11th date a satisfactory background against which to pitch their conscription activities. In view of the nationwide mobilization, it is argued that Armistice observances this year have a greater significance. Thus, the participation of military organizations and civic heads may be sought without any fears that such participation will be taken for anything less than it aims to be.

The rearrangement of time schedules in four RKO theatres by John J. O'Connor, vice-president and general manager, promises a distinct way out for theatremen concerned with patron criticism directed at their double-feature programming. Detailed in the news section of this issue, the new policy, adopted after months of study, allows the main feature to be presented nightly at 9:30 instead of closing the show, as formerly.

The change takes nothing away from the double-feature fans, while doubling the enjoyment of the single-bill voters. This is already noted in the favorable reaction to the new policy which is to be inaugurated in other RKO houses where the situation warrants.

THIS BUSINESS OF AGE

In reporting a stunt recently used, a member writes, "It may be an old one for some fellows, but it had never been put on in this town before."

Along in the pages is described a sign-writing idea that stopped traffic completely for Chick Tompkins, in Whiting, Indiana. The same promotion, essentially, was carried among the exploitations in our recent twenty-fifth anniversary number to illustrate how the boys did it "way back when". Tompkins nary worried a worry on the age of the idea. He was smart enough to concentrate on making it work for him.

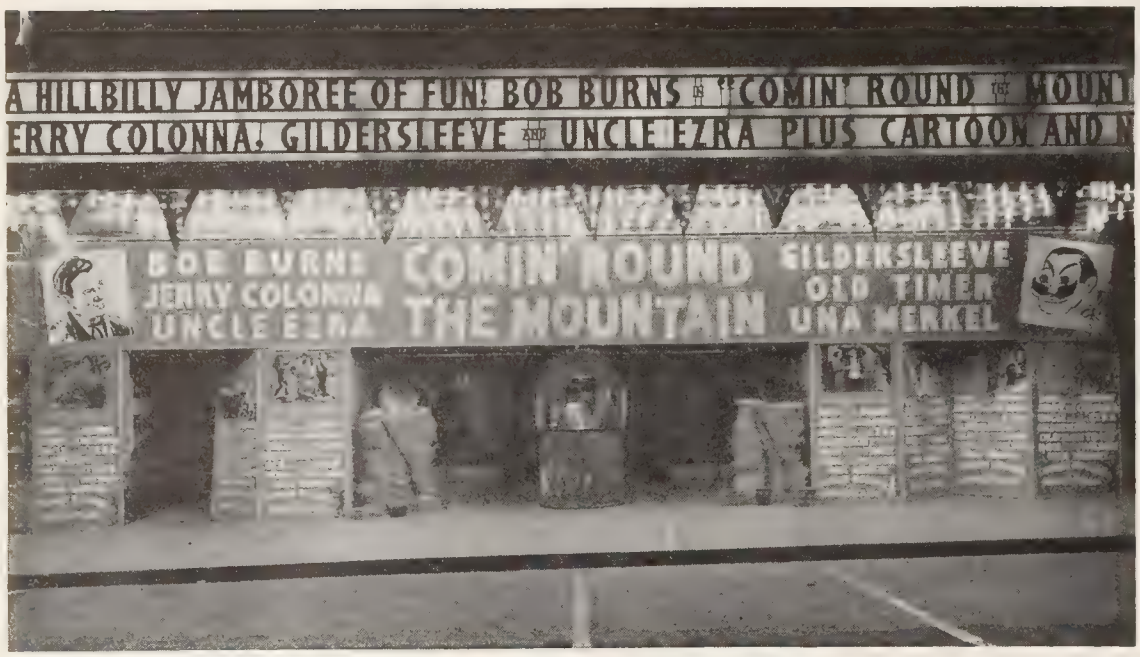
There is nothing new in exploitation. And, by the same token, there is nothing old in exploitation. A stunt ages only when it is allowed to wither.

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"Button, button, who's got the button". Everyone with a button and not all about the election, either. Reported as one of the best stunts used at the theatre in a long time is last week's distribution of a two-color button reading, "All New York Goes To The Roxy". Writes Homer Harmon, ad head, "Requests have also come in from all over town".

A-Mike Vogel

Round Table In Pictures





(Above) Back to the front lines comes Louie Charninsky, with one of his typical atmospheric fronts for date on "Comin 'Round the Mountain" at the Rialto, in Dallas, Texas. Bales of hay, shotguns, etc., were used for props.

(Left) Among the first displays reported for "The Great Dictator" is the front for the date at the B. & K. Apollo, Chicago, as arranged by the Bill Hollander ad forces.



Reported as causing them to stop and read was Dave Martin's 30 by 40 institutional easel in the lobby of the Fox Granada, in Inglewood, Cal. Martin gives credit to his assistant, Bill Erickson as co-worker on the copy.



Since "Happy" Bill Wells, member of the personnel, while visiting in Hollywood, recently appeared in a few scenes of "Golden Trail", Lynwood Mayo, manager of the Sparks Empire, in Daytona Beach, used blowups of Wells out front during run of picture. In photo above may be seen "Happy" Bill and the manager.



Touring the downtown area of Broadway was the colorful street truck arranged by ad head, Homer H. Harman, for date on "Down Argentine Way" at the Roxy Theatre. Done in high colors, cutouts of Betty Grable and Carmen Miranda were displayed on either side, while back featured scene stills and cutouts of Grable and Don Ameche dressed in keeping.

Mayors Proclaim Events Honoring RKO Radio Dates

For the premiere of "They Knew What They Wanted" at the RKO Golden Gate, San Francisco, Manager George Bole, and Charles Huy, publicist, obtained civic permission to block off street on both sides of the theatre for the festivities attendant upon personal appearances of the stars in the picture. Special stage built in front of the theatre was shaped as a wine vat and draped with grapes from the nearby Napa Valley, locale of the production. In addition to a program of added entertainment, the stars took bows, and news shots were made of the occasion. Army searchlights and giant arcs were promoted for extra color.

Flags and attraction banners decorated the streets and the theatre building embellished with giant cutout signs and electric streamers running from marquee to roof. A proclamation for the event was issued by the Mayor who attended the opening with other city officials. Fleet of new Buicks, headed by motorcycle escort, transported the stars to the theatre.

The newspapers were made fully aware of the proceedings with comprehensive publicity, and dailies in the neighboring towns carried full accounts of the campaign. Space was also taken in the Italian papers and radio coverage included program on popular Italian hour.

Local Critic Meets Star

Since Charles Laughton was appearing in nearby Boston, George French and Bill Morton arranged to take the local critic to visit the star on behalf of the date at the RKO Albee, Providence. The publicity results added up to an extra three-column feature story and cut, in addition to the regular stuff.

Tiein with the Rhode Island Federation of Women's Clubs returned a reported coverage of 5,000 homes on a telephone chain idea, similar to the chain letter. This worked out very well, as the personal calls gave the picture a lift the conventional plug could not obtain.

Colleges Tied to Premiere

Opened on the eve of the Illinois-Southern California game in Champaign, Ill., the premiere of "Too Many Girls" at the RKO Virginia was no little aided by proclamations from the Mayors of Champaign and the nearby Urbana, urging local support for the event. Under the supervision of district manager, Tom Gorman, Manager Grant A. Martin, and Bob Hickey, RKO Radio exploiteer, a specially produced pageant on the stage introduced 16 co-eds representing the "Big Ten" colleges. Other entertainments were provided by the college Glee Club and other organizations. The football teams and faculty were among the invited guests which included fraternity and sorority heads, university officials, civic heads, athletic coaches, players from the twin-cities and nearby towns. The theatremen also staged a La Conga contest to tie in with the sequence in the picture.

Theatre Fire-Fighting Demonstration Marks "Prevention Week" Campaign

Effectiveness of hooking a picture to a community project for the mutual benefit of both was amply displayed in LaPorte, Ind., when Manager J. R. Wheeler put over "Fire Prevention Week" in cooperation with "Sea Hawk" at the Indiana-Illinois Roxy. The campaign, opening with newspaper mention and trailer supplied by the local fire department, was followed with a number of spectacular street stunts.

These were topped with demonstrations of fire-fighting equipment, one coming on a Saturday, day before opening, when the department's ladder-truck made a run down the main street to the theatre where the extension ladder was hoisted and mounted by one of the firemen who spoke of the "Week" over a loudspeaker. In conjunction, folders were dropped among the crowd, together with guest tickets to the picture and heralds on the picture distributed by the ushers. Another stunt publicized was a fire drill for the staff under the supervision of the Chief, each of the personnel being given an opportunity to use fire-extinguishers and other equipment. Emergency handling of crowds was also demonstrated by the firemen.

In Chicago, Don Johnson, of the circuit's Gayety, featured his "Week" with an insurance tiein wherein prizes were offered for the best 50-word essays on prevention. This was followed with a double-truck co-op ad spread featuring the attraction, "Hidden Gold", of which the Manta-man made up reprints for general distribution.

Ward Ties Double Bill To Burlesque Promotion

Advertising his "Argentine Nights" and "Dance Girl Dance" as a double burlesque, Manager Tom Ward at the El Raton, Raton, New Mexico, carried out his copy in keeping. Peanuts and popcorn were sold in the aisles ahead and during trailers and barker in checkered suit was planted out front. Typical burly front was arranged and hula skirt was draped over cutout of Lucille Ball.

Kept on tap for any fight picture he has coming up and used more recently on "Golden Gloves" is the miniature prize fight ring which Tom set up on sidewalk in front of his theatre. With no prize or contest angle involved, theatreman reports it a natural with kids volunteering to spar. Gloves are supplied for the "fights" and usher acts as referee. At all times, on the floor of the ring, Ward plants his advertising copy.

A "Frank James" impersonator was used as street bally ahead of that picture's opening, with man distributing autographed photos of Henry Fonda. For his lobby display, Ward promoted loan of jacket and gun from localite, who claimed they belonged to Frank James.

PRESIDENTIAL BUTTONS GOOD FOR ADMISSIONS

Basing the offer on the many varieties of election buttons in circulation at this time, Bob Rosen has a poster up in front of the Kingsbridge, New York City, offering free admissions for any Roosevelt or Willkie button not shown on the display.

When a new one is brought in, Rosen adds it to the collection, and for the few passes involved has gathered an exhibit that attracts continually. The buttons also serve to call attention to poster copy announcing election returns from the stage.

Weekly Pigskin Contest Clicks for Falkinburg

Running for nine weeks, through the football season is the contest employed by R. E. Falkinburg at the Majestic and Ralf Theatres, in Lexington, Neb. Early each week three by five cards are distributed, which list the names of colleges competing that Saturday together with boxes next to each for patrons to fill in their choices. Space is also provided at bottom for names and addresses and cards must be at theatre before 12 noon of game. Cards are given out with each ticket purchase and a cash prize of ten dollars goes to the winner each week. In case of a tie, the money is split, if no one gets 100 per cent, highest score is top man.

"LET'S HEAR FROM YOU"

Curtis Plants Contests On "Great Profile"

For his double bill of "The Great Profile" and "Coming 'Round the Mountain" at the Paramount, in Syracuse, Gene Curtis tied in with local paper for a Hollywood quiz contest in which eight questions pertaining to both pictures were posed. Tickets went to winners. For street bally, man dressed in a Hamlet costume, similar to that worn by Barrymore in the film, paraded streets ahead with back banner.

Artist in store window on Saturday afternoon proved an attractor as he sketched profiles of onlookers, alternating with profiles of Barrymore. Street quiz over WOLF also brought tickets to participants and spot announcements were landed over WSYR.

"LET'S HEAR FROM YOU"

Brown's "Nights" Lobby

In connection with his opening of "Argentine Nights" at the Grand Theatre, in Circleville, Ohio, Round Tabler Harry Brown, Jr., planted an emergency station in his lobby, supplied with various cures for treating the hysterical after viewing the picture.

SHOWMEN'S LOBBY LAFFS

This cartoon from the pen of Milt Rosenfeld.



ROBBER: Don't feel bad, Mister, make believe it's only a trailer.

Murphy Ties Daguerreotypes To "Third Finger, Left Hand"

Two different contests ran concurrently in leading Syracuse papers as part of the "Third Finger, Left Hand" campaign put over by Frank Murphy for the film's showing at Loew's. A tin-type contest, in which readers were urged to submit favorite old tin-types, ran in the *Post-Standard,* while a wedding ring contest, posing the problem of whether wedding bands should be streamlined, appeared in the *Herald-Journal.* Cash and guest tickets were awarded winning entries in both contests.

"LET'S HEAR FROM YOU"

Meyer's Patriotic Matinee

Ray Meyer at the Warner Uptown, in Philadelphia, recently promoted a "Patriotic Matinee" to spread the doctrines of Democracy. To enhance the show, Ray arranged for patriotic buttons to be distributed to all kids attending the show and contacted schools, women's clubs and patriotic organizations for cooperation. As a lure, some special Warner Americanization shorts were used for his program.

REGISTRATION STUNT AIDS SCOTT GROSSES

So that the theatre would not be forgotten on "Draft Day", "Scotty" Scott hooked the event to the Strand, Uvalde, Tex., by distributing cards announcing that every local registering would be admitted to the theatre free on that day when accompanied by an adult admission. The offer was made known in the theatre by slides in advance and during "the day".

The answer was a gross for the occasion that topped business of the five preceding Wednesdays, reports the Round Tabler.

Theatremen Report "Dreaming" Campaigns

Theatremen in Marshall, Rockport and Monett, Missouri, put on live-wire campaigns for Lum and Abner's "Dreaming Out Loud," with G. H. Hayob of the Mary Lou-Marshall, using heralds to reach visitors at the Saline County Fall Festival, these being placed in automobiles. Banner trucks and a loud speaker also won the attention of the crowds. A full co-op page was used up by the Democratic News, telephone calls made to subscribers and an operator was sent to cover all rural phone subscribers. Window cards were spotted in nearby towns and a six-foot cut-out was posted on the marquee and one and three sheets were used throughout the country.

The Paramount, Rockport, made use of a special banner 40 feet long and three feet wide. The entire trade-drawing area was covered with three thousand specially-printed cards and window cards. Line calls to rural subscribers and heralds distributed to all residences in the town.

The Gillioz Theatre, Monett, engineered a full-page co-op ad specifying jot-'em-down bargains, arranged for radio spot announcements from Springfield, Mo., and Pittsburgh, Kan. Merchant tie-ups, window cards, heralds, 'phone calls and a marquee banner were also employed.

"LET'S HEAR FROM YOU"

Autographed Footballs Plug "Knute Rockne"

Walt Dunn, of the Paramount-Richards Theatres, in New Orleans, tied up with 24 high schools and colleges in his territory to plug "Knute Rockne" by purchasing regulation footballs which were autographed by Pat O'Brien to be used at school games Saturdays ahead of openings.

Before being tossed onto the gridiron, the footballs were the subject of civic ceremonies with the Mayor and other municipal officials, football coaches, etc., participating. Winning teams will keep the balls.

Camera Amateurs Tied to Contest

Amateur camera enthusiasts of New Jersey now have an attractive opportunity of expressing themselves in the competition arranged by Manager Bob Ungerfeld, of RKO Proctor's Newark, in conjunction with the *Sunday Call.* Already underway, the contest offers cash and ticket prizes weekly for the best pictures taken of the theatre's "Stage Jamboree," held on Mondays and Tuesdays.

Special seating for camera fans has been provided by Ungerfeld to insure good pictures and the stage is lighted by powerful spots for action shots on fast film. Flash lights and tripods are barred as is standing in the aisles or on seats. In addition to the prizes, the winning picture each week is run in the paper's artgravure section.

To make sure of the widest circulation, Bob has been publicising the contest in the camera column of the paper's hobby page, attention to which is being called with a box on the theatre page. In addition, the Round Tabler has covered all camera and film stores with contest cards, with the dealers plugging the tiein hard for extra sales. At the theatre, trailer and 40 by 60 give further information as a follow-up on the heavy buildup given the tiein by the paper

"LET'S HEAR FROM YOU"

"Reward" Window Slant Works Well for Gillon

Merchants of Moline, Ill., helped Francis Gillon advertise a "reward" for "Return of Frank James" at the Le Claire, on a window contest that had the folks out hunting when announced. The idea broke with a two-column ad headed "reward," copy reading that next day the 10 different letters of the title would be posted in 10 of the downtown stores. Readers were asked to compile a list of the letters to spell "Frank James" plus the name of each store where each letter was found. Passes were given for the best 25 listings.

Gillon sold the hard-to-convince merchants that the idea would attract wider attention to their windows and merchandise that might otherwise be unnnoticed. Results were gratifying in the number of lists turned in and favorable reaction of the storekeepers.

"LET'S HEAR FROM YOU"

South American Atmosphere Stressed by Reh on "Nights"

Recruiting five beautiful models and dressing them in South American costumes, Al Reh for "Argentine Nights" at the Stanley, in Philadelphia brought them to opening football game at Franklin Stadium, where they distributed heralds to the fans. The same night, Rey took the gals to Convention Hall where Glenn Miller was putting on a jitterbug session and arranged for a rhumba contest with a trophy prize to winner from Betty Grable. After the contest, the girls danced around the floor distributing heralds to all couples. Daily newspapers picked up the contest gag as did radio stations, entire stunt being costless to the theatre.

Circuses "Bridge" And Excites City

Winding up his campaign on the eve of opening day with a number of stunts going on at one time in the theatre block, Chick Tompkins' promotion for "Waterloo Bridge" at the Hoosier, Whiting, Ind., is described by the theatreman as a "three-ring circus that brought out one the biggest crowds the city ever saw and broke a long-standing boxoffice record."

To obtain the best corner in town, in advance, Tompkins made up a "pitch" for the Red Cross drive, a long platform built for a pitch-game, the sides carrying theatre and drive copy. In charge were girls in costume to collect contributions and to advertise the picture. Chick then hooked up with a leading baker to insert letter cards in all loaves of bread, each card with one letter of the word "Leigh," and with passes to those bringing in the complete name. Cards of course included full theatre copy.

Fishbowl Slant for Window

Something new for the town and accepted as such was the "girl in the fishbowl" stunt employed by the Round Tabler in a nearby vacant store. Window was blocked off and a small hole left in center. Picture posters, copy, and a large question mark were added. The girl used a p.a. system to attract attention and to answer questions asked by onlookers. Effectiveness of the stunt was noted in the big play given it by the dailies.

At the theatre, Chick excited comments for four days ahead with the "mysterious sign," put on above the marquee. Here, a woman artist in costume, working on a large sign, each day dabbled around painting in what appeard to be meaningless marks without continuity. It was all part of a definite layout, which filled in on the last day became a complete poster for the date. Newsboys hawking papers printed in red, signs on all surrounding bridges, window displays and other helpful exploitations were other things put over.

"LET'S HEAR FROM YOU"

Local Band Leaders Plug "Band" for Lykes

During the recent one night engagement of Tommy Dorsey at a local ballroom in Toledo, Jack Lykes at Loew's Valentine secured announcements on playdates and featured music from "Strike Up the Band." In addition band leader at hotel plugged the special number of "Drummer Boy" from the picture during his floor show for a week, while still another hotel maestro featured the La Conga number with playdate mention. Radio coverage included recordings over WTOL, imprinted megaphones were distributed at football games and boy in bannered jalopy toured school districts.

"LET'S HEAR FROM YOU"

Wainstein Stakes Claim

Dressing a lad as an oil worker, Milton Wainstein for "Flowing Gold" at the Strand Theatre, in Holyoke, Mass., had him distribute tinted cards with copy reading: "Oil Claim. I stake my claim that 'Flowing Gold' is the best show in town". In addition, fleet of oil trucks were bannered.

A SIMONS ANIMATION

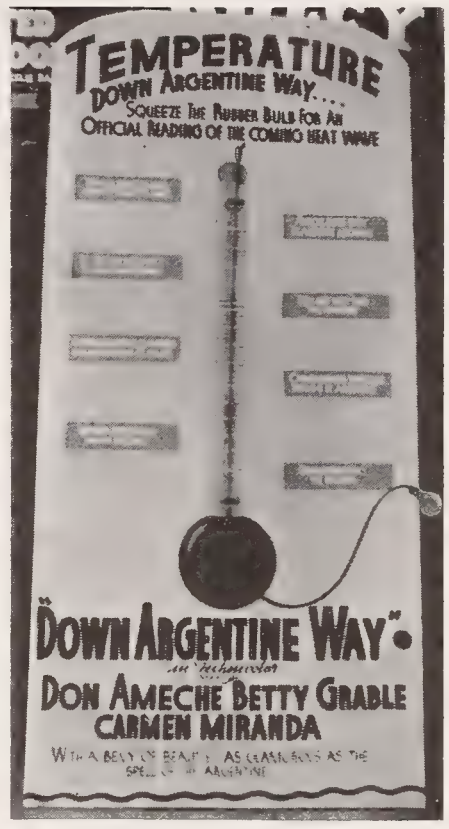
Tropical, terrific Carmen doing the Conga love dance.

It's time for romance the South American way.

Gorgeous, irresistible, glamorous girls now captivating all hearts.

Miranda now singing "Mamae Eu Quero".

Entire lobby display 10 feet high, black and red on yellow background.

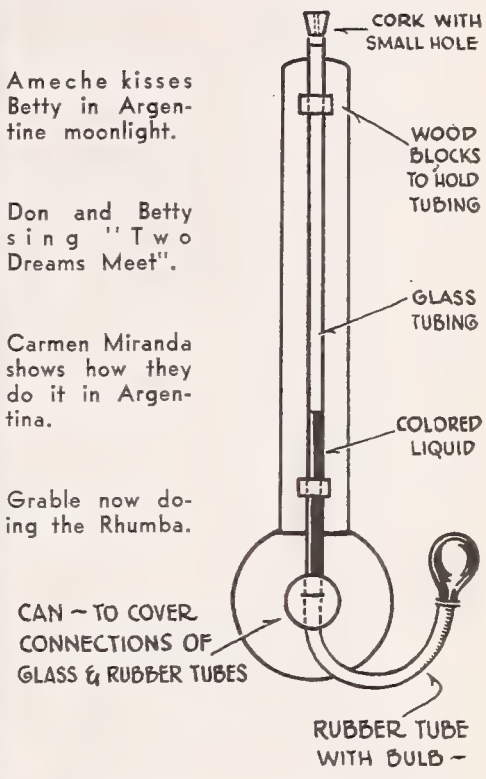


Ameche kisses Betty in Argentine moonlight.

Don and Betty sing "Two Dreams Meet".

Carmen Miranda shows how they do it in Argentina.

Grable now doing the Rhumba.



Above is finished display and, right, working plan of Jack Simons' thermometer lobby stunt on "Down Argentine Way" at Loew's Poli, Hartford. Patrons were invited to squeeze rubber bulb to obtain "official reading of the coming heat wave", i.e., the picture copy in each panel, as indicated. The captions to fit each panel are set down above to left and right of display as illustrated.

Midwest "Ape" Opening Stresses Horror Stunts

Tied around the catchline "it's horrific," Monogram's "The Ape" was given a spirited campaign for the midwest midnight premiere at the Pastime, Iowa City, Iowa, the front topped with a nine-foot electrically lighted ape figure mounted on the marquee. Giant ape cutouts were fashioned over 40 by 60's in the lobby for further attention with special hanging banners.

Man in ape costume worked in the main streets ahead and on opening day was paraded through the town in a steel cage mounted on a flat car. Additionally effective was an invisible ink teaser card.

"LET'S HEAR FROM YOU"

Brooklyn Amateur Critics Offered Prizes on "Ramparts"

Patrons of eight RKO neighborhood theatres in Brooklyn, New York, were invited to compete for $200 in prizes offered by the circuit for the best amateur reviews of "Ramparts We Watch," $25 apportioned to each house in the competitions. The rules required that reviews be attached to seat stubs, be mailed or delivered to the theatre where patron saw the picture no later than five days after close of the date.

Theatres cooperating were the Kenmore, Prospect, Dyker, Tilyou, Madison, Republic, Greenpoint and Bushwick. Judges were Al Sindlinger, March of Time, S. Barret McCormick, for RKO Radio, and Harry Mandel, for RKO Theatres.

Bechdel Quizzes Collegians On "Too Many Girls" Contest

Carl Bechdel of the State Theatre, State College, Pa., tied in with the Daily Collegian for his campaign on "Too Many Girls" for controversial letters to the editors as to whether there were too many or not enough girls at Penn State. Penn State has almost 80 per cent in male enrollment.

Bechdel spotted stills on all collegiate bulletin boards and gave pictures of either Ann Miller or Lucille Ball of the cast to fraternity houses, with theatre credit. Collegiate atmosphere shots were used in a score of merchant's windows.

NEWSPAPER BULLETINS TIED TO "DISPATCH"

On "Dispatch from Reuter's", at Warners' Avon, Utica, N. Y., Arnold Stoltz had one of the dailies print up a lot of giant bulletins carrying the latest news flashes coming over the wires. These were spotted on corner stores between signs, one reading, "Read the latest dispatches from all over the world from the Observer-Dispatch", and the other "See Edward G. Robinson in . . . ", etc.

With the wide interest in current happenings, Stoltz reports a ready reception for the tiein by the stores—and no passes needed.

QUICK REPORTS ON RECENT DOINGS

SEEK WORDS OF TITLE FOR "BAND" PRIZES

Members of Bill Elder's Mickey-Judy Fan Club, in Harrisburg, Pa., were offered cash and passes for "Strike Up the Band" at Loew's with a unique newspaper contest wherein entrants were required to find the words of the title in any newspaper page they selected.

The idea was to seek through the news stories and to draw a circle around any word of the title found. Number of times each word was discovered was listed at bottom of page with names and addresses of contestants.

As part of his lobby display on "Boom Town" at the Lyceum Theatre, in Duluth, Minn., George Irwin promoted miniature derrick which was conspicuously displayed with cutout title letters tacked to it in addition to star cutouts, each of which carried names of top players in the picture.

▽

Reported by Dee Barreca, district manager for Loew's in Brooklyn, was the stunt used for "When the Daltons Rode" at the 46th Street Theatre there. Entire staff was dressed as cowboys and cowgirls with chest banners bearing title imprint.

▽

Street ballys aided Arnold Gates on his "Haunted Honeymoon" date at Loew's Park, in Cleveland, since he tied up with dealer for a new model car which was bannered with "Just Married" copy, the usual old shoe and other trimmings and driven about town. Lads carrying teaser and straight announcement banners covered downtown area and for teaser contest, heralds were distributed carrying sketch of plan of the room where the crime in the picture was committed. Tickets went to those who could identify the spot where the body was found.

MGM FOOTBALL SHORT SOLD WITH CONTEST

In connection with Pete Smith's "Football Thrills of 1939," Moon Corker and Frank Bickerstaff put the date over at the Palace, Athens, Ga., with a raft of publicity gained through a newspaper contest on "Your Greatest Thrill in 1939." This could be a play, an event on the field, or anything else pertaining to the game.

Cash and ticket prizes were given to the winners with a gratifying number of entrants trying for the awards. For added buildup, the boys had the coach and University of Georgia team to a special showing.

Recently arranged by Harland Rankin at the Plaza Theatre, in Tilbury, Ontario, was the annual beauty contest sponsored by the theatre. Prizes were promoted from local merchants who plugged the event storewide and through their ads. As a followup a week later, Rankin held a ladies' impersonation beauty contest in which the men competed for prizes and the honor of being called "Miss Tilbury."

▽

M-G-M's electrical transcription on "Strike Up the Band" was planted with WSYR, local NBC outlet, by Frank Murphy, Loew's, Syracuse, as part of his campaign for the Mickey Rooney-Judy Garland musical. This marked the first time in two years that the station agreed to use a motion picture transcription.

▽

Running four columns was the Mayor's Proclamation "Boom Town," which was run in local dailies ahead of Joe Samartano's opening of "Boom Town" at Loew's Palace, in Meriden, Conn. In addition, a parade was held, numerous co-op ads promoted and the Chamber of Commerce support given wholeheartedly.

▽

"Public Deb No. 1" brought John R. Schultz at the Liberty, in Sharon, Pa., numerous window displays in which one-sheets and stills were well represented. Entire lobby was devoted to the picture two weeks ahead, plugs were received over WPIC in their regular half-hour theatre program and teaser readers planted in paper.

▽

Ingenious was the "Great McGinty" setpiece conceived and executed by Assistant Murray Keillor at the Strand, in Trail, B. C. Securing gratis a large cardboard carton from local department store, on which the theatreman sketched a charcoal outline of the character and then cut it out with a razor blade. Planted in front of the theatre, the cutout held a card with copy reading: "Follow the Great McGinty to the Strand".

▽

What he chooses to call an "Is this you" contest, is stunt planted by Jim O'Donnell of the Haines Theatre, in Waterville, Maine, in the classified section of paper. Running a two-column theatre ad, Jim includes a small photo of some localite with the offer of guest tickets to those properly identifying themselves at the classified ad department of the paper.

▽

In advance and during run of "Gold Dust Masie" at the Roxy Theatre, in Delphi, Indiana, Chris Chamales staked a claim post in front of his theatre at the base of which were planted some good old-fashioned rocks well gilded, appropriate copy over all tied up the stunt.

▽

Contest angle was brought into Ralph Phillips' "Boom Town" co-op page through the use of segments of scene stills which were scattered throughout the various merchants' ads. To those assembling the pieces into complete picture, cash and guest tickets were awarded.

DOG REPLACES HORSE FOR "DALTONS" STUNT

As a switch from the usual horse ballyhoo for a western, Arnold Stoltz ventured a less expensive and what he believes more effective idea for the "Daltons" by using a dog instead. The canine was dressed up with a woman's hair-switch for a tail, an old hobby-horse saddle, and a horse's head made from a wire frame. A three-year-old in cow costume accompanied the "horse," both helped around town by an usher carrying a theatre sign. Folks wanted to know if it was a miniature pony, says Arnold.

Free airplane rides and the solid cooperation of five weekly newspapers helped Dave Seaman of the Warner Forum, Philadelpia, when he played the short "Young America Flies." Essay contests in Catholic and public schools brought gratifying results. The U. S. Army Corps contributed six reels of special aviation pictures, a complete sound and projection machine and posted a detail in the theatre which required an Army Officer in the lobby from opening to closing. From the Quaker City Model Club, Dave received models which he used for lobby purposes, in addition to some promoted from three local airports.

▽

Entire front of the Rialto Theatre, in Allentown, Pa., was covered with action photos on "Captain Caution" by Manager Leo Trainor during run of that picture. Directly under marquee giant cutouts featured picture of leads in the film.

▽

Marking his fifth anniversary at the W&V Colonial, in Allentown, Pa., as director of publicity and assistant to Charlie Bierbauer, local dailies came through with story and art on Nick Todorov's experience thus far in picture business.

COSTUMED NEWSBOYS SELL STONE PAPERS

A sizeable piece of flat stone upon which was lettered "Ephesus Daily News," the date, and headline "Ephesus Blitzkriegs Syracuse" proved to be an outstander for attention on Maurice Crew's "Syracuse" date at the Strand, Waterloo, Iowa.

Two newsboys in Greek costumes carried the "paper" about town, calling the headline. In addition, one of the boys, colored, carried a bannered shine-box offering to polish "sandals" at "one lire."

Proves Best Draw

Repeated for the third successive year, a Talent Search that ran through the summer is now reported to have been one of the biggest grossers at the Rena, Kellogg, Idaho, according to Manager Clarence Golder. Cooperation of the local dancing schools, and endorsement of parents who have found the contests an incentive to children, has made the event one to be anticipated from year to year.

The campaign started in May and ran through August. Preliminary contests were held on Monday nights, proven to be a weak night for business. For the first six weeks, Golder gave cash prizes of nine dollars weekly and then contributed half of the grand prize, an all-expense trip to the New York World's Fair. The other half was paid by a local industrial union which shared the credit in the billing and publicity. Popularity of the contest is indicated by the Round Tabler who reports the final night's business when the big prizes were decided as being the best Monday night since 1937. The comprehensive word-of-mouth comment was paralleled by the generous attentions given by the newspapers which featured the weekly sessions in prominent position.

With his campaign on the above, the Round Tabler also details other promotions put over in his 4,300-population town. On "Road to Singapore," he promoted the use of a large flat truck, upon which was placed a rowboat with lettered sail. In the boat, three Hawaiians rendered string selections. For "Million B. C." Golder obtained the vertebra of a huge dinosaur found in the nearby desert. Displayed at the theatre, the unusual exhibit was good for newspaper stories.

"LET'S HEAR FROM YOU"

Atmospheric Lobby Staged By Faison for "Lincoln"

Effective lobby display created by George Faison, assistant to C. H. Trotter at the Appalachian Theatre, in Statesville, N. C., on "Abraham Lincoln" consisted of a small rail fence built around a 40 by 60 properly framed. Inside the fence was a split log with axe standing upright, small tiein card read: "From rail-splitter to President."

With the summer school open in local college, arrangements were made with the librarian for special display of cards and reading matter on bulletin boards and a shelf display of Lincoln books. Another stunt put on by Faison was that of giving Lincoln pennies as change from defense tax. Coins were put in imprinted glassine envelopes reading: "Here are reminders for you to see," etc.

"LET'S HEAR FROM YOU"

Saunders' "Husband" Contest

Readers of the local Times-Star were asked to submit "five rules for winning a husband" as part of the "Pride and Prejudice" campaign put over by Matt Saunders, Loew's Poli, Bridgeport. First prize was an autographed copy of the novel by Jane Austen, with guest tickets awarded to runners-up.

PANAMA CANAL MAP ATTRACTS ON MOT

To give patrons a clearer idea of what the short was about, the Corker-Bickerstaff duo, in Athens, Ga., worked out an ingenious photo map lobby for March of Time's "Gateway to Panama," at the L. & J. Palace. Map showed the Panama Canal in relief and country around it with appropriate copy above.

The Round Tablers report pleasing comment from a number of Army officers on hand to see the picture, since the photo appeared as if it were taken from an airplane.

Cowboy Fancy Roping Used By Unterfort for "Hawk"

Promoted gratis from a local night club by Harry Unterfort was a cowboy who ballyhooed "Brigham Young" by doing fancy rope tricks in front of the Keith Theatre in Syracuse, at the same time plugging the picture. Giant tabloid herald was sold to a merchant, who shared an ad on the back page which paid for entire cost of imprinting and distribution. Special letters were mailed to every English class in the school system; included were two essay contests for guest tickets, one for grade children and the other for the high schools. Every branch of the public library throughout the city used cards and a series of 11 by 14 stills promoted for the purpose, and various book and department stores featured displays tied up with the Louis Bromfield angle.

Promoting bus company for the use of one of their latest streamlined vehicles, Unterfort bannered it with "The Sea Hawk" copy. Bus then toured the entire city day ahead of opening, parked in front at night, keeping its lights on and blinking them from time to time for attraction. Barker in attendance gave special spiel on the picture. In addition news truck was tied up by means of stories being in the various movie magazines.

Newspaper coverage included coloring contest, six-day serialization and a first in many years was a roto spread plugging star and picture. Station WFBL gave four spot announcements daily tying in Bill Lundigan, a former WFBL announcer and local boy who appears in the film.

WARD TIES POLICE TO HALLOWE'EN SHOW

To focus attention upon his combination bill of Universal's "Black Friday" and "Tower of London", booked especially for the Hallowe'en night spook show at the El Raton, Raton, N. Mex., Tom Ward tied in with the police department to post "police cards" urging cooperation in keeping law-and-order by attending the show. The coppers and the schools also sold tickets for the event.

Proceedings were enlivened with games and costume judging. Doughnuts, cider, apples and coffee were promoted by Ward to wind up the party.

They Boom Towns For 'Boom Town'

Since Wichita, Texas, is right in the midst of the oil fields pictured in "Boom Town," the opportunity to tie the two was hardly overlooked by Lew Bary, A. D. Deason and George Sutton in projecting a compelling newspaper buildup for the date at the Wichita.

Of immediate interest was a series of photos showing nearby boom towns during the beginnings of the old drillings. With these were feature stories highlighting the early days. In conjunction, the theatremen secured a number of double-truck co-op layouts, bannered with cuts of oil-derrick country. As to be expected, comment on the picture was vast, especially by the reviewers and columnists. Significance of the entertainment was also expressed on the editorial pages.

On opening day, a parade covered the city, headed by brass bands, 24-sheet floats and bannered autos. The title was widely lettered on prominent windows and stencilled on downtown corners. Working model of an oil rig occupied display space in leading department store and fashions were stressed in other windows.

Kalberer Campaign Booms City

"Let's Make Washington a Boom Town" was the campaign theme determined upon by "Kal" Kalberer for the date at the Indiana, in that Indiana situation. With this in mind, "Kal" obtained permission to plant cards with the slogan on downtown light poles. Title arrows were tacked on all roads leading into the city. Double-truck based on the pressbook contest worked out well with cash and guest tickets offered as prizes. Cooperating merchants used the gummed title labels on windows for followup and also took space on the back of the special herald distributed in the drawing area and in the city.

A department store "treasure hunt" proved helpful on Wally Caldwell's date at the Valentine, Toledo, put on by the Loewman before moving over to Cleveland. Scene stills of the stars' past pictures were placed on 24-inch discs, displayed in the various departments. Patrons were asked to guess the titles, write them on special entry blanks to be deposited in contest boxes at the main entrance. Tiein included herald distribution and window displays.

Top street stunt had nine men marching 10 feet apart, each carrying four-foot gold-painted cutout title letter mounted on batten. Ninth man supported large sign with theatre and playdates. Another bally had young man in city fireman's uniform carrying large suitcase lettered "Explosive thrills and romantic dynamite in," etc.

"LET'S HEAR FROM YOU"

Drissel's "Finger" Contest

A novel twist by way of a contest was that employed by Roscoe Drissel, Loew's, Norfolk, in connection with his "Third Finger, Left Hand" campaign. Using a picture strip titled "How To Read the Newspaper at the Breakfast Table," which features Myrna Loy and Melvyn Douglas, Drissel asked readers of the Portsmouth *Star* to complete the poetic jingles accompanying each still. The contest drew an excellent response.

personalities

LARRY WATERS
with National Screen in Charlotte, N. C., for the past four years, has been named manager of the Charlotte Theatre there.

▽

BILL HAMRICK
is managing the Coliseum, in Seattle, and CLYDE STROUT, former manager, becomes assistant to Dan Redden at the Paramount, succeeding MARVIN FOX, who becomes assistant at the Coliseum.

▽

JIM PICKETT
has been made city manager of the Tri-States in Hastings, Neb., replacing ORVILLE RENNIE, who resigned to become manager of new radio station KHAS.

▽

ALBERT COHAN
formerly assistant manager at Schine's Glove, in Gloversville, has been promoted to manager of the Regent, Geneva, with HERBERT YOUNG, formerly at the Hippodrome in Gloversville, succeeding him.

▽

NEIL BEEZLEY
has sold his Grand at Littleton, Colo., to ALLEN THAMER and has moved to Denver as manager of the Plaza.

▽

ANDREW NICDENTHAL
has reopened the Belvedere, in Cincinnati.

▽

ALBERT SIMKO
assistant manager at the downtown Boyd, in Philadelphia, will manage the new Vernon Theatre with LABE NIDORF, student manager at the Family, moving up as his assistant.

▽

H. W. PETTENGILL
has been appointed publicity and advertising manager for Paramount Enterprises, in Miami.

▽

JAMES MOORE, JR.
is the new assistant manager of the Capitol Theatre, in Mauch Chunk, Pa., succeeding EDWARD RYAN, who resigned to accept the management of a jewelry store in Lehighton, Pa.

▽

JACK HARRIS
manager of Sablosky's Mayfair Theatre, in Philadelphia, has been promoted to managership of the Holme there.

▽

E. M. LOWE
has taken over the Elm Theatre, in Camden, N. J.

▽

GEORGE MART
has reopened the Strand Theatre, Grinnell, Ia.

▽

MARVIN BANK
is managing the Lee Theatre, at Cherryvale, Kan.

▽

ALTON REA
assistant manager of the Stanley, Pittsburgh, has been appointed manager of the Regent, replacing HENRY SUTTON, resigned. WILLIAM WARRINGTON, Regent assistant, has been named Stanley assistant.

Birthday Greetings

Ivan F. W. Ackery
James S. Ackron
Archie H. Adams, Jr.
Tazwell L. Anderson
Robert Anthony
R. H. Arthur, Jr.
Bob Atkinson
Donald K. Ayres
Frank J. Bartholomay
W. R. Bartholomew
Al Beckerich
Floyd Bell
Oliver H. Bradbury
Lew Bray
Oscar A. Brotman
John G. Broumas
Ollie H. Browne
Robert B. Busch
Howard Busey
Gus J. Catamas
Peter N. Chagaris
Robert W. Chambers
Edward J. Cline
Maurice A. Cohen
Arthur Cohen
Arthur Cohn
A. Jerry Cooper
Victor Cornilliac
Walter N. Correll
Fred W. Curtice
Frank Dancer, Jr.
Wilbur N. Degenhart
Abe Dermer
Bob Dortch
Moe Farber
Irving Feinman
Reek A. Feliziani
Jack Fieman
Theodore J. Friedman
E. O. Gabriel
George E. Gemming
Sidney Ginsberg
Robert Goldstein
Frank Goldquist
Mort Goodman
Kirby Griffin
Robert F. Griffith
Harry F. Griggs
Stanley Gross
Henry G. Hall
R. F. Hardin
Will Harper
Dave Harris
Willard A. Hatch
Earle S. Horne
Cecil S. Houck
John W. Howe
Howard S. Hunt
Guy Jones
Fordyce J. Kaiser
Joe Kendall
Samuel W. Kendall
Sam A. Kimball
Morris Kinzler
Al J. Klokkevold
Don L. Knapp
Erwin Koenigsreiter
William C. Land
Cy Londner
Ralph H. Lundgren
Owen B. McFarland
Thomas A. Mangan
Joe D. Marino
Henry F. Meyer
Frank W. Miller
J. Lloyd Miller
Ray O. Monzingo
Nat Mutnick
R. D. Olson
Charles G. Pickett
Harry Pickett, Jr.
James B. Pisapia
George J. Posner
Billy Pratt
Duke Prince
Harry Rosenbaum
Bruce Royal
William S. Samuel
Henry G. Santos
L. W. Scott
Raleigh W. Sharrock
C. Don Sheedy
Bill Smith
Curby A. Smith
Sidney A. Sommer
Allison Stanford
Richard M. Thomason
Johnnie Turner
Max Weg
Harvey H. Whaley
Bryant Williams
Gordon Woodruff
John F. Wright
Louis W. Young

RICHARD STODDARD
manager of the new Esquire, in Davenport, Ia., has been made manager of the Capitol, under the supervision of DALE McFARLAND, Davenport city manager for Tri-States. Other changes include: JACK KOLBO, formerly assistant manager of the Omaha, at Omaha, will take over management of the Esquire and DEAN ROGERS, assistant at the Esquire, has been named publicity director for the Davenport district under JOE KINSKY. ROBERT SCHMITZ, formerly treasurer at the Capitol, is to be assistant at the Esquire.

▽

MILT HOPE
doorman at Loew's State, Cleveland, has been promoted to assistant manager at Loew's Park, succeeding S. Pierce.

SOLOMON STRAUSBERG
executive vice-president of the Interboro Circuit, in Brooklyn, has announced his engagement to Miss Joan Phyllis Horwitz.

▽

W. F. ROTH
recently celebrated his 27th year in the business with a gala anniversary week program at the Palace Theatre, Gallatin, Tenn.

▽

HARRY H. SHAW
is now managing the Dillard Theatre, in Wardell, Missouri.

▽

R. E. CONRAD
plans a new theatre at Wichita, Kansas.

▽

AL MYERS
has taken over the Elmer Theatre, in Elmer, N. J.

▽

E. M. LOWE
has taken over the Elm Theatre, in Camden, N. J.

▽

GEORGE KURLANSIK
has reopened the renovated Transit, in Allentown, Pa.

▽

CLAUDE SAUNDERS
has been appointed manager of the Fox Isis, at Boulder, Colorado.

▽

PAUL GUENETTE
assistant manager of Loew's, in Montreal, has been promoted to manager, succeeding LESLIE DOWBIGGIN, who has joined the army. NELSON MURPHY, assistant at the Imperial, has gone in the same capacity to the Loew's and ALF GOULET, assistant at His Majesty's, becomes assistant at the Imperial.

▽

LOU HELLBORN
recently manager of the Plaza, Denver, has gone to Omaha as district publicity manager for MGM.

▽

JOE GUNDY
recently resigned as manager of the Alpine, Denver, has returned to that post.

▽

TOM MUCHMORE
is now managing the Fox West Coast Theatre, in San Bernardino, Cal.

▽

BILL BLACKWELL
assistant manager of the Carolina, in Spartanburg, S. C., has resigned to become associated with a bank in that city. His successor is PAUL BALLINGER, formerly of Strand.

▽

BUDDY TURNER
assistant manager of the State, Spartanburg, S. C., has resigned to join the sales department of a jewelry store there.

▽

SANDY JORDAN
former manager of the Broadway Theatre, Charlotte, N. C., is now managing two houses in Lexington, N. C.

▽

MAURICE CHASE
has opened the Roselawn Theatre, in Cincinnati, Ohio.

OBITUARIES

Robert T. Rassmussen, Theatre Designer, Dies

Major Robert T. Rassmussen, 63, architect, who designed several theatres in Brooklyn and Long Island, died October 25th at Adelphi Hospital, Brooklyn, following an operation.

Major Rassmussen, who served in the Quartermaster Corps in the World War, was president of the Theatre Screen Corporation of Brooklyn, and was active in war veterans' organizations. He designed the Bay Ridge and Bedford theatres, in Brooklyn, and the Freeport, Freeport, L. I.

F. C. Bisbee Dead

Frederick Carleton Bisbee, 43, contract license engineer for Electrical Research Products, died October 22nd at Mills Sanitorium, Morristown, New Jersey, after an operation. Mr. Bisbee had been with the Bell Telephone System for 20 years. He joined ERPI in 1928. He was a native of Berlin, New Hampshire.

Elmer A. Shard

Elmer A. Shard, 51, operator of the Monte Vista and Emery, suburban Cincinnati theatres, died at Good Samaritan Hospital in Cincinnati October 25th.

John Bartzen

John Bartzen, 56, a director of the Strand Theatre Corporation, Sheboygan, Wis., died there October 25th.

Harry Blinderman

Harry Blinderman, 60, owner of the Palace theatre, 2404 Second Avenue, New York, was killed October 25th when he fell from a ladder at the theatre.

Ernway Beay

Ernway Beay, member of the Paramount home office accounting department, died October 25th of a heart attack at the Paramount home office Pep Club dinner dance at the Hotel Astor.

Eugene T. Crall

Eugene T. Crall, 57, prominently identified in the industry in Newport News, Va., for the last 25 years, died there October 25th after an illness of about two months. He was a native of Norfolk, Va.

B. T. White

Beverly Taswell White, whose activities of press agent of circuses for the last 30 years made him well known in theatricals, dropped dead in Chicago October 24th. Mr. White, one-time police reporter for the old Chicago Record and Chicago Tribune, became press agent for the Ringling Brothers circus in 1910. Later he worked for Barnum and Bailey.

Athole Stewart

Athole Chalmers Stewart, 61, actor and director, died in Buckinghamshire, England, October 22nd. Mr. Stewart appeared on the stage for many years and in 1930 started a screen career. His films include "Accused," "Poison Pen" and "Confidential Lady."

Convert Old Theatre

The Alcazar, old San Francisco theatre, recently purchased by A. B. Smith, hotel operator, is to be converted into a radio studio and laboratory.

ERPI Branches In Europe Report Few Casualties

Dispatches received at the foreign department of Electrical Research Products, in New York, from its overseas offices indicate that most foreign branches of American distribution and equipment companies are continuing business as usual as best they can under the most difficult conditions.

None Injured in England

Cables from embattled England advise that none of the staff of Western Electric Company, Ltd., has been injured, nor has the company's factory at Cricklewood, northwest London, been damaged, although the homes of a number of employees have been wrecked by bombs. The company's headquarters staff has been evacuated to a non-industrial town some 90 miles northwest of London. However, production continues at top speed at the factory in Cricklewood despite frequent air raid warnings. Watchers on the roof warn workers whenever German bombers come dangerously close. Two American citizens remain on active duty with Western Electric—Robert B. Engler, recording manager, and Clayton Robbins, merchandise manager.

Fred Hotchkiss, manager of Societe de Materiel Acoustique, ERPI's French distributor, sent word from Paris that of the 275 theatres the company serves, 230 were carrying on normally. A report from the war-scarred area along the Channel coast discloses that only three theatres, one in Dunkirk and two in Valenciennes, were seriously damaged, although much greater destruction had been expected in the region of Calais and Lille. Because of the division of France into occupied and unoccupied zones, a supplementary office of S.M.A. has been opened in Marseilles under the direction of H. L. Pemberton.

"Business as Usual"

The ERPI office in Belgium advises that 41 of 59 theatre clients are doing "business as usual." One theatre in Ostend was reported destroyed.

The Netherlands company reports from Amsterdam that the Grand Theatre in Rotterdam has been completely destroyed, but that the other theatres in that territory were continuing to operate.

In occupied Denmark the ERPI office is doing a rush in sales of hearing aids. All theatres are reported in operation.

The Stockholm office states that all ERPI-equipped theatres in Sweden, Norway and Finland are running under peacetime schedules. Arrangements have been made to import American equipment via Petsamo.

The ERPI manager in Italy reported that all theatres were operating as usual and that none of the company's employees had as yet been called to the colors.

In Britain's Mediterranean island of Malta, which has been visited several times by Italian bombers, only one theatre was operating and that one for afternoon shows only, although another house was expected to open shortly.

Universal Files Application

Universal on Friday filed application in the New York supreme court to compel William Freiday, a director of the company and plaintiff in a stockholder suit, to separately enumerate the charges of his complaint and to strike out certain allegations as prejudicial. The application was made by Joseph Proskauer, who has been retained to defend Universal, its officers and directors.

IN COURTS

$16,600 Payment Ordered To Grand National Creditors

Final allowances totaling $16,600 were authorized to Grand National Pictures' creditors by Murray Hulbert, federal judge, last week. They will be paid out of cash on hand aggregating $72,401, which is being augmented by receipts from Grand National pictures still in distribution.

At the same time it was disclosed that $15,000 in wage claims and $30,000 in tax claims will be paid in full. Additional sums will be forthcoming to Harry G. Fromberg, trustee, from the distribution of the company's films by Mohawk Pictures. The allowances authorized were: $7,750 to Dannenberg & Hazen, attorneys for the Grand National trustee; $3,000 to Radin & Goldstein, accountants; $3,250 to Saul E. Rogers, attorney for Grand National, and $1,500 to other attorneys.

Guaranteed Seeks Injunction

An injunction to restrain Screen Attractions Corp. and Morris, Kleinerman, head of the company, from distributing or exhibiting 10 Westerns without authorization has been sought in the New York supreme court by Guaranteed Pictures. Complaint charges the defendant with unauthorizedly distributing the plaintiff's films in New York and New Jersey and that Screen Attractions acquired the prints of the pictures by sub-leasing them for territorial distributors.

Receivership Application Denied

The application of Harry Silverstein for appointment of a receiver for the French Cinema Center was denied by Lloyd C. Church, justice in the New York County supreme court. Mr. Silverstein charged the company was insolvent.

Fox Files Suit

Twentieth Century-Fox Film Corp., on Friday, filed proceedings in the New York supreme court to compel the New York City Tax Commission to grant a reduction of $210,000 on assessments of the office building and adjacent property. The property is assessed for 1940-41 at $1,145,000.

Stockholder Suit Dismissed

Notice of appeal to the appellate division of the New York supreme court was filed Monday by minority stockholders from a decision of Justice Carroll G. Walter dismissing the stockholder suit against Consolidated Film Industries and other.

NBC Sued on Contract

A suit was filed in the New York supreme court Monday by Julius Singer against the National Broadcasting Company for $15,000, alleging that sum was due him for his services in getting television rights for the company to a number of motion pictures. The plaintiff also asks to examine various NBC executives before trial.

RCA Wins Points

Bernard L. Sheintag, justice of the New York supreme court, Monday dismissed four causes of action in the seven consolidated stockholders' suits against the Radio Corporation of America, General Electric, National Broadcasting Co., Westinghouse, Victor Talking Machine Co., and 29 officers and directors of RCA on the ground that the charges were barred by the six-year statute of limitations. Balance of the complaint, which charges waste and mismanagement after 1933, remains for a hearing of the court.

THE RELEASE CHART

INDEX

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

ABUNA Messias, Mel.....Foreign
Across the Sierras, West.....Col
Adventure in Diamonds, 3928, Mel.....Para
After Mein Kampf? Documentary.....Foreign
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This, and Heaven Too, 454, Mel.....FN
Always a Bride, Com.-Mel.....FN
Andy Hardy Meets Debutante, 43, Com..MGM
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, 5013, Mus.-Com.....Univ
Arise My Love, 4009, Com.-Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, 153, West....Producers

BABIES for Sale, Mel.....Col
Back Street, Mel.....Univ
Bad Man from Red Butte, 4063, West...Univ
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Barnyard Follies, Mus.-Com.....Rep
Before I Hang, Mel.....Col
Beyond the Sacramento, West.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, Mel.....RKO
Billy the Kid in Texas, 158, West..Producers
Billy the Kid Outlawed, 157, West..Producers
Billy the Kid's Gun Justice, 159, West. Producers
Billy the Kid Rides West, West....Producers
Biscuit-Eater, The, 3935, Mel.....Para
Bitter Sweet, 110, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Friday, 4018, Mel.....Univ
Blackout, Mel.....UA
Blondie Goes Latin, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Boom Town, 48, Mel.....MGM
Border Legion, West.....Rep
Boss of Bullion City, West.....Univ
Boys of the City, Mel.....Mono
Boys from Syracuse, 4003, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Brigham Young—Frontiersman, 107, Mel. 20th-Fox
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com.....Para
Bury Me Not on the Lone Prairie, West..Univ

CALLING All Husbands, 519, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carnival, Mel. .....WB
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Case of the Black Parrot, Mel.....WB
Chad Hanna, 123, Mel. (C).....20th-Fox
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
Cheers for Miss Bishop, Mel.....UA
Cherokee Strip, 4005, West.....Para
Christmas in July, 4007, Com.....Para
Citizen Kane, Mel.....RKO
City for Conquest, 506, Mel.....WB
Colorado, 051, West.....Rep
Come Live with Me, Com.-Mel.....MGM
Comin' Round the Mountain, 3944, Com..Para
Comrade X, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Cowboy from Sundown, West.....Mono
Crooked Road, 923, Mel.....Rep
Crook's Tour, Com.....Foreign
Cross Country Romance, 039, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, 4008, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dangerous Cargo, Mel.....Foreign
Dark Streets of Cairo, Mel.....Univ
Date with Destiny, A, Mel.....Para
Daybreak, Mel. .....Foreign
Devil Bat, 104, Com.-Mel.....Producers
Devil's Pipeline, Mel.....Univ
Diamond Frontier, 5019, Mel.....Univ
Dispatch from Reuter's, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Kildare Comes Home, 101, Mel.....MGM
Dr. Kildare's Crisis, Mel.....MGM
Doomed Caravan, West.....Para
Doomed to Die, Mel.....Mono
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, 102, Com.-Mel.....RKO
Drums of the Desert, Mel.....Mono
Dulcy, 106, Com.....MGM
Durango Kid, West.....Col

EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....FN
Edison, the Man, 36, Mel.....MGM
Ellery Queen—Master Detective, Mel.....Col
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Escape, 108, Mel.....MGM
Escape to Glory, Mel.....Col

FACE at the Window, Mel.....Foreign
False Rapture, Mel.....Foreign
Fargo Kid, The, 182, West.....RKO
Father Is a Prince, 569, Com.-Mel.....FN
Fight for Life, Mel.....Col
Five Little Peppers in Trouble, Com.....Col
Flagpole Needs a Flag, Mel.....Rep
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, 412, Mel.....WB
Flying Squad, The, Mel.....Foreign
Footsteps in the Dark, Mel.....WB
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
Friendly Neighbors, 007, Mus.-Com.....Rep
Frontier Crusader, 151, West.....Producers
Frontier Vengeance, 072, West.....Rep
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GALLANT Sons, Mel.....MGM
Gambling on the High Seas, 424, Mel....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
Ghost Breakers, The, 3938, Com.-Mel....Para
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, 017, Mel.....Rep
Girl in the News, Mel.....Foreign
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, 3942, Mel.....Para
Golden Hoofs, Com.-Mel.....20th-Fox
Golden Trail, The, West.....Mono
Gold Rush Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Great Dictator, The, Com.....UA
Great McGinty, The, 3945, Com.-Mel....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, 152, West.....Producers
Gypsy Cavalier, Mel.....Mono

HAUNTED Honeymoon, 104, Mel.....MGM
Haunted House, Mel.....Mono
Her Father's Daughter, Mel.....Mono
Here Is Ireland, Travelogue.....Foreign
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierra, Mel.....WB
Hired Wife, 5006, Com.....Univ
Hit Parade of 1941, The, 001, Mus.-Com..Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, 115, Mel.....20th-Fox
Hullabaloo, 109, Com.....MGM

IF I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Com.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. .....Univ
I'm Still Alive, 103, Mel.....RKO
In Old Colorado, West.....Para.
Invisible Woman, The, Mel.....Univ
Irene, 024, Mus. (C).....RKO
Island of Doomed Men, Mel.....Col
I Take This Oath, 101, Mel.....Producers
I Want a Divorce, 4002, Mel.....Para
I Wanted Wings, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

JENNIE, 122, Mel.....20th-Fox

KEEPING Company, Com.-Mel.....MGM
Kid from Santa Fe, The, West.....Mono
Kit Carson, Mel.....UA
Kitty Foyle, 112, Mel.....RKO
Knute Rockne—All American, 502, Mel....WB

LA CONGA Nights, 4029, Com.....Univ
Laddie, 107, Com.-Mel.....RKO
Ladies Must Live, The, 474, Com.....FN
Lady Eve, The, Com.-Mel.....Para
Lady Hamilton, Mel.....UA
Lady in Question, The, Mel.....Col
Lady with the Red Hair, The, Mel.....WB
Land of the Six Guns, West.....Mono
Last Alarm, The, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, 5062, West.....Univ
Law of the Texan, West.....Col
Leather Pushers, 5051, Mel.....Univ
Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Let's Make Music, Mus.....RKO
Letter, The, Mel.....FN
Li'l Abner, 109, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, 110, Com.-Mel.....RKO
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Living Corpse, The, Mel.....Foreign
Lone Wolf Keeps a Date, The, Mel.....Col
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Devils, Mel.....Univ
Lucky Partners, 038, Com.....RKO

MAD Men of Europe, Mel.....Col
Magic in Music, Mus.....Para
Maisie Was a Lady, Com.-Mel.....MGM
Major Barbara, Com.....UA
Mala Yerba, Mel.....Foreign
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Margie, 5026, Com.-Mel.....Univ
Marked Men, 103, Mel.....Producers
Mark of Zora, The, 117, Mel.....20th-Fox
Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
Meet the Missus, 018, Com.....Rep
Meet the Wildcat, 5023, Mel.....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, 041, Mus.-Com.....Rep
Men Against the Sky, 101, Mel.....RKO
Mercy Plane, Mel.....Producers
Mexican Spitfire Out West, 111, Com.-Mel. RKO
Michael Shayne, Private Detective, Mel. 20th-Fox
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Missing People, Mel.....Mono
Mr. and Mrs. Smith, Com.-Mel.....RKO
Money and the Woman, 417, Mel.....WB
Monkey Into Man.....Foreign
Moon Over Burma, 4006, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mozart, Mus. .....Foreign
Mummy's Hand, The, 5020, Mel.....Univ
Murder In the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder Over New York, 121, Mel.....20th-Fox
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, 3943, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
Night at Earl Carroll's, Mus.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, 3946, Mel. (C) Para
No Time for Comedy, 554, Com.....FN

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
Old Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Night in the Tropics, Mus.-Com.....Univ
On Their Own, 044, Com.....20th-Fox
On the Spot, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Open Road, Mel.....Foreign
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep

PASSPORT to Alcatraz, Mel.....Col

Paster Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col
Phantom of Chinatown, Mel.....Mono
Phantom Raiders, 40, Mel.....MGM
Phantom Submarine, Mel.....Col
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Playgirl, Com.-Mel. .....RKO
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners West, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, The, 4004, Com.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, 5061, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Reaching for the Sun, Mel.....Para
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C) 20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders from Nowhere, West.....Mono
Riders of Black Mountain, 158, West Producers
Ride, Kelly, Ride, Mel.....20th-Fox
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, 414, Mel.....WB
Road Show, Com.....UA
Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel.....20th-Fox
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Sailors Three, Com.....Foreign
Saint in Palm Springs, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Sandy Gets Her Man, Com.....Univ
San Francisco Docks, Mel.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secrets of a Model, Mel.....Col
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
She Couldn't Say No, Com.....WB
Shepherd of the Hills, Mel.....Para
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Sis Hopkins, Com.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Murder, 105, Mel.....MGM
Slightly Tempted, 5024, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, 5001, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Strawberry Blonde, Com.-Mel.....WB
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, 103, Mus.-Com....MGM
Susan and God, 39, Com.....MGM

TAKE Me Back to Oklahoma, West.....Mono
TEAR Gas Squad, 423, Mel.....WB
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
Texas Terrors, 073, West.....Rep
That Gang of Mine, Com.-Mel.....Mono
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 104, Mel. RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel...Para
Three Faces West, 903, Mel.....Rep
Three Gobs and a Girl, Com.-Mel.....RKO
Three Men from Texas, 4050, West.....Para
Thundering Frontier, West.....Col
Time in the Sun, Documentary.....World
Tin Pan Alley, 120, Mus.....20th-Fox
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Torrid Zone, 455, Mel.....FN
Torso Murder Mystery, Mel.....Foreign
Trial and Error, Mel.....WB
Trail Blazers, 063, West.....Rep
Trailing Double Trouble, West.....Mono
Trail of the Vigilantes, Mel.....Univ
Triple Justice, 086, West.....RKO
Tugboat Annie Sails Again, Com.....FN
20 Mule Team, 35, Mel.....MGM
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Under Texas Stars, West.....Mono
Under Your Hat, Mel.....Foreign
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono
Untitled, Mel. .....Mono
Untitled, 105 .....Producers

VICTORY, Mel. .....Para
Villian Still Pursued Her, 105, Com.....RKO
Virginia, Mel. (C).....Para
Virginia City, 404, Mel.....WB

WAGONS Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoon (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
West of Pinto Basin, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Whirlpool, Mel. .....Foreign
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? 006, Mel.....Rep
Who Killed Doc Robin? Mel.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, West.....Mono
Wild Man of Borneo, Com.-Mel.....MGM
Women in War, 902, Mel.....Rep
World in Flames, Documentary.....Para
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're the One, Mus.....Para
You're Out of Luck, Mel.....Mono
Youth Will Be Served, 119, Com.....20th-Fox

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel Date	Running Time Minutes	Reviewed
Angels Over Broadway (G)	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	80.	Oct. 12,'40
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40	64.	
(See "In the Cutting Room," May 4,'40.)				
Before I Hang (G)	Boris Karloff-Evelyn Keyes	Sept. 17,'40	63.	Oct. 12,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70.	July 27,'40
Blondie Plays Cupid (G)	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†	*66.	Nov. 2,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61.	Aug. 31,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40	65.	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59.	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61.	July 27,'40
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 30,'40	57.	
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	64.	
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89.	Aug. 10,'40
(Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48; Sept. 28,'40, p. 141.)				
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 62; Oct. 26,'40, p. 54.)				
I Married Adventure (G)	Osa Johnson	July 24,'40	78.	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40	67.	June 15,'40
Lady In Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81.	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71.	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73.	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59.	June 22,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66.	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63.	Jan. 20,'40
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	65.	
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62.	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60.	June 22,'40
Prairie Schooners	Bill Elliott-Evelyn Young	Sept. 30,'40†	58.	
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62.	Aug. 17,'40
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69.	Sept. 28,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	69.	Mar. 30,'40
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40	72.	June 1,'40
(Exploitation: July 20,'40, p. 46.)				
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	57.	July 20,'40

Coming Attractions

Across the Sierras	Bill Elliott-Luana Walters		
Arizona	Jean Arthur-Wm. Holden		
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†	57.
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms		
Ellery Queen—Master Detective. (See "In the Cutting Room," Oct. 19,'40.)	Ralph Bellamy-Marg't Lindsey	Nov. 28,'40†	
Escape to Glory (See "Passage West," "In the Cutting Room," Oct. 12,'40.)	Pat O'Brien-Constance Bennett	Nov. 21,'40†	
Fight for Life (A)	Myron McCormick		69. Mar. 16,'40
Great Plane Robbery, The (See "In the Cutting Room," May 25,'40.)	Jack Holt-Vicki Lester	Dec. 12,'40†	
Great Swindle, The	Jack Holt-Marjorie Reynolds		
Legacy	Warner Baxter-Ingrid Bergman-Fay Wray		
Lone Wolf Keeps a Date, The (See "In the Cutting Room," Oct. 12,'40.)	Warren William-Francis Robinson	Nov. 14,'40†	
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers		
Penny Serenade	Irene Dunne-Cary Grant		
Phantom Submarine, The	Anita Louise-Bruce Bennett		
Pinto Kid, The	Chas. Starrett-Louise Currie		
This Thing Called Love	Rosalind Russell-Melvyn Douglas	Nov. 30,'40†	
Thundering Frontier, The (G)	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Dec. 5,'40†	57. Sept. 21,'40
Wildcat of Tucson	Bill Elliott-Evelyn Young		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker-Fay Holden-Ann Rutherford	July 5,'40	89.	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61; Sept. 28,'40, p. 136.)				
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120.	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52; Sept. 28,'40, pp. 139, 147; Oct. 5,'40, pp. 62, 64; Oct. 12,'40, pp. 65, 66; Oct. 19,'40, pp. 69, 70; Oct. 26,'40, p. 56.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65.	June 22,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80.	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	73.	Oct. 5,'40
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Escape, 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40†	104.	Nov. 2,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40	82.	July 27,'40
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings	Sept. 20,'40†	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40†	77.	Oct. 26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeannette MacDonald - Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80, 82; Oct. 12,'40, p. 68.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80; Sept. 28,'40, p. 136.)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71.	Sept. 21,'40
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser-Paul Whiteman & Orch.	Sept. 27,'40†	121.	Sept. 21,'40
(Exploitation: Oct. 12,'40, p. 68; Oct. 26,'40, p. 53.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40†	96.	Oct. 12,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68; Sept. 28,'40, p. 147; Oct. 12,'40, p. 65.)				
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lena Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40
Coming Attractions				
Bitter Sweet 110	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40†	94.	
(See "In the Cutting Room," Sept. 28,'40.)				
Come Live with Me	James Stewart-Hedy Lamarr			
Comrade X	Clark Gable-Hedy Lamarr	Nov. 29,'40†		
Dr. Kildare's Crisis	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Dec. 13,'40†		
(See "Should Dr. Kildare Tell?" "In the Cutting Room," Oct. 19,'40.)				
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon	Dec. 20,'40†		
Gallant Sons	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov. 15,'40†		
(See "Fighting Sons," "In the Cutting Room," Oct. 26,'40.)				
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros.	Dec. 6,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Keeping Company	John Shelton-Ann Rutherford-Virginia Weidler			
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger	Nov. 22,'40†		
(See "In the Cutting Room," Oct. 12,'40.)				
Masie Was a Lady	Ann Sothern-Lew Ayres-Maureen O'Sullivan			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams		102.	Jan. 27,'40
Wild Man of Borneo*	F. Morgan-B. Burke-J. Preisser			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40†	62.	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Cowboy from Sundown (G)	Tex Ritter	May 9,'40	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40†	64.	Oct. 12,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Kid from Santa Fe, The (G) 3965	Jack Randall	May 23,'40	50.	Sept. 28,'40
Land of the Six Guns (G)	Jack Randall-Louise Stanley	May 2,'40	54.	June 29,'40
Last Alarm, The (G)	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40	69.	
Old Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40†	78.	Oct. 26,'40
On the Spot (G)	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	73.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40†	61.	Sept. 7,'40
Riders from Nowhere	Jack Randall-Margaret Roach	May 30,'40	45.	
(See "In the Cutting Room," May 11,'40.)				
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	62.	Oct. 5,'40
Trailing Double Trouble (G)	Ray Corrigan - John King - Max Terhune	Oct. 1,'40†	58.	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range	Jack Randall-Phyllis Ruth	June 25,'40	57.	
(See "In the Cutting Room," May 18,'40.)				
Coming Attractions				
Chambers of Horrors	Leslie Banks-Gina Malo	Nov. 8,'40†		
Gypsy Cavalier	Gilbert Roland	Nov. 28,'40†		
Her Father's Daughter*	Edith Fellows-Wilbur Evans	Dec. 22,'40†		
Phantom of Chinatown	Keye Luke-Grant Withers	Nov. 18,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Take Me Back to Oklahoma	Tex Ritter-Terry Walker	Nov. 11,'40†		
(See "Oklahoma Bound," "In the Cutting Room," Oct. 26,'40.)				
Under Texas Stars*	Tex Ritter	Dec. 29,'40†		
Untitled*	Leo Gorcey-Bobby Jordan			
You're Out of Luck*	Frankie Darro	Jan. 5,'41		
West of Pinto Basin	Ray Corrigan - John King - Max Terhune	Nov. 25,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79; Oct. 19,'40, p. 66.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson-Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84; Oct. 26,'40, p. 53.)				
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40†	86.	Oct. 5,'40
Christmas in July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40†	72.	Sept. 21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
(Exploitation: Sept. 28,'40, p. 136.)				
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40†	75.	Oct. 12,'40
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52; Oct. 12,'40, p. 65; Oct. 26,'40, pp. 54, 56.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Moon Over Burma (G) 4006	D. Lamour-R. Preston-P. Foster	Oct. 18,'40†	76.	Oct. 19,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40†	74.	Oct. 5,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
(Exploitation: Oct. 12,'40, p. 64.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40
World in Flames (G)	Documentary	Oct. 25,'40†	60.	Oct. 19,'40
Coming Attractions				
Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40†	113.	Oct. 19,'40
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Jan. 17,'41†		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Red Cameron			
Doomed Caravan	Wm. Boyd-Russell Hayden	Jan. 24,'41†		
In Old Colorado*	W. Boyd-R. Hayden-A. Clyde			
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Feb. 21,'41†		
Lady Eve, The*	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette			

THE RELEASE CHART

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40†	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60	
Frontier Crusader (G) 151	Tim McCoy	June 15,'40†	62	June 15,'40
Gun Code 152	Tim McCoy	July 29,'40†	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40†	67	
I Take This Oath (G) 101	Gordon Jones	May 20,'40†	67	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66	
Mercy Plane (G)	James Dun-Frances Gifford	July 15,'40	72	Nov. 2,'40
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Oct. 30,'40†		

Coming Attractions

Billy the Kid's Gun Justice 159	Bob Steele	Dec. 7,'40†		
Billy the Kid Rides West	Bob Steele			
Devil Bat 104	Bela Lugosi	Nov. 15,'40†		
Untitled 105		Nov. 22,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57	June 22,'40
Colorado (G) 051	Roy Rogers - George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57	Sept. 7,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66	May 11,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40	67	Aug. 17,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40†	57	Oct. 12,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68	July 6,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†	88	Oct. 19,'40
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct. 11,'40†	73	Oct. 5,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57	Aug. 17,'40
One's Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Antry-S. Burnette-J. Storey	Sept. 6,'40†	65	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72	Aug. 3,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81	June 15,'40
(Reviewed under the title, "The Refugee.")				
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69	June 29,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40†	70	Nov. 2,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71	May 25,'40
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†	59	Oct. 5,'40

Coming Attractions

Barnyard Follies	M. Lee-R. Davis-J. Storey			
Border Legion	R. Rogers-G. Hayes-C. Hughes			
Flagpole Needs a Flag, A*	Lloyd Nolan-Doris Davenport			
Friendly Neighbors 007	Weaver Bros. and Elviry	Nov. 7,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Meet the Missus 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Melody Ranch 041	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee	Nov. 15,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Sis Hopkins	Judy Canova			
Texas Terrors 073	Don Barry-Julie Duncan	Nov. 22,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40†	58	Nov. 2,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81	Sept. 14,'40
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	72	Sept. 21,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)				
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	70	Sept. 21,'40
Li'l Abner 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40	101	Aug. 17,'40
(Exploitation: Sept. 14,'40, pp. 50, 51; Oct. 26,'40, pp. 53, 56.)				
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	70	Sept. 21,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64	June 29,'40
My Favorite Wife (A) 025	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	58	June 22,'40
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40†	87	July 27,'40
(Exploitation: Sept. 14,'40, p. 50; Oct. 12,'40, pp. 65, 68; Oct. 26,'40, pp. 52, 55.)				
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	58	Aug. 25,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40†	90	Oct. 12,'40
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke-F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	81	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Too Many Girls (G) 106	Lucille Ball-Richard Carlson-Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Nov. 1,'40†	85	Oct. 12,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept. 20,'40	66	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 11,'40†	67	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40†	59	Oct. 12,'40
Walt Disney Festival (G)		Aug. 2,'40	117	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 0470f.)				
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68	May 18,'40

Coming Attractions

Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 8,'41†		
Fargo Kid, The 182	Tim Holt-Ray Whitley	Nov. 22,'40†	Nov. 2,'40	
Kitty Foyle 112	Ginger Rogers-Dennis Morgan	Nov. 29,'40†		
Let's Make Music	Bob Crosby-Jean Rogers			
Little Men 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40†	76	Oct. 12,'40
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†		
Playgirl	Kay Francis-James Ellison			
Remedy for Riches	Jean Hersholt-Dorothy Lovett			
(See "In the Cutting Room," Oct. 12,'40.)				
Saint in Palm Springs, The*	George Sanders-Wendy Barrie			
Three Girls and a Gob	George Murphy-Lucille Ball			
(Exploitation: Oct. 19,'40, p. 70.)				
You'll Find Out 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40†		
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Magic in Music	A. Jones-S. Foster-M. Lindsay			
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†		
North West Mounted Police (G) 3946	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40	125	Oct. 26,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker			
Round Up, The	R. Dix-P. Morison-P. Foster			
(See "In the Cutting Room," Oct. 19,'40.)				
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†		
(See "In the Cutting Room," Sept. 21,'40.)				
Shepherd of the Hills	John Wayne - Betty Field - Harry Carey-Beulah Bondi			
Southerner, The	Madeleine Carroll - Fred MacMurray	Feb. 14,'41†		
(See "Virginia," "In the Cutting Room," Oct. 19,'40.)				
Texas Rangers Ride Again (G) 4050	J. Howard-E. Drew-M. Robson	Dec. 13,'40†	Nov. 2,'40	
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40†	76	Sept. 14,'40
Victory	Fredric March-Betty Field	Jan. 3,'41†		
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41†		

THE RELEASE CHART

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young—Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 65: Oct. 26,'40, p. 54.)				
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40†	63.	Aug. 3,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88.	Oct. 5,'40
(Exploitation: Oct. 19,'40, p. 68.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71.	Aug. 24,'40
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48; Oct. 26,'40, pp. 54, 55.)				
Night Train (A) 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†	93.	June 8,'40
(Reviewed under title, "Gestapo.")				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
(Exploitation: Sept. 21,'40, p. 48.)				
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,'40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North		
Chad Hanna 123	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40†	
(See "In the Cutting Room," Oct. 26,'40.)			
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40†	70
For Beauty's Sake	Ted North-Marjorie Weaver		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92. May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers		
Hudson's Bay 115	Paul Muni-Gene Tierney-Virginia Field—John Sutton	Jan. 3,'41†	
(See "In the Cutting Room," Oct. 19,'40.)			
Jennie 122	Virginia Gilmore-Wm. Henry	Dec. 20,'40†	
Mark of Zorro, The 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†	117
(See "In the Cutting Room," Sept. 28,'40.)			
Michael Shayne, Private Detective	Lloyd Nolan-Marjorie Weaver		
Murder Over New York 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40†	65
Ride, Kelly, Ride	Marvin Stephens-Rita Quigley-Eugene Pallette		
(See "In the Cutting Room," Oct. 26,'40.)			
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70. June 29,'40
Tin Pan Alley 120	Alice Faye - Betty Grable - Jack Oakie-John Payne	Nov. 29,'40†	
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 21,'41†	
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40†	66. Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,'40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 49; Oct. 5,'40, p. 62; Oct. 12,'40, p. 67; Oct. 19,'40, p. 66.)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 37; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	*90.	Aug. 3,'40
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84; Oct. 19,'40, p. 70.)				
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40. p. 50.)				

Coming Attractions

Blackout*	Valerie Hobson-Conrad Veidt	Nov. 29,'40†	
Cheers or Miss Bishop	Martha Scott-Wm. Gargan		
Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee		
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie		*126. Oct. 19,'40
Lady Hamilton	Vivien Leigh-Laurence Olivier		
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald	Nov. 22,'40†	105. Oct. 12,'40
Major Barbara	Wendy Hiller-Robt. Morley		
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly		
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Nov. 8,'40†	
Thief of Bagdad (G)	Sabu-J. Duprez-C. Veidt		*105. Oct. 19,'40
(Exploitation: Sept. 7,'40, p. 56.)			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
Alias the Deacon (G) 4015	B. Burns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48; Oct. 5,'40, p. 64.)				
Devil's Pipeline	Richard Arlen-Andy Devine	Nov. 1,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40†	71.	Oct. 12,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
(Exploitation: Oct. 12,'40, p. 67; Oct. 26,'40, p. 52.)				
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	63.	Aug. 10,'40
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
(Exploitation: Oct. 19,'40, p. 67.)				
Law and Order 5062	Johnny Mack Brown - Fuzzy Knight - Neil O'Day	Oct. 18,'40	57	
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Little Bit of Heaven, A (G)	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†	86.	Oct. 19,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Seven Sinners (A)	Marlene Dietrich—John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†		Nov. 2,'40
Ski Patrol (G) 4031	Lull Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Slightly Tempted (G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. 7,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50; Oct. 5,'40, p. 65.)				
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

THE RELEASE CHART

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Margaret Sullavan-Chas. Boyer			
Bank Dick, The	W. C. Fields	Nov. 29,'40†		
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight			
Dark Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec. 20,'40†		
(See "Streets of Cairo," "In the Cutting Room," Oct. 5,'40.)				
Give Us Wings	"Dead End Kids"-W. Ford			
(See "In the Cutting Room," Sept. 21,'40.)				
Invisible Woman, The	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 13,'40†		
Lucky Devils	Richard Arlen-Andy Devine			
(See "Flying News" "In the Cutting Room," Sept. 28,'40.)				
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	59.	Sept. 21,'40
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†	65.	Nov. 2,'40
One Night in the Tropics	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†		
(See "Caribbean Holiday," "In the Cutting Room," Oct. 12,'40.)				
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
Sandy Gets Her Man	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†		
(See "Fireman Save My Child," "In the Cutting Room," Sept. 21,'40.)				
San Francisco Docks	Burgess Meredith-Irene Hervey			
Trail of the Vigilantes	Franchot Tone-Broderick Crawford-M. Auer-Andy Devine-Peggy Moran-Warren William	Dec. 27,'40†		
Who Killed Doc Robin?	Richard Arlen-Andy Devine			

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This, and Heaven Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59; Oct. 5,'40, p. 66.)				
Always a Bride	Rosemary Lane-George Reeves	Nov. 2,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Father Is a Prince 569	Grant Mitchell-Nana Bryant	Oct. 12,'40†	56	
Fugitive from Justice (G) 473	Roger Pryor-Lucile Fairbanks	June 15,'40	53.	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55.	July 13,'40
No Time for Comedy (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40†	93.	Sept. 7,'40
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95.	July 13,'40
(Exploitation: Sept. 14,'40, p. 50.)				
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				
Tugboat Annie Sails Again (G)	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct. 26,'40†	*75.	Oct. 26,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of the River (G)	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40†	73.	Nov. 2,'40
Letter, The	Bette Davis-Herbert Marshall	Nov. 23,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91.	June 1,'40
(Exploitation: July 13,'40, p. 42; Sept. 28,'40, p. 147.)				
Calling All Husbands (G) 519	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64.	Sept. 21,'40
City for Conquest (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40†	*106.	Sept. 14,'40
Dispatch from Reuter's, A (G)	Edw. G. Robinson - Edna Best - Eddie Albert-Otto Kruger	Oct. 19,'40†	90.	Sept. 28,'40
Flowing Gold (G) 412	P. O'Brien - J. Garfield - F. Farmer	Aug. 24,'40	82.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56	
Knute Rockne—All American (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40†	98.	Oct. 12,'40
(Exploitation: Sept. 28,'40, p. 147; Oct. 19,'40, p. 67; Oct. 26,'40, p. 52.)				
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65.	Aug. 17,'40
My Love Came Back (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85.	June 29,'40
(Exploitation: Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69.	Aug. 24,'40
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40	101.	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn - Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126.	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48; Oct. 12,'40, p. 68.)				
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival	H. Bogart-S. Sidney-E. Albert			
Case of the Black Parrot*	Wm. Lundigan-Maris Wrixon			
Footsteps in the Dark*	Errol Flynn - Ralph Bellamy - Brenda Marshall			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
(See "In the Cutting Room," Oct. 19,'40.)				
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains	Nov. 30,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
(See "In the Cutting Room," Oct. 26,'40.)				
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale			
(See "In the Cutting Room," Oct. 5,'40.)				
She Couldn't Say No	R. Pryor-E. Arden-C. Edwards			
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40†		
Strawberry Blonde*	James Cagney-O. de Havilland-Rita Hayworth			
Trial and Error	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40
While Thousands Cheer	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
After Mein Kampf? (A)	Documentary	Crystal		75.	May 25,'40
(Reviewed under title, "Mein Kampf—Mein Crimes.")					
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82.	Sept. 7,'40
Dangerous Cargo (A) 3	Walter Rilla	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
(Reviewed under title, "Hell's Cargo.")					
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp	July 29,'40	88.	Aug. 3,'40
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65.	Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo-American		89.	June 15,'40
Girl in the News, The (A)	Margaret Lockwood	MGM		78.	Oct. 12,'40
Here Is Ireland (G)	Travelogue	Irish American	Oct. 3,'40	80.	Oct. 12,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Living Corpse, The (A)	Victor Francen	June	Sept. 21,'40	82.	Sept. 28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95.	Aug. 24,'40
Mala Yerba (Marcela) (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109.	Oct. 5,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75.	Oct. 19,'40
Murder in the Night (A) 2	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85.	Oct. 19,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Sailors Three (G)	Tommy Trinder	Assoc. British		87.	Oct. 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A) 1	Barry K. Barnes	Film Alliance	July 6,'40	62.	July 13,'40
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40
Torso Murder Mystery (A)	Bruce Cabot	Ziehm	Oct. 23,'40	70.	Dec. 30,'40
(Reviewed under the title, "Traitor Spy.")					
Under Your Hat (G)	Jack Hulbert	British Lion		73.	Oct. 12,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	79.	Oct. 19,'40

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40..2 rls.
Bundle of Bliss, A 2424 Andy Clyde	Nov.	1,'40†.2 rls.
Cold Turkey 2423 Harry Langdon	Oct.	18,'40†.2 rls.
Cookoo Cavaliers 2403 (3 Stooges)	Nov.	15,'40†.2 rls.
From Nurse to Worse (8-31-40) 2401 (3 Stooges)	Aug.	23,'40†17....
Fireman Save My Choo Choo (7-9-40) 1438 Andy Clyde	Aug.	9,'40.18....
His Bridal Fright 1437 Charley Chase	July	12,'40..2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40.16....
No Census, No Feelings 2402	Oct.	4,'40†.2 rls.
Pleased to Mitt You 2421	Sept.	6,'40†18....
Spook Speaks, The (10-21-40) 2422 Buster Keaton	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
CINESCOPES		
Floating Elephants (10-12-40) 2972	Oct.	4,'40†.9....
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†11....
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Nice Work, If You Can Do It 2973	Nov.	8,'40†.1 rl..
COLOR RHAPSODIES		
Mad Hatter, The 2503	Nov.	3,'40†.7....
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television (10-12-40) 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Wise Owl 2504	Dec.	6,'40†.1 rl..
Ye Old Swap Shoppe 1511	June	28,'40..1 rl..
COLUMBIA QUIZ REELS		
Take It or Leave It No. 1 2601	Nov.	22,'40†.1 rl..
COLUMBIA TOURS		
Beautiful British Columbia 2556	Dec.	20,'40†.1 rl..
Historic Virginia 2551	Aug.	16,'40†10....
In the Land of Pagodas 1558	June	14,'40..1 rl..
Islands of the West Indies 2554	Oct.	25,'40†.1 rl..
Old and New Arizona 2553	Sept.	27,'40†.1 rl..
Savoy in the Alps 2552	Sept.	13,'40†10....
Sojourn in Havana 2555	Nov.	25,'40..1 rl..
COMMUNITY SING (Series 4)		
No. 7 1657 (Topical Songs-D. Baker) (Series 5)	Aug.	16,'40..1 rl..
No. 1 2651 (Jolly Tunes-D. Baker)	Oct.	2,'40†.1 rl..
No. 2 2652 (Popular Love Songs— D. Baker)	Nov.	8,'40†.1 rl..
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754	June	14,'40..1 rl..
Farmer Tom Thumb (10-12-40) 2751	Sept.	27,'40†.6....
Happy Holidays 2702	Oct.	18,'40†.1 rl..
Mouse Meets Lion 2752	Oct.	25,'40†.1 rl..
Pooch Parade 1755	July	19,'40..1 rl..
PHANTASIES CARTOONS		
Happy Holidays 2702	Oct.	25,'40†.1 rl..
Millionaire Hobo 1702	Nov.	24,'39..7....
News Oddities 1706	July	19,'40..1 rl..
School Boy Dreams (10-12-40) 2701	Sept.	24,'40†.5....
Wallflower, The 2703	Nov.	29,'40†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851 (Ken Murray)	Sept.	6,'40†.1 rl..
No. 2 2852 (Don Wilson)	Oct.	18,'40†.1 rl..
No. 3 2853	Nov.	22,'40†.1 rl..
No. 4 2854	Dec.	27,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40..1 rl..
Fishing in Hawaii 1810	Aug.	30,'40..1 rl..
Hunting Wild Deer 2802	Nov.	8,'40†.1 rl..
Master of Cue with Willie Hoppe (10-12-40) 2801	Oct.	4,'40†.9....
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
WASHINGTON PARADE		
2nd Series		
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	2,'40†.1 rl..
No. 2 2902 (West Point)	Nov.	28,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Gallopin' Gals W-94	Oct.	26,'40..1 rl..
Homeless Flea, The W-93	Oct.	12,'40..8....
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird (9-28-40) W-92	Sept.	7,'40..8....
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women in Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40.22....
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40.20....
No. 31—Soak the Old (9-28-40) P-6 Ralph Morgan	Aug.	24,'40.20....
No. 32—Eyes of the Navy (10-26-40) P-201	Oct.	26,'40†20....
FITZPATRICK TRAVELTALKS		
Capital City, Washington, D. C., The T-211	Sept.	7,'40†.9....
Cavalcade of San Francisco (10-5-40) T-212	Sept.	28,'40†.9....
Modern New Orleans (6-15-40) T-61	May	11,'40..8....
Old New Mexico	Oct.	26,'40†.1 rl..
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Servant of Mankind (6-8-40) M-79	May	11,'40..9....
OUR GANG		
Auto Antics (9-16-39) C-942	July	22,'39.10....
Bubbling Troubles (7-6-40) C-138	May	25,'40.11....
Goin' Fishin' C-293	Oct.	26,'40†10....
Good Bad Boys (9-7-40) C-291	Sept.	7,'40†11....
Waldo's Last Stand C-292	Oct.	5,'40†11....
PASSING PARADE (Sepia)		
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40.11....
No. 16—The Baron and the Rose (9-28-40) K-126	Sept.	7,'40.11....
No. 17—Utopia of Death K-127	Oct.	12,'40.10....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Football Thrills of 1939 (9-28-40) S-113	Sept.	7,'40.10....
Please Answer (9-14-40) S-112	Aug.	24,'40..9....
Quicker'n a Wink S-261	Oct.	12,'40†.1 rl..
(Sepia)		
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40.10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
ANIMATED ANTICS		
Dandy Lion, The (10-5-40) HO-1	Sept.	20,'40†.7....
COLOR CLASSICS		
Kick in Time, A (5-18-40) C9-4	May	17,'40..7....
Snubbed by a Snob (8-24-40) C9-5	July	19,'40..7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	Aug.	23,'40..7....
COLOR CRUISES		
Pacific Paradise (7-13-40) K9-7	June	21,'40.10....
Rio de Janeiro K9-7	May	31,'40..1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40.10....
Moments of Charm of 1941 (10-5-40) A0-1	Sept.	13,'40†11....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40.11....
GABBY COLOR CARTOONS		
King for a Day (10-26-40)	Oct.	18,'40†.7....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40.11....
Nature's Nursery V0-1	Oct.	11,'40†.1 rl..
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40.11....
Television Preview (5-18-40) V9-8	May	17,'40.10....
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
Nurse Mates (7-6-40) E9-8	June	21,'40..7....
Onion Pacific (6-15-40) E9-6	May	24,'40..7....
My Pop, My Pop (10-26-40) E0-2	Oct.	18,'40†.7....
Popeye Meets William Tell (10-5-40) E0-1	Sept.	20,'40†.7....
Puttin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†.7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40..7....
With Poopdeck Pappy E0-3	Nov.	1,'40†.1 rl..
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40.10....
No. 6—(7-20-40) J9-6 (New Series)	June	28,'40.11....
No. 1 (10-5-40) J0-1	Sept.	6,'40†11....
GRANTLAND RICE SPORTLIGHTS		
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40.10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40.10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
No. 79—Diving Demons (10-5-40) R0-1	Sept.	6,'40†10....
No. 80—Sporting Everglades (10-26-40) R0-2	Oct.	4,'40†10....
No. 81—Motorcycle Stunting R0-3	Nov.	8,'40†.1 rl..
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40..7....
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40..7....
Pedagogical Institution B9-11	Sept.	13,'40..1 rl..
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Night Club Was a Stick B9-4	May	10,'40..1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Way Back When Women Had Their Weigh B9-12	Sept.	27,'40..1 rl..
Wedding Belts B9-7	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS		
(Color)		
No. 5—(5-18-40) L9-5	May	31,'40.10....
No. 6—(8-24-40) L9-6	Aug.	2,'40.11....
(New Series)		
No. 1 (10-5-40) L0-1	Sept.	7,'40†11....
No. 2 L0-2	Nov.	29,'40†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40.20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†18....
Tattle Television 13,702	Nov.	29,'40†19....
EDGAR KENNEDY COMEDIES		
Mutiny in the County 03,404	May	3,'40.17....
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†18....
'Taint Legal, 03,405	May	25,'40.16....
Trailer Tragedy A (10-19-40)	Oct.	18,'40†17....
INFORMATION PLEASE		
No. 10—(6-15-40) 04,210	May	17,'40.11....
No. 11—(6-22-40) 04,211	June	14,'40.10....
No. 12—(7- 6-40) 04,212	July	12,'40.12....
No. 13—(8-13-40) 04,213	Aug.	9,'40.11....
1940-41		
No. 1 (9-14-40) 14,201	Sept.	6,'40†11....
No. 2—(10-26-40) 14,202	Oct.	4,'40†10....
MARCH OF TIME		
1939-40		
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40.19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40.11....
1940-41		
No. 1—On Foreign Newsfronts (9-21-40) 13,101	Sept.	13,'40†19....
No. 2—Britain's R.A.F. (10-5-40) 13,102	Oct.	4,'40†.2 rls.
No. 3—Mexico (10-26-40) 13,103	Oct.	25,'40†19....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
PICTURE PEOPLE		
No. 1 (9-14-40)	Sept.	13,'40†10....
No. 2 (10-26-40)	Oct.	11,'40†10....
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40.16....
RAY WHITLEY COMEDIES		
Bar Buckaroos 13,501	Nov.	8,'40†16....
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....
REELISMS		
Hats 04,613	Aug.	16,'40..9....
Stray Lamb (6-22-40) 04,610	May	24,'40..8....
Streamlined (8-10-40) 04,611	June	21,'40..9....

THE RELEASE CHART

Title	Rel. Date	Min.
Week-end 04,612	July	19,'40..9....
RKO PATHE SPORTSCOPE		
Arrow Points (9-14-40) 04,312	July	5,'40..8....
Hurdle Hoppers (6-15-40) 04,311	June	7,'40..9....
Kentucky Royalty (10-26-40) 14,302	Sept.	27,'40†.9....
Quail Quest (9-14-40) 14,301	Aug.	30,'40†.9....
Silent Wings (6-22-40) 04,310	May	10,'40..9....
Trouble Shooters (9-14-40) 04,313	Aug.	2,'40..9....
SPECIAL		
Jenkins vs. Armstrong Fight (7-27-40) 065	July	18,'40.18....
Power and the Land (10-19-40)	Nov.	11,'40.36....
WALT DISNEY CARTOONS		
Bone Trouble 04,107	June	28,'40..9....
Billposters, The (5-25-40) 04,105	May	17,'40..8....
Donald's Vacation (8-10-40) 04,109	Aug.	9,'40..8....
Fire Chief 04,114	Nov.	22,'40..1 rl..
Gone With the Whirlwind 04,113	Nov.	1,'40..1 rl..
Mr. Duck Steps Out (5-25-40) 04,106	June	7,'40..8....
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40..1 rl..
Officer Duck (6-1-40) 04,101	Sept.	22,'40..8....
Pluto's Dream House (9-14-40) 04,110	Aug.	30,'40..8....
Put Put Trouble 04,108	July	19,'40..7....
Tugboat Mickey (5-25-40) 04,104	Apr.	26,'40..7....
Window Cleaners (10-19-40) 04,111	Sept.	20,'40..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midget Motor Mania 1201	Nov.	8,'40†.1 rl..
Sanctuary of Seals (6-1-40) 0204	Oct.	7,'40..9....
BELIEVE IT OR NOT—RIPLEY		
Acquitted by the Sea 1601	Sept.	27,'40†10....
FASHIONS (Color)		
Fashion Forecast, No. 8 0604	July	19,'40..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40.10....
Eskimo Trails (8-10-40) 1101	Aug.	2,'40†10....
Isle of Mystery 1103	Oct.	25,'40†10....
LEW LEHR DRIBBLE PUSS PARADE		
Cherrio My Dears! 0404	July	5,'40..1 rl..
Grunters and Groaners (8-17-40) 1401	Aug.	30,'40†.8....
Tale of Butch the Parrot 1402	Dec.	6,'40†.1 rl..
MAGIC CARPET SERIES (Lowell Thomas)		
Isles of the East (6-15-40) 1018	May	24,'40..9....
Land of Flowers (8-17-40) 1102	Sept.	13,'40†.9....
Old Dominion State 1104	Nov.	22,'40†.1 rl..
TERRY-TOONS		
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug.	9,'40†.7....
Catnip Capers (6-1-40) 0559 (color)	May	31,'40..7....
Club Life in the Stone Age 1501	Aug.	23,'40†.7....
Happy Haunting Grounds 1503	Oct.	18,'40†.7....
How Wet Was My Ocean 1553 (color)	Oct.	4,'40†.7....
Landing of the Pilgrims 1554 (color)	Nov.	1,'40†.1 rl..
Love in a Cottage 0517	July	28,'40..1 rl..
Lucky Duck, The 1552 (color)	Sept.	6,'40†.1 rl..
Magic Pencil, The 1504	Nov.	15,'40†.1 rl..
Plane Goofy 1555 (color)	Oct.	29,'40†.1 rl..
Professor Offkeyski (6-1-40) 0514	June	14,'40..7....
Rover's Rescue 0515	June	28,'40..1 rl..
Rupert the Runt 0516	July	12,'40..1 rl..
Snow Man, The 1505	Dec.	13,'40†.1 rl..
Swiss Ski Yodelers (6-8-40) 0513	May	17,'40..7....
Temperamental Lion, The 1556 (color)	Dec.	27,'40†.1 rl..
Touchdown Demons 1502	Sept.	20,'40†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40..7....
ED THORGERSEN (Sports)		
Action on Ice 0306	June	21,'40..1 rl..
Bowling for Strikes 1303	Dec.	20,'40†.1 rl..
Lure of the Trout 1302	Oct.	11,'40†.1 rl..
Vacation Time (8-10-40) 1301 (color)	Aug.	16,'40†.8....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issue)		
Candyland 5264	July	29,'40†.8....
Fox and the Rabbit 5265	Aug.	12,'40†.8....
Jolly Little Elves 5261	June	3,'40†.8¼..
Springtime Serenade 5263	July	10,'40†.7½..
Three Lazy Mice 5262	June	24,'40†.1 rl..
Toyland Premier 5266	Aug.	19,'40†.9....
GOING PLACES WITH GRAHAM McNAMEE		
No. 76—(5-11-40) 4361	May	13,'40..9....
No. 77—(6-22-40) 4362	May	27,'40.10....
No. 78—(6-29-40) 4363	June	17,'40..9....
No. 79—(8- 3-40) 4364	July	15,'40..9....
No. 80—(8-10-40) 4365	Aug.	12,'40..9½..
No. 81—(9-21-40) 5351	Sept.	23,'40†.9....
No. 82—(10-12-40) 5352	Oct.	14,'40†.9⅔..
No. 83—(10-12-40) 5353	Nov.	11,'40†.9½..
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House (10-12-40) 5241	Sept.	23,'40†.1 rl..
Recruiting Daze 5242	Oct.	28,'40†.1 rl..
SPECIAL		
Swing with Bing (4-6-40) 5110	Sept.	4,'40†19....
STRANGER THAN FICTION SERIES		
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty (6-22-40) 4382	May	20,'40..9....
No. 78—Novelty (6-29-40) 4383	June	10,'40..9....
No. 79—Novelty (7-27-40) 4384	July	8,'40..9½..
No. 80—Novelty (8-10-40) 4385	Aug.	5,'40..9½..
No. 81—Novelty (9-21-40) 5371	Sept.	16,'40†.9....
No. 82—Novelty (10-12-40) 5372	Oct.	7,'40†.9....
No. 83—Novelty (10-12-40) 5373	Nov.	14,'40†.9....
TWO-REEL MUSICALS		
Class in Swing (10-12-40) 5221 Florine McKinney	Sept.	25,'40†16....
Congamania, The 5222	Oct.	23,'40†17....
Folies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40.17....
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July	17,'40.17....
I Dream of Jeannie with the Light Brown Hair (9-21-40) June Stillman	Aug.	28,'40.17....
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June	19,'40.18....
Swingin' in the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May	15,'40.19....
Varsity Vanities (8-10-40) 4232 Martha Tilton	Aug.	7,'40.17½..

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (color)	June	1,'40.19....
Spills for Thrills (7-20-40) 5109	June	15,'40.19....
Pony Express Days (7-6-40) 5007 Geo. Reeves (color)	July	13,'40.19....
Young America Flies (8-30-40) 5110	July	13,'40.22....
Ed Sullivan's Hollywood 6202	Nov.	16,'40†.2 rls.
Just a Cute Kid 6201 Cliff Edwards	Oct.	5,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40.10....
The Valley (7-13-40) 5409	July	20,'40.10....
Famous Movie Dogs (7-27-40) 5410	Aug.	17,'40.19....
ELSA MAXWELL COMEDIES		
Riding Into Society (8-31-40) 6101	Sept.	7,'40†.2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights (8-31-40) 6301	Sept.	28,'40†10....
Shark Hunting (8-3-40) 6302	Nov.	9,'40†10....
LOONEY TUNES		
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40..7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40..7....
No. 89—Patient Porky (8-3-40) 5616	Sept.	14,'40.10....
No. 90—Calling Dr. Porky 6601	Sept.	21,'40†.1 rl..
No. 91—Pre-Historic Porky (10-26-40) 6602	Oct.	12,'40†.7....
No. 92—Sour Puss 6603	Nov.	2,'40†.1 rl..
No. 93—Porky's Hired Hand 6604	Nov.	30,'40†.1 rl..
MELODY MASTERS		
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40.10....
Woody Herman and His Orchestra 5510	July	27,'40..1 rl..
Matty Malneck & Band (8-3-40) 6501	Sept.	14,'40†10....
Joe Reichman & Orch. (10-26-40) 6502	Oct.	26,'40†10....
Jan Garber & Orch. 6503	Nov.	23,'40†.1 rl..
MERRIE MELODIES (Color)		
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40..7....
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7....
No. 112—Little Blabbermouse (8-3-40) 5322	July	6,'40..7....
No. 113—The Egg Collector 5323	July	20,'40..7....
No. 114—A Wild Hare 5324	July	27,'40..7....
No. 115—Ghost Wanted 5325	Aug.	10,'40..7....
No. 116—Ceiling Hero 5326	Aug.	24,'40..7....
No. 117—Malibu Beach Party (9-7-40) 6701	Sept.	14,'40†.7....
No. 118—Stagefright 6702	Sept.	28,'40†.1 rl..
No. 119—Holiday Highlights 6703	Oct.	12,'40†.1 rl..
No. 120—Good Night Elmer 6704	Oct.	26,'40†.1 rl..
No. 121—Wacky Wildlife 6705	Nov.	9,'40†.1 rl..
No. 122—Bedtime for Sniffles 6706	Nov.	23,'40†.1 rl..
SPECIAL		
London Can Take It (10-26-40)	Oct.	26,'40..9....
SPORTS PARADE		
Diary of a Racing Pigeon 6403	Nov.	30,'40†.1 rl..
Dogs You Seldom See (8-31-40) 6402	Nov.	2,'40†10....
Flying Fishing 6401	Sept.	21,'40†.1 rl..
TECHNICOLOR SPECIALS		
Flag of Humanity (10-26-40) 6001 Nana Bryant	Oct.	19,'40†20....
Service with the Colors (9-7-40) 5008 R. Armstrong-Wm. Lundigan	Aug.	31,'40.20....
VITAPHONE VARIETIES		
All Girl Revue 5706	June	27,'40..1 rl..
History Repeats Itself (10-14-39)		10....

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38....
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20....
ASTOR		
SHIRLEY TEMPLE REISSUES		
Dora's Dunking Doughnuts	Nov.	1,'40..2 rls.
Managed Money	Dec.	1,'40..2 rls.
Merrily Yours	Jan.	1,'41..2 rls.
Pardon My Pups	Oct.	1,'40..2 rls.
BRITISH COUNCIL		
British News—The Answer—Atlantic—Sailors Without Uniforms (10-26-40)		
COMMUNITY CHESTS and COUNCILS		
Volunteer Worker, The (10-5-40)		3....
GPO-ABFD		
Men of the Lightship (9-31-40)		25....
GUARANTEED		
Aida (5-11-40)		9....
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		21....
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		7....
White Battle Front—Welfare of the Workers — Village School (10-26-40)		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 Don Douglas-Lorna Gray (15 episodes) (1st episode 32 min.)	July	19,'40..2 rls.
Green Archer, The 1120 Victor Jory (15 episodes)	Oct.	25,'40.....

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 Don "Red" Barry (1st episode 30 min.)	June	15,'40..2 rls.
King of the Royal Mounted (8-17-40) 081 Allan Lane-Lita Conway (1st episode 30 min.)	Sept.	20,'40†.2 rls. (each)
Mysterious Dr. Satan 082 E. Ciannelli-Robt. Wilcox	Dec.	13,'40†.....

UNIVERSAL

Title	Rel. Date	Min.
Green Hornet Strikes Again, The Warren Hull-Anna Nagel	Dec.	24,'40†.....
Junior G-Men (8-3-40) "Dead End Kids"	Oct.	1,'40†.2 rls. (each)
Riders of Death Valley D. Foran-L. Carrillo-B. Jones-C. Bickford		
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21...

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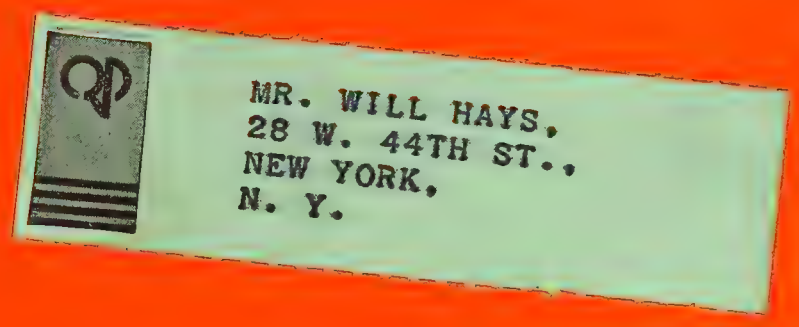
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(continued above)



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"ESCAPE"
starring NORMA SHEARER, ROBERT TAYLOR with Conrad Veidt · Nazimova · Felix Bressart · Albert Bassermann Philip Dorn · Bonita Granville A Mervyn LeRoy Production Screen Play by Arch Oboler and Marguerite Roberts Based on the Novel "Escape" by Ethel Vance · An M-G-M Picture · Directed by Mervyn LeRoy · Produced by Lawrence Weingarten

"SO HOW'S BUSINESS", you ask?
"SO IT'S TERRIFIC", we answer!

"ESCAPE" at the Music Hall, N. Y.—
Challenges "Ninotchka's" record-holding M-G-M biz here!
"ESCAPE" at the U. A. Theatre, Detroit—
Crowds! Crowds! Doubles average receipts!



Above is the Teaser 24-sheet we're using!



That's just the start. More about "Escape" later. Meanwhile I remain, with friendly feelings—

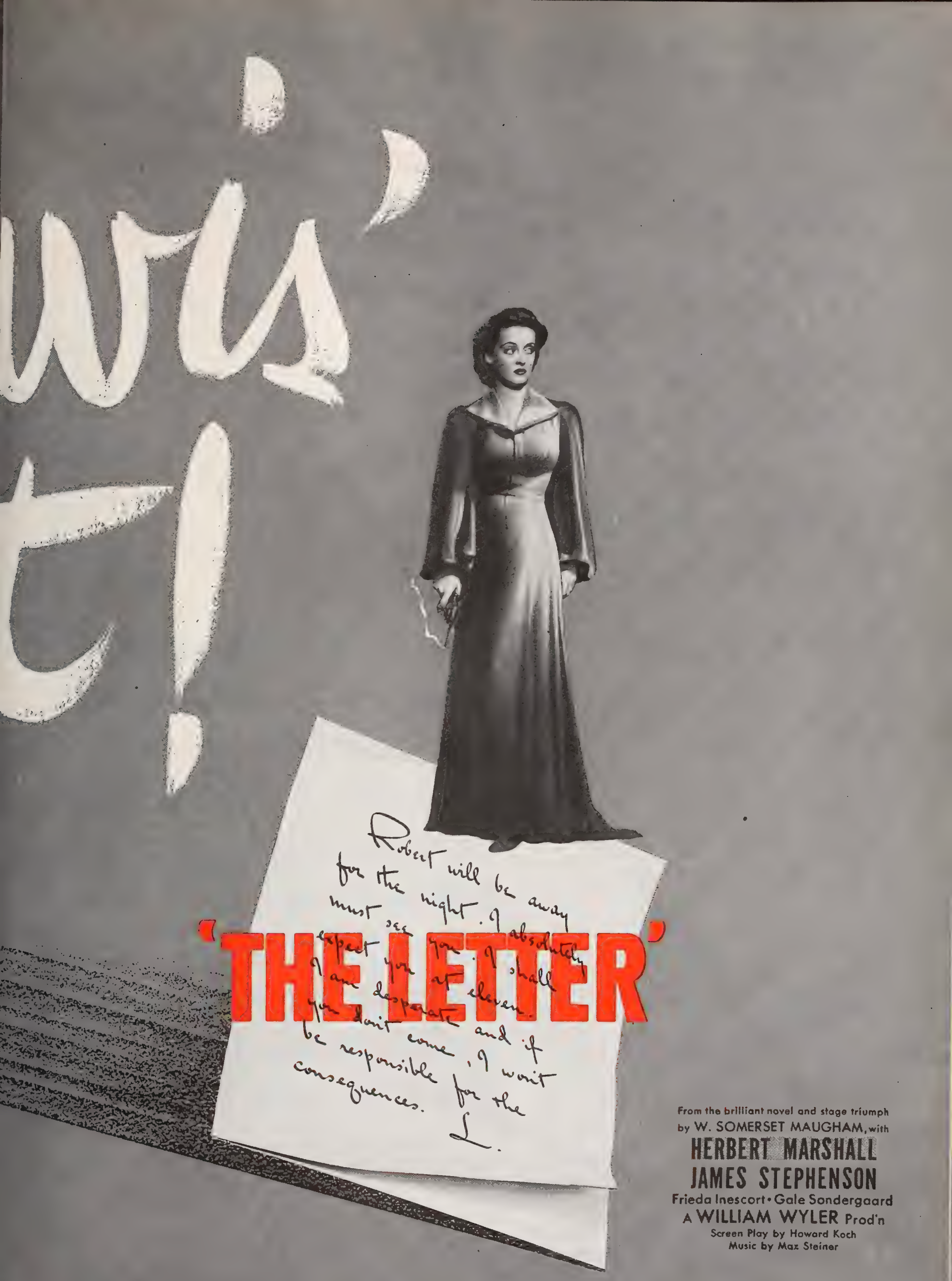
Leo

P. S. See Page 15 for my next hit, "BITTER SWEET"

Betta Days Ahead

It's the THANKSGIVING
Offering from the 'Rockne' Company –

Warners



'THE LETTER'

From the brilliant novel and stage triumph
by W. SOMERSET MAUGHAM, with

HERBERT MARSHALL

JAMES STEPHENSON

Frieda Inescort • Gale Sondergaard

A **WILLIAM WYLER** Prod'n

Screen Play by Howard Koch
Music by Max Steiner

THE MARK OF ZORRO

Smashes "Alexander's Ragtime Band" and "Jesse James" records in phenomenal opening weekend at Roxy, New York!

World Premiere run in Cincinnati positively sensational! Following terrific opening at Albee and Shubert, continues at Albee to grosses unheard-of in history of the house!

And Baltimore equally big . . . beating every high in sight!

THAT'S BIZNESS!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 6 — November 9, 1940

THE PROSPECT

CONTINUED processes of adjustment between this business, and all other businesses, too, and the political and economic concepts of the Administration are both indicated and inevitable.

That was decided at the polls, November 5th.

For the motion picture the process has been under way for some years, obscurely at times, and most recently and most conspicuously in the many somewhat extraordinary aspects of the negotiations and arrangements growing out of the filing of the Arnold anti-trust suit.

It has been made clear that a new viewpoint must be had with respect to such actions, in that they are not lawsuits in the old and long established concept of American practice. A lawsuit starts on a premise of a cause of action and proceeds to a decision and judgment. In this exemplary instance, however, a new order of policy obtains in which the net result, so far, appears to be a new set of trade practice rules for the accepting defendants. Also, and as a unique new and special arrangement, the motion picture industry, so far fractionally and only in the distribution sector, enters into a state of inspection, and continuous operating supervision, in effect, by that new "unit" which the Department of Justice has announced is to be set up for the purpose.

This constitutes something rather akin to a currently limited government Motion Picture Commission. It is not in the history of such developments, down all the years of our national experience, that such movements are recessive. They go forward, acquiring both depth and breadth. This is clearly pointed in the adjacent field of radio, where federal supervision began with the relatively simple function of the allotment of wave lengths, and has now progressed to the making of all manner of commercial operating decisions, most emphatically with frequency-modulation broadcasting and most absolutely with television. In none of these developments of the art are the spontaneous forces of enterprise in technology and promotion in control.

THE motion picture industry is now, like radio and television, in a fair way to have ever sitting with the board a new super-chairman, and not elected from within by reason of either dollars or experience, or ability.

Along with its presentation of the consent decree draft as at last presented to the court, last week's Motion Picture Herald's news pages compared the subjects covered by the government's bill in the suit and the subjects controlled by the decree. It remains to be seen how many of the matters uncovered are to remain on the federal agenda.

In the attendant and accompanying discussions, official and semi-official, it has been indicated plainly enough that the consent decree is maybe a milestone but not an arrival at a destination, that it is not a final document.

Enough is now certain, both in the documents and in the beginnings of production adjustment in Hollywood, to make it obvious that production curves and the patterns of selling and buying are in for a period of both experiment and evolutions. Along with the new set of problems it is more than likely that there will also develop, for the alert, new orders of opportunity.

△ △ △

COMPETITIONS

PERHAPS when the annals of this mad era are on some remote day finally set down in their place in the perspective of Time, it will be known as the Age of Showmanship, a period when all that was accomplished with the multitudes was done with the tools of entertainment, "names" and emotional appeal, supplanting quite the processes of intellect and methods of reason.

The radio years have made one accustomed to the devices of salesmanship which seek to purvey everything from pills to transportation to the nation by irrelevancies borrowed from Hollywood. But with all that, a decided sensation of the extreme nature of the development was to be had on this week's election eve. The two principal parties engaged in processes of saving the nation, again, elected to make their supreme final appeal to the freeholders and voters from New York stages—the Democrats from classic Carnegie Hall, the Republicans from the typical Broadway region cross-street theatre, the Ritz. These air shows were laden with names, many from Hollywood, including Mary Pickford and Douglas Fairbanks, Jr.—also, with a shade more obvious political significance, tap dancing Bill Robinson and the singing Marian Anderson.

Show devices have escaped from the theatre, and now they are all over town, at every night-spotted cross-road, strewn across the nation. So now, more than ever it is the problem of the motion picture showman to increasingly institutionalize his theatre, to make it a place to go, integrated with and built into his community. What the exhibitor is able to put into his theatre on his own cannot be cancelled out or sold away; nor can it be put on the air in competition with him.

Now that "all the world's a stage", indeed, the job for the box office is more explicit.

△ △ △

ADVERTISING in general, and perhaps especially that of the motion picture with reference to productions in Technicolor, is likely to be considerably served by a new "Kodatron Speedlamp", just announced by the Eastman company in Rochester, making possible kodachrome process stills from subjects in rapid motion. Until now it has been difficult to obtain satisfactory color stills for motion picture purposes. The best that have been had have been kodachromes—of which excellent examples were presented in four-color process reproduction in the pictorial section of the recent twenty-fifth anniversary edition of The Herald, and those were essentially static subjects. With the new lamp, it is said, fully timed color stills can be made with exposures as brief as one thirty-thousandth of a second, which is rather beyond any normal motion picture requirement. It is said to give a flash equal to the output of 50,000 forty-watt bulbs.

—Terry Ramsaye

This Week in the News

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ARBITRATION machinery to cost industry half million annually; final changes in wording of rules Page 13

ANALYSIS in lay language of consent decree and arbitration rules by Abram Myers, general counsel of Allied States Association Page 17

FREQUENCY MODULATION gets go-ahead signal from FCC; 15 station licenses granted Page 18

ADVANCED ADMISSION trend growing; premiere plans for new product announced Page 19

NET PROFIT near two millions for Paramount; loss announced by Twentieth Century-Fox Page 23

CANADIAN border business improves for U. S. exhibitors Page 24

UNIONS settle jurisdictional dispute over installations for "Fantasia" Page 28

BRITISH industry finds increasing recognition of its place in war economy in beleaguered empire Page 39

SERVICE DEPARTMENTS

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Trust Settlement

FOR dropping his anti-trust suit against the Warner theatres in Philadelphia and the major distributors, George T. Graves, owner and principal bondholder of the Carman theatre in that city, is understood to have been offered a proposition whereby Frank McNamee, former RKO branch manager in Philadelphia; I. M. Rappaport, operator of the Hippodrome theatre, Baltimore, and Jay Emanuel, would take over the operation of the house on a lease.

The Carman has been in receivership since Spring, Mr. Emanuel being one of three receivers appointed by the local United States District Court to operate the house.

The anti-trust suit was filed personally by Mr. Graves, more than two years' ago, and still is unlisted for trial. The offer is in keeping with a move to settle all anti-trust suits still on the record in Philadelphia out of court.

It is understood that the offer contemplates that Mr. Graves shall retain his financial interest in the theatre. If he approves, the proposal would still be subject to the sanction of Federal Judge Welsh, in whose court the receivership is returnable, and of Stanley-Warner, the principal defendant in the anti-trust action. Also, Warners would have to be in agreement for first-run showings in North Philadelphia, now going to the chain's Uptown theatre, to go to the Carman. And, any such out-of-court settlement is contingent on the Carman getting additional product from the major distributors, which was the basis for the suit.

RCA's "Fantasound"

THE public debut of the Radio Corporation of America's "three-dimensional" sound system, called "Fantasound," will be at the first public exhibition of Walt Disney's "Fantasia" at the Broadway theatre in New York, Wednesday. This will be the official entry of the second contestant in the new sound race, the Bell Telephone Company having demonstrated its stereophonic sound system, but without any accompanying pictures, last April, in New York and in June, in Hollywood.

Two unions this week claimed jurisdiction over installing the equipment for the Disney musical cartoon but a compromise was reached in time to assure the opening as scheduled. (See page 28).

RCA officially claimed Monday that the system, worked out over three years in cooperation with Disney engineers, would have an influence "in bringing about new conceptions of realism in sound-on-film recording and reproduction for the entire industry." The company also predicted: "It is expected that within a few years all leading theatres, in order to show this new type of screen entertainment, will have to be equipped with this new type of sound equipment."

Academy Night School

CONTINUING a new plan of expansion, the management of the Academy of Motion Picture Arts and Sciences will place before its board of governors, on November 15th, a proposal to establish a series of vocational advancement courses limited to studio employees during the next ten months. Last week, the Academy announced the establishment of an industry museum in Hollywood.

Attendance at the school would be restricted to employees of the studios and to those "on-call" workers who are regularly identified with the industry. No outsiders would be admitted, the idea being to provide additional opportunity to those now in the industry. Nineteen courses have been scheduled. Employees would pay as tuition fee about one-third of the cost of instruction, the balance being shared by the studios and the Academy. Sessions would be held evenings.

Leaders in the various film fields would deliver lectures and supervise the seminar and demonstration sessions. In some of the scientific courses a few experts from the outside will also be called in. Also, cooperation will be asked of the various Guilds and technical organizations interested in the welfare of their members, particularly in the junior classifications.

Approve Warner Trusts

THREE $2,000,000 trust funds set up by the three Warner Brothers—Harry, Albert and Jack—each naming another brother as beneficiary, which the U. S. Commissioner of Internal Revenue contended were, in effect, intended to be gifts of the income therefrom, last week were held to be proper by the Board of Tax Appeals at Washington.

The Board's decision was rendered on an attempt made by the Internal Revenue Bureau to collect approximately $5,000 in gift taxes on amounts paid in 1932, 1933 and 1935 by Jack L. Warner to his son, Jack M. Warner and to his former wife from a trust created by Albert Warner.

The Fair Dollar

BONDHOLDERS of the New York World's Fair Corporation will receive 39.2 cents on the dollar, Harvey D. Gibson, chairman of the board of directors, disclosed this week.

Two weeks ago, Mr. Gibson said that 38.4 cents on the dollar could be expected, but a higher payment will be made possible through the large revenue from the last weekend of the exposition, and the fact that demolition costs will be lower than was anticipated.

Gross revenue for the past season was finally figured at $11,260,000, some $400,000 above the figure reported two weeks ago. Receipts for the last two days were $300,000 above the anticipated figure, and the cost of demolition of Fair-owned buildings will be $100,000 less than expected.

Dollar Imports Stop

UNTIL a new monetary agreement is concluded, possibly within a few weeks, with the British Government, the American motion picture companies will not be able to withdraw any funds from England. The former pact which allowed the American firms to take about $17,500,000 out of the British Isles expired October 31st. Negotiations for the new agreement began some time ago in London under the direction of Joseph P. Kennedy, ambassador to the Court of St. James's.

Mr. Kennedy, now in the U. S., conferred with Will H. Hays, president of the Motion Picture Producers and Distributors of America, in New York a week ago last Wednesday. Various offers of the British Government to allow exports beginning at $5,000,000 and increased to about $10,000,000, were discussed. When the final proposal is received from England, it was reported, Mr. Kennedy again will meet with Mr. Hays who would then inform the major motion picture companies.

One offer of a new British currency export agreement was reported to provide for unrestricted withdrawal of $8,000,000 and a further withdrawal of a like sum if it were earned. The new pact might be concluded within a few weeks, it was said.

On the London Front

A CABLE from Aubrey Flanagan, Quigley Publications' correspondent in London, on Tuesday, reported that the temporary slackening of Nazi air raids on London, last weekend, the absence of air raid alarms on Sunday night, pleasant weather, and extended Sunday opening hours gave the city's film houses heavy weekend business.

The Warner Theatre grossed more on the weekend than during the whole week. The company has reopened the Circle. Other central and Greater London houses have reopened, or plan reopenings. In the West End, the London Pavilion and Astoria have reopened, and the Marble Arch Pavilion will reopen Sunday. The Trocadero and the State also reopened, and the Carlton is expected to resume with "North West Mounted Police."

Red Films Return

THE first shipment of Russian films to this country since the beginning of the year has arrived at the New York offices of Artkino Pictures, Inc., successor to Amkino as distributor of Soviet films on this continent. The first, "The Great Beginning," is scheduled to have its eastern opening at the Miami theatre, New York, shortly. The films arrived by steamship from Murmansk.

Artkino, which succeeeded Amkino when Russian films became too unpopular in this country and "art" houses either closed or refused to play them, has been using 15 old features taken over from Amkino. Last of these was "They Wanted Peace."

Amkino closed its New York offices during the Finnish-Russian fighting. Some of its staff went back to Russia. Nicola Napoli, of its sales staff, formed Artkino; and, as a private individual obtained exclusive distributing rights to Russian films for the Americas.

Other films in the new shipment are "The Mannerheim Line," "University of Life," "The Seamen," and "Homecoming," to be released in the order named.

Films expected soon, by the same route, are "Liberation" and several shorts on life in the Baltic states.

Reds Rule Shipments

WORD from Stockholm discloses that future shipments of films from the United States to Sweden, can be made only with the approval of the Soviet Government, if the films are to be shipped through Petsamo, Finnish Arctic port. At the office of the Swedish Government's Cargo Clearance Committee in New York, it was admitted that discussions on the matter had been had with the Stockholm Government by the USSR. It is expected that the Soviet's permission to ship films to Finland via Petsamo will also be necessary, inasmuch as the port is the only avenue of entrance except through Russia. It was reported that the Swedish Government notified Washington, following receipt of the Soviet advices, to guide American shippers.

'De-freezing' in Spain

RKO has under production in Spain, a feature titled, "Cruiser Baleares," based upon an incident in the Spanish civil war, which will be an experiment in releasing part of the frozen RKO funds tied up in that country.

Dialogue will be in Spanish and the finished film will be exhibited in Latin American countries. It is said that RKO would realize only half of rental money obtained through distribution in world markets. The original proposition made by the Franco Government was for 50 per cent of the rental income to be returned to Spain because of the pressing need for dollar exchange.

RKO sees in the deal the advantage of using frozen funds for production purposes and the possibility of getting more satisfactory deals in the future as a result of the co-operative spirit shown by the company.

Reginald Armour, RKO's European manager, expected back in New York from Hollywood over the weekend, plans to fly to Barcelona in a week, to supervise production of the film.

Paramount Television

PARAMOUNT'S television affiliate, Allen B. DuMont Laboratories, presented Tuesday night its first announced program over its New York station, W2XWV. From time to time during the evening news flashes showing the progress of the election were telecast. The DuMont station has not completed installation of its sound channel so no dialogue or music accompanied the bulletins. Will Baltin, program director, emphasized that the program was only experimental and that the station was not yet ready for a regular program schedule.

W2XBS, the National Broadcasting Company television station in New York, presented a special program from 6:45 P.M. to 1:00 A.M. Election Night. During the evening commentators were interviewed, election flashes read, cards shown to give the voting by states. During parts of the program the television camera was focused on an Associated Press teletyper so that the audience could read the results as they came in. Also visual effects such as an Elephant and a Donkey carrying cards with the electoral votes and chips mounting under the names of Roosevelt and Willkie were used.

Organ Revival?

RECOGNIZING the imminence of a break between ASCAP and the radio industry, January 1st, and the necessity of establishing new outlets for plugging their songs outside of radio, the Music Publishers Protective Association has mapped out a program to meet the threat.

Chief among media which will be substituted for radio as a channel for plugging their songs, will be those film theatres which have organs and other theatres which now use or which may be induced to use song slides. The MPPA says that approximately 1,000 theatres throughout the country still are equipped with organs, and of this number, about 100 regularly use song slides on their screen. The MPPA plan would revive the organ in American film exhibition.

Sunday Stage

REGULAR Sunday Broadway legitimate theatrical performances in New York, starting this Sunday, were authorized this week by Actors Equity Association. The only stipulation Equity imposed was that there should be no increase in the box office price of tickets. Its council indicated informally that they would be more disposed to extend Sunday performances beyond July 1st, the end of the experimental period for such showings, if the producers made particular efforts to attract patrons who could afford tickets priced at $1.10 and $1.65.

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THIS WEEK IN PICTURES



By Staff Photographer

PAUL TERRY, speaking above, had a Silver Jubilee last week and was honored at an Associated Motion Picture Advertisers luncheon in New York. It is 25 years since he started producing animated cartoons. Seated at the speakers' table are Gordon White, Desi Arnaz and Leon Bamberger, AMPA president.



By Staff Photographer

THE WINNER, above. Jim McCluskey, captain of the Consolidated Film baseball team, champions of the Motion Picture League, receives the Quigley Trophy from Robert Harrison. Watching are Jack Arthur, George Woodyard, Harry Marcus, league president.



By Staff Photographer

HAL HAWK, left, of Hawk Circuit, Salt Lake City, on New York City visit.



JOHN VON HERBERG, above right, of the Jenson-von Herberg circuit, is congratulated by Walter Wanger on the circuit's single bill policy and on the 26th anniversary of the Liberty, Seattle.



PAUL SOSKIN, left, who has returned to active production in England with "Quiet Wedding" for Paramount release.

INSPIRATION, below. Van Wyck Mason, author, chats with Phyliss Hill, member of the Radio City Music Hall ballet corps, from watching whom, according to Music Hall publicity, Mr. Mason conceived the idea for his newest novel, "The Bucharest Ballerina Murders."



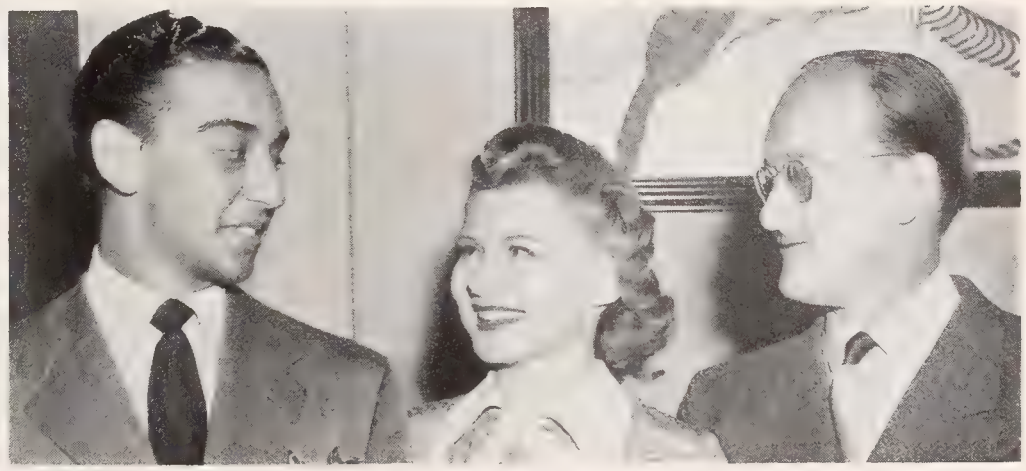
By Jimmy Sileo

EIGHTH TERM. Martin G. Smith of Toledo, Ohio, elected president of Independent Theatre Owners of Ohio for his eighth consecutive term, was guest of honor at the organization's convention banquet last week in recognition of his 20 years' service to the group. At the speakers' table, right, reading toward the outside margin: Mr. Smith, Judge Arthur H. Day, who was toastmaster; Abram Myers, Sidney Samuelson, Arthur Kelly, H. M. Richey, David Palfreyman, F. W. Huss, Jr., and Harold Bernstein.





BRITISH AND GREEK. Kimon Diamontopoulos, Greek Minister to the United States, and Sir Neville Butler, of the British embassy, at a special Washington, D. C., preview of Warners' "A Dispatch from Reuter's."



JACK HARRIS, of the A. & L. Sablosky Theatres, Pennsylvania, is welcomed to the MGM short subjects lot in Culver City by Pete Smith, presently engaged in producing "Wedding Bills" (publicity), and by Sally Payne, actress.

GENE STUTENROTH, below, manager of the Fox, Burlington, N. J., visits the Managers' Round Table in Radio City.



By Staff Photographer



By Staff Photographer

LOUIS SIMON, above, owner of Bridge Theatre, New York, seen as Lou Kuttler, Twentieth Century-Fox booker, usually sees him.

HARRY BUXBAUM, extreme right, manager of the 20th Century-Fox New York exchange, in a West 44th Street conversation with I. Zatkin, left, general manager of the Lane circuit, and Dick Perry, center, formerly of Monogram and Grand National.



By Staff Photographer

35 MORE PRODUCT DEALS REPORTED WITH CIRCUITS FOR THIS SEASON

But Most Companies Remain Silent on Contracts; Total of 120 Recorded for 1940-41; Term Franchises Reported

Distributors, with the exception of RKO Radio and Republic, are, for the most part, continuing to keep their policy, adopted this year, of not announcing circuit deals on the new product. Thirty-five 1940-41 circuit deals have been reported for the past month. Since the beginning of the selling season about 120 announcements have been printed in these pages.

A determination not to announce anything that might upset the negotiations for the proposed consent decree to settle the Government's New York anti-trust suit has been assigned as the chief reason for the failure to make the usual announcement of important deals concluded by several companies.

Also, according to the figures of National Allied a number of exhibitors have not made their product purchases as early as customary.

In the case of some companies, on account of term franchise deals with leading circuits, it was reported that the selling job was not so heavy this season. Some circuits were also reported to have negotiated long term franchise deals with Columbia and Universal to guarantee a supply of product during any critical period while the selling policy set up by the consent decree goes through a period of experimentation.

M. & P. Theatres Signed

Republic circuit deals recently signed included the followings: M. & P. Theatres, 96 theatres, New England; A. E. Lichtman, 20, Washington, D. C., Virginia, North Carolina; Fox Midwest Theatres, Kansas City territory; Commonwealth Theatre Circuit, 41, Iowa, Kansas, Missouri; Interstate Theatre Circuit, 131, Texas, New Mexico; Interstate, Texas.

Other Republic circuit deals previously published included: Fox West Coast, Pacific Division; Publix Great States, 58, Illinois and Indiana; Golden State, 27, California; T. & D. Jr., 34, California and New Mexico; Royal Amusement Company, Hawaiian Islands; Warner Pacific Coast; Maine and New Hampshire Theatres, 39, New England; Griffith Theatres, Oklahoma and Texas; Saenger, 62, Southeast; Fanchon & Marco, 4 first runs, St. Louis; St. Louis Amusement Company, 28, St. Louis; Harris Amusement Company, 22, Western Pennsylvania; Warner theatres, Philadelphia, Washington New Jersey and Pittsburgh territories; Frank H. Durkee, 18, Maryland; Saenger, 62, Southeast. Also Interstate Theatres of New England, Massachusetts, New Hampshire, Vermont, 28 theatres; Butterfield, Michigan, 110 houses; RKO Metropolitan (New York City), 37; Sparks, Florida, 75; N. L. Nathanson, Famous Players Canadian theatres 275.

RKO circuit deals announced within the past few weeks included the following: Minnesota Amusement Company, 82 theatres, Minnesota, Wisconsin, North and South Dakota; Paramount Enterprises, Miami; M. A. Lichtman, 8, Memphis; Kallet Circuit, 14, New York State; R. E. Griffith, 118, Texas, Oklahoma, New Mexico, Arizona, Kansas, Missouri, Nebraska and Iowa; R. E. Martin Theatres, 42, Georgia, Florida, Alabama, Tennessee.

Other RKO deals which have been previously published include: Famous Players Canadian, 159, Canada; Kerasotes, 11 theatres, Illinois; Century, 39, Brooklyn and Long Island; Central States, 51, Iowa and Nebraska; St. Louis Amusement Company, 33, St. Louis; Oscar Fine, 8, Evansville, Indiana; Harvey Amusement Company, 10, California; Durwood-Dubinsky, 9, Missouri and Kansas; R. B. Wilby, 41, Tennessee, Georgia and Alabama; Brice, 9, Georgia; Charles Morse, 12, Massachusetts and Connecticut; Western Massachusetts, 17, Massachusetts and Vermont; Smalley Theatres, 15, Albany; Balaban & Katz, 40, Chicago; Warner Brothers, 359; Affiliated Theatres, 27, New Jersey and Pennsylvania; Theatrical Managers, 21, Indiana.

Also Skouras-Metropolitan Theatres, 46 theatres; Randforce Circuit, Brooklyn, 42 theatres; Interboro Circuit, New York, 39 theatres; Island Theatres, Long Island, 12; Loew New York Metropolitan Circuit, 18; Lucas and Jenkins, Georgia, 48; Monarch Theatres, three theatres in Ohio, one in Pennsylvania; Maine and New Hampshire Theatres, 28 theatres; Loew-Poli Theatres, New England; Fred Dolle Circuit-Fourth Avenue Amusement, Louisville first runs; Grace Rodgers Circuit, Illinois, Arkansas, Missouri, eight theatres; Al Boyd Theatres, Pennsylvania, five; Tanner Circuit, Illinois, five. Also, Butterfield, Michigan, for 51 situations; E. J. Sparks, Florida and Georgia, 101 theatres; Manos Amusement Company, Western Pennsylvania, 14; Notopoulos, Western Pennsylvania, 13; Wilby-Kincey, North and South Carolina, 31; Robb & Rowley, Texas and Arkansas, 34; Schultz Commonwealth, Iowa, Kansas, Missouri and Arkansas, 25; L. L. Dent Westland, Colorado, Oklahoma City and Lincoln, Neb.; Cooperative Circuit of Northern Ohio, 26.

Minnesota Buys Twentieth Century-Fox

Twentieth Century-Fox product deals for the 1940-41 season reported include the following, Minnesota Amusement Company, 93, Minnesota, North and South Dakota; Balaban & Katz, Chicago; Co-operative Theatres of Michigan, 80; Butterfield, 105—Schulte Circuit; Indiana-Illinois, 27. It was reported that the company has already signed a total of over 8,000 contracts for the 1940-41 product.

Other Twentieth Century-Fox circuits deals which were previously reported included Loew and RKO national circuits: Griffith Amusement Company, Oklahoma, Arizona, Kansas, Nebraska, Arkansas, 204 theatres; Cooperative Theatres of Michigan, 80; Butterfield, Michigan, 105; Harris Amusement Company, Michigan, Ohio, Pennsylvania, 14; Wometco, Florida, 19; Tri-States, Iowa, Illinois, Nebraska, 38; Wilmer & Vincent, Pennsylvania and Virginia, 20; Simmons, Salt Lake City; Robb & Rowley, Arkansas, Kansas, Oklahoma, Texas, 102. It was also reported that details of a deal with the Warner Brothers circuit were being negotiated. It was formerly reported that A. H. Blank, 26 theatres, had signed with Fox theatres. The company also has set a deal with the Frisina Circuit's 54 theatres in Illinois.

Among the Universal circuit sales previously published were Minnesota Amusement Company, 93, Minnesota, Wisconsin, North and South Dakota; Wilby-Kincy, 122, North and South Carolina, Georgia; Interstate, 131, Texas, New Mexico; Publix-Branford, Asheville, Indiana, Illinois, 27; Mutual, Michigan.

Paramount after long negotiations concluded a deal for the Warner Theatre circuit, 459, in 19 states. The two companies concluded the arrangements by conferences in New York after local negotiations for the Philadelphia area were deadlocked.

Additional Monogram circuit deals include Great States; Van Nomikos; Essanees, 27, Chicago; Alliance; Indiana-Illinois, 27. Other Monogram deals previously published included the Newbolt circuit, 11, and Black Diamond, 10, Mutual, Michigan.

"Streamlined" Reissues Sold

Astor Pictures has concluded a booking deal for streamlined versions of "Sky Devils" and "Scarface" with F. & M. St. Louis Theatres and with the Minnesota Amusement Company.

Producers Releasing Corporation reported that during the first six weeks of the sales campaign franchise holders closed approximately 50 percent of the entire sales quota for the 1940-41 product.

Producers Releasing Corporation's circuit product deals previously published for the company's 1940-41 program of 38 films include Saenger's Theatres Corporation, 62, Southeast; Joy Theatres; Theatres Service Corporation; Warners, Washington; Neighborhood Theatres, 9, Virginia; Hofheimer, Rome, 14, Maryland; Prince Amusement Company; Lichtman, 20, Washington, Virginia, North Carolina; Alamo Theatres Corporation; Notes; Constant; Schine, 119, New York, Ohio; West Coast; Royal Amusements, Ltd.; Consolidated Amusement Company, 21, New York; Golden State, 27, California; T. & D., 34, California and New Mexico; Fox West Coast 500-odd in West and mid-west; Blumenfeld, 15, San Francisco; Napa; Nasser Bros.; Redwood Theatres; Harvey Amusement; Publix Great States, 58, Illinois; Easaness, 27, Chicago; Balaban & Katz, Chicago; Associated Theatres, Detroit.

The Hamrick-Evergreen theatres in Seattle have contracted for the Warner 1940-41 product. Other Warner circuit deals reported included Kerosotes, Hamline, Chicago territory, Indiana, Illinois theatres; Mutual theatres; Balaban & Katz; RKO, 45, New York area; Ewing Circuit; East Peoria and Associated theatres and others.

Film Alliance of the U. S. has reported the following circuit deals for the first three pictures on the schedule: Butterfield, 105, Michigan; United Theatres, 17, Michigan; Warner Bros., Cleveland; Skirball, Cleveland; Schine, Cleveland; Fabian and Warner, Albany; Shea, Buffalo; M. A. Shea, Ohio, Pennsylvania and New England. The entire Alliance schedule has been booked by Jack Kirsch, Chicago; Jack Rose, Chicago; Popkin, Los Angeles; Royal Amusements, Hawaii; Studio theatre, Chicago; the Intermountain circuit, Salt Lake, has been 12 of the company's films.

FIELD TRUST SUITS TO BE POSTPONED

The Government's Buffalo, Nashville and Oklahoma City anti-trust suits will be postponed from time to time at the request of the Department of Justice until a final decision has been made on the proposed New York consent decree. If that decree is approved the five consenting companies will be dismissed from the three big out of town actions.

By the agreement considerable time and money for legal preparations for the three trust actions is saved both the Government and the five companies.

ARBITRATION MACHINERY WILL COST INDUSTRY HALF MILLION ANNUALLY

Five Consenting Companies To Pay Percentage of 1939-40 Gross; Fees and Fines To Provide Additional Revenue

During the Election lull between filing the proposed consent decree with Judge Henry W. Goddard October 29th and the hearing next Thursday at which exhibitors and others interested will have an opportunity to present their opinions on the subject, lawyers were spending considerable time making minor changes in the rules of arbitration, adding a paragraph in the arbitration section of the decree itself and discussing the costs of arbitration.

Arbitration Budget in Work

The budget for the arbitration machinery that must be submitted to the Court for approval was finally settled this week at conferences between industry lawyers and J. Noble Braden, executive secretary of the American Arbitration Association which will be the administrator of arbitration under the decree.

Each of the five consenting companies will pay a percentage of their 1939-40 gross to support the arbitration machinery. Additional revenue will come from filing fees and fines. The total cost of the arbitration boards in over 30 cities and the Appeal Board in New York was set at $490,000 for the first year, following an Election Day conference in New York.

The budget committee, made up of one representative designated by the American Arbitration Association, one by the five consenting companies and the chairman of the Appeal Board appointed by the Court, will determine the costs for each local board. Office space will be hired at a central location in each of the exchange cities and all the local boards will have a minimum staff of one clerk and one stenographer.

On Tuesday the salary of the chairman of the Arbitration Appeal Board was fixed at $20,000 per year and $17,500 each for the other two members. Previously it had been suggested that the sums be $25,000 and $20,000 respectively.

After the decree has been approved by all parties concerned Mr. Braden will make a tour of the country, interviewing possible members of the arbitration panels in each of the exchange cities and making arrangements for local offices. Each local arbitration panel will have a chairman a well-known man in the particular community.

Meanwhile Government attorneys were working on the revised bill of complaint to be filed, probably on November 14th, against Columbia, United Artists and Universal, the three nonconsenting companies. Before the new complaint can be filed the Government will have to obtain permission from the Court to do so.

Exhibitor organizations also were preparing this week to oppose the consent decree in Court at the hearing next Thursday. It was reported that one group, the Paramount Partners, which previously intended to oppose the decree, might not make a Court appearance, holding that opposition by the organized exhibitor groups would be sufficient.

On Friday of last week, three days after the Department of Justice released the rules of arbitration, along with the consent decree and the Government's statement, numerous minor changes were made in the arbitration regulations and one paragraph was added to the arbitration section of the decree. On Tuesday a few additions, minor changes, were made.

The changes, made after the decree was filed in Court and printed in the November 2nd issue of MOTION PICTURE HERALD, were as follows:

On page 44 of the HERALD the following was inserted after the first paragraph of the Rules of Arbitration and Appeals:

"Filed herewith and made a part of these Rules is a map showing the territory throughout which the Arbitration Tribunal shall have jurisdiction (each of which territories is hereinafter called an Arbitration District), and the city in each such Arbitration District in which the Arbitration Tribunal shall be located. The Tribunal having jurisdiction in a particular proceeding shall be the Tribunal maintained pursuant to Section XXII of the Decree in the Arbitration District in which the complainant's theatre is located, except that when a distributor institutes an arbitration proceeding the Tribunal having jurisdiction shall be the Tribunal in the Arbitration District in which the theatre involved is located."

The fourth paragraph ("at the same time") was changed to:

"At the time of filing the demand the complainants shall deliver to the clerk of the Tribunal sufficient copies of the demand to enable the clerk to deliver one copy to each defending party and to each other exhibitor and distributor named in the demand, and the clerk shall forthwith make such delivery."

The beginning of the fifth paragraph ("Any defending party") was changed to:

"Within seven days after the date on which the clerk of the Tribunal delivers a copy of the demand to a defending party, such party may sign and file," . . . etc.

"Any" Changed to "a"

In the sixth paragraph "any" was changed to "a."

The paragraph beginning "Upon any exhibitor" is eliminated and a sentence is added to the preceding paragraph:

"The clerk of the Tribunal shall forthwith deliver notice of each intervention to each other party to the proceeding."

Before section II the following was inserted:

"If, any time after the fifteenth day following the filing of the demand and prior to the appointment of an arbitrator, all parties to a proceeding who become parties, by intervention or otherwise, on or before said fifteenth day shall by written agreement select another Tribunal as the Tribunal having jurisdiction and file such agreement with the clerk of the Tribunal originally having jurisdiction, jurisdiction of the proceeding shall hereby be transferred to the Tribunal so selected. Thereafter no further proceedings shall be had in the Tribunal originally having jurisdiction except that the clerk thereof shall forthwith deliver notice of such transfer to the American Arbitration Association and shall forthwith deliver the entire file in such proceeding to the clerk of the Tribunal so selected, who shall forthwith take the action prescribed in Rule III for the appointment of an Arbitrator from the Panel of Arbitrators for his Tribunal."

In the heading of section II an "s" was added to "qualification."

The footnote at the bottom of the second column was taken out.

In the second paragraph of section II ("No member of a panel") the word "arbitration" was stricken out in three places and the word "proceeding" was substituted in the second and third place.

The following changes were made in the first paragraph of section III:

Second sentence beginning "A period of seven days . . ." eliminated in its entirely. Sentence following now reads: "If the clerk of the Tribunel does not receive the list from any party within seven days after the delivery of the list to such party, all the names on such list shall be deemed acceptable to such party."

On page 45 of the text as printed in last week's HERALD—

In the first line a comma was inserted after "shall."

"May also" was changed to "also may" in the first paragraph beginning "The American Arbitration Association."

A comma was taken out after "death" in the second paragraph.

The third sentence in section V was changed to read: "The arbitrator shall fix the time of the beginning of the hearing and may adjourn the hearing from time to time."

In section VI "proceeding with" in the first sentence was changed to "commencing."

In the second sentence the words "appear personally and" were stricken out.

In the fifth sentence "such" was taken out before the word "evidence" and "so received" added after it and "inspection" was changed to the plural.

In the second sentence of section VII "a" was changed to "the."

The words "but shall be bound by the award" were added to section VIII.

On page 46 of the text in the HERALD last week—

In the fifth sentence of section X a comma was added after the word "award" in two places.

A comma was added after the first mention of "fee" in section XI.

In the second paragraph of section XI "or" was changed to read "and." In the last paragraph of that section instead of "the deposits" read "the sums deposited."

"Shall" was substituted for "must" in the first paragraph of section XII.

In section XIII the "r" of "rules" was capitalized.

The fourth and fifth words of section XIV were taken out and "a" inserted.

The next to the last paragraph of section XV now reads:

"Unless otherwise directed by the Appeal Board, the record on appeal shall remain on

(Continued on following page)

EXHIBITORS URGED TO JOIN GROUPS

Allied States Association has taken the occasion of the court consideration of the New York consent decree as a time to urge independent exhibitors to join the group to get "the proper guidance and support in proceedings under the decree."

Allied will oppose the Court approval of the decree, it was pointed out, if the Judge permits such action. However it was said, "The chances are the decree may be entered whether the exhibitors like it or not. Exhibitors then will have to make the best of a bad bargain."

Abram F. Myers, Allied general counsel, analyzes the proposed decree in terms of its possible effects on exhibitors in a statement which appears on page 17.

ARBITRATION CHANGES

(Continued from preceding page)

file in the Tribunal until the expiration of the time for filing of all briefs provided in Rule XVI.

In section XVI "of copies" was changed to "a copy"; "the" to "each" and "parties" to "party"; also "every" to "each" in the second sentence.

In the third paragraph the first three words were transposed to after the word "parties" and the third and fourth paragraphs were run together.

"But in no event earlier than" in the last sentence of section XVIII was changed "or" and the words "whichever is later" were added at the end.

On page 48 of the HERALD text:

In section XXII the phrase "United States District Court" was changed to "District Court of the United States"; the paragraph beginning "Tribunal having jurisdiction" and the paragraph beginning "arbitration district" were eliminated and the remaining sentences in the section were rearranged in the following order of the definitions: 1, 4, 3, 2, 5, 8, 6, 7.

At the election day conference the following changes were made in the Arbitration Rules: the beginning of the fifth paragraph now reads "At the time. . . ." "At the same time"; after the first clause in the fourth paragraph of section III these words were included: "or in the case of an arbitration of a controversy under either section IV or VII of the decree at any time prior to the appointment of an arbitrator."

In the text of the consent decree the following paragraph was inserted after the first paragraph of subdivision 7 of section XXII on page 54.

"If any member of the Appeal Board is disqualified from passing upon any appeal, or is temporarily unable, because of illness, absence or other cause, to act as a member of the Appeal Board, the Court may on application of one or more members of the Appeal Board appoint another person of known impartiality and distinction to act as a temporary member of the Appeal Board in place of the member so disqualified or unable to act. The compensation of such temporary member shall be fixed by the court."

La Crosse Case Opens In Madison, Wis.

On October 30th attorneys began offering testimony in the U. S. District Court in Madison, Wisconsin, in the $1,472,000 damage action brought by La Crosse Theatres Company, operator of five houses in La Crosse, Wis., against United Artists, Paramount, 20th Century-Fox, Welworth Theatres, operator of two La Crosse houses, and the Minnesota Amusement Co., Minneapolis, parent company of Welworth.

Robert A. Hess, Milwaukee, counsel for the plaintiff, charged Paramount with breaking its film contract with La Crosse Theatres and threatening to erect new houses in the city as a club to force sale of the La Crosse company's houses to Paramount interests at "an inadequate price."

Harold M. Wilkie, Madison, counsel for Paramount, denied Mr. Hess' charge and declared that there was evidence of feeling in La Crosse that the plaintiff had failed to progress and provide facilities for showing of good pictures soon after their release.

The case is being heard before Federal Judge Patrick T. Stone and a jury of 12 persons.

Judge Grants Motions In New Haven Action

Judge William H. Comley of the Superior Court in New Haven has granted the motion of Lampert Theatre of Windsor, Inc., to strike out the answer of the defendant, Joseph F. Shulman, filed June 12, 1940, in the action of the Lampert corporation against Vitagraph, Inc. However, simultaneous motions of the plaintiff to expunge and drop for misjoinder were denied. In his memorandum of decision, the Judge stated that "Nowhere does it appear that Joseph L. Shulman is a party defendant except in the allegation that he is the person intended by the motion and order to intervene." The action for damages, reformation of lease, and injunction against Vitagraph restraining it from selling second run to the Plaza, Windsor, was started last February and in March Shulman, operator of the Plaza, filed a motion to intervene as party defendant, which motion was granted. The Judge continued, "The phraseology of this motion suggests that the Court in granting the motion had in mind a corporate entity rather than an individual. It seems to me that the procedure and position of Mr. Shulman in this matter are of such uncertain consequence that it would be wise to send the parties back to the beginning for a fresh start." As a result of this decision, Shulman filed a new motion to amend the motion to intervene, showing that he is the owner of and doing business as the Plaza Theatre Company.

Defense Begins in Middletown Suit

The defense started its case Wednesday, in the sixth week of trial of the "conspiracy" cases brought by S & S Theatre Corp. and Middlesex Theatre, Inc. against Salvatore Adorno, their former partner and manager, in the Superior Court in Middletown, Conn., before Judge Ernest Simpson. Joseph Adorno, son of Salvatore, was the first witness. The plaintiffs completed their examination of 48 witnesses with the testimony of Dr. J. B. Fishman, of Fishman Theatres, New Haven, and Edward Anson, Interstate Theatres, Boston, as to the value of the lease of the Middletown Theatres in June, 1933, the period of the alleged "conspiracy".

Adelphi Case Waits On New York Consent Decree

The Adelphi theatres, Chicago, anti-trust suit will be kept on the court calendar until the New York consent decree has had time to become effective, according to Joseph Rosenberg, attorney for Illinois Allied in the case. If provisions of the decree, particularly the arbitration set-up do not bring relief, the action will be resumed, it was said.

No Republic Changes In Distribution Planned

H. J. Yates, president of Consolidated Film Industries, Inc., denied Monday the published report that Republic Pictures Corporation was contemplating any change in distribution policy as a result of the consent decree.

Mr. Yates said that he had not yet had time to analyze the decree and, therefore, was not in a position to say whether it would affect Republic operations in any way.

New Jersey Unit

Exhibitors of the New Jersey Allied operating theatres in the southern part of the state are forming a separate unit. At a meeting in the Walt Whitman Hotel, Camden, November 18th, they are to select a regional vice-president, and secretary. Lee Newbury, president of the state unit, will supervise the meeting.

South American Market Threatened By Exchange Loss

Returning from a tour of Latin-America, Walter Gould, newly appointed foreign department chief of United Artists, said in New York Monday that the loss of export markets due to the war was shrinking foreign exchange in South America. If the matter is not adjusted soon, it will limit the purchasing power in this market of all large South American nations, he added.

Announcement of Mr. Gould's appointment to succeed Arthur W. Kelly as foreign department head, was made on Monday, coincident with his return, by Maurice Silverstone, chief executive of the company. Thomas P. Mulrooney will remain as foreign sales manager.

The UA foreign department chief reported film and theatre business flourishing in Argentina, Brazil, Chile and Mexico, with theatre construction active in many Latin American countries. He said Charles Chaplin's "The Great Dictator" would be sold there on terms comparable with those being asked here, including advanced admissions. The picture will open in Buenos Aires around New Year's Day.

Discussing South America's foreign exchange problem, Mr. Gould pointed out that the countries there must use their limited dollar exchange to service their debts, mostly owed to this country or buy goods. They haven't enough dollar exchange to do both, he continued, since their European markets have been shut off by the war. Therefore, they have been compelled to buy more from the United States, as a result. Only nominal increases in purchases by this country in South America would aid in solving the problem.

Paramount Officers Proceed to Studio

Paramount New York home office executives left that city Wednesday, Thursday and Friday to attend product and consent decree conferences at the Hollywood studio, and conferences with midwest theatre associates in Chicago. The studio conferences were to begin on Thursday and carry over to next week, when the theatre associates from Chicago, the Northwest, and elsewhere were scheduled to participate.

Those who left New York on Wednesday for the Coast were Barney Balaban, president; Stanton Griffis, head of the executive committee, and Neil Agnew, general sales manager. Leonard Goldenson and Sam Dembow, Jr., of the theatre department, left the same day for the Chicago meetings, and were to proceed from there to the Coast on Friday night, in company with some of the theatre associates.

Adolph Zukor, chairman of the board, and Russell Holman, Eastern studio representative, were to leave New York Friday night for the Coast.

Elected to City Council

W. H. Golding, manager of the Capitol in St. John, N. B., has been elected to the City Council for two years.





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LITHO U

MYERS OF ALLIED ANALYZES THE CONSENT DECREE FOR EXHIBITORS

Translation of Pact and Arbitration Rules Into Layman's Language Made by Exhibitor Organization's General Counsel

Exhibitors of the United States will have their day in court, Tuesday, in New York, to state their positions on the consent decree settlement and rules of arbitration in the Government's key anti-trust action, which documents were formally approved a week ago, both by the plaintiff Department of Justice and the defendant "Big Five" distributors. Their basic position is in opposition to those parts of the decree settlement which would require the confinement of feature sales offered to blocks of five and only after advance trade screenings.

Recognizing that the legal language used in the decree may be confusing to some exhibitors, Abram F. Myers, board chairman and chief counsel of national Allied States Assoication has interpreted both the decree and arbitration rules from their complex legal language into the language of the layman. The analysis, complete, follows (text of the decree itself appeared in *Motion Picture Herald*, last week, November 2nd):

by ABRAM MYERS,
General Counsel,
Allied States Association

When a suit is tried and the Court renders a decision, the order which the Court enters is called a decree or a judgment. Since the purpose of such order is to carry out its decision, the Court has control over its provisions, and, in case the parties do not agree thereon, the Court may itself write the decree. That is a contested decree. When such a decree is entered in a case brought by the Government under the Anti-Trust Law, it may be used as evidence of combination or conspiracy in cases brought by private parties under the Anti-Trust Law to recover treble damages.

A consent decree is one agreed to by the plaintiff and the defendant in a suit and is entered by consent of the parties, usually before trial. Since it is not contested, the Court's discretion is brought into play to only a limited extent and the Court really has no control over the specific provisions of a consent decree. Of course, if the proposed decree is beyond the power of the Court to enter, or if its provisions are manifestly unfair or inequitable, or if it comes to the attention of the Court that the decree is the product of a corrupt agreement and is likely to become a public scandal, then the Court may refuse to enter it. But the Court can not write provisions into or strike provisions from the decree merely to suit itself or to accommodate third parties.

A consent decree, entered before any evidence is taken, cannot be used as evidence in private suits.

A consent decree, once entered, is fully as binding as a contested decree, if not more so, since the parties are prevented by their consent from later attacking it. It is fair to say that a consent decree can only be set aside or modified to the extent that provision is made therefor in the decree itself. A consent decree contains no findings of fact and no adjudication of guilt, but violation of its provisions constitutes contempt of Court and is punishable as such.

REPRINTS OF DECREE FOR HERALD READERS

The rules of arbitration and appeals, the proposed consent decree and the Department of Justice's statement, including the changes made November 1st, after the documents were released by the Government and printed in the MOTION PICTURE HERALD, *last week, have been reprinted and are available to subscribers. Copies will be mailed without charge to those making requests to* MOTION PICTURE HERALD, *Rockefeller Center, New York City.*

The proposed consent decree has been accepted by only five of the Big Eight, namely, Paramount, Loew's (M.G.M.), RKO, Warner Bros. and Twentieth Century-Fox. The decree does not affect any other distributor. Whenever the word "distributors" is used herein it refers to the five consenting defendants and to no others.

Trade Showings and Groups of Five

1. With respect to features released after August 31, 1941 no distributor shall license any feature picture for public exhibition until such feature has been trade shown within the exchange district in which the public exhibition is to be held.

Notice of every trade showing must be published in advance in a trade publication having general circulation among exhibitors in the district. Such notice must give the title of the picture and the date, time and place of such trade showing.

The purpose of this provision is to enable exhibitors to learn about the pictures offered by the distributors before buying them.

This does not mean that an exhibitor must attend the trade showings in order to buy the pictures. It merely means that the trade showings must be advertised and held so that he may attend them if so minded.

Features undoubtedly will be reviewed by the trade press at the time of or immediately following the trade showings. The new practice will increase the opportunities of reliable trade papers to serve the exhibitors by prompt, accurate and distinterested reviews. Exhibitors will need to patronize and support those publications which in the past have proved themselves trustworthy.

2. Also beginning with the 1941-1942 season, no distributor may offer more than five pictures in a single group. However, a distributor may offer as many such groups at one time as it sees fit, but it may not require an exhibitor to take an unwanted group of features in order to buy the group he wants.

In other words, an exhibitor may buy from a distributor as many groups of five as the distributor may offer at any one time, but he can not be forced to take one group in order to buy another.

How many groups of five each distributor will have ready to offer at the beginning of the season, or at any other time, is a matter of speculation. It is reasonable to suppose that each distributor will have as many pictures completed and trade shown at one time as available capital will permit. It is not reasonable to assume that these great companies will allow any legitimate demand for films to go unmet.

Assuming that each of the five consenting defendants will have four groups ready to offer at the beginning of the next season, they together will offer the exhibitors a total of 20 groups or 100 pictures to choose from.

A distributor in offering its features for license may change the combinations of features in groups as it may from time to time determine. This means that if an exhibitor does not like all the pictures in a particular group, he may bargain with the distributor to substitute therefor more desirable pictures from another group. It could mean that a distributor, wishing to punish an exhibitor for not buying an earlier group, could pack the desired group with several stale or unwanted pictures. The best assurance the exhibitors have that such tactics will not be used is the fact that the Department of Justice will continue to keep a watchful eye on the situation.

The objections to this method of selling are (a) that while it enables exhibitors to choose as between groups of five, distributors still can force unwanted pictures with desirable ones; (b) that it deprives exhibitors of their present cancellation privileges, such as they are; (c) that it threatens the continuous flow of product that exhibitors rely on in the operation of their theatres; and (d) that it will impose a hardship on exhibitors in having to buy at frequent intervals and may increase prices.

Those who favor the new method claim that the exhibitors will benefit because (a) where as he now has to buy from each distributor from 36 to 52 pictures sight unseen he then will be able to choose as between groups of five concerning which he can obtain all the information he wishes; (b) the requirement that pictures must be trade shown before being offered will place them in the class of perishable commodities and the distributors will be under compulsion to sell them as soon as possible, thus adding to the exhibitors' bargaining power; (c) buying will not all be done in the flush days of the autumn when there is a high price psychology and some buying can be done between Thanksgiving and Christmas, during Lent, and in the hot days of the summer when exhibitors and distributors alike are singing the blues; (d) the stranglehold of the distributors on the screens will be broken, giving the exhibitors greater freedom in shopping around and opening the way for independent producers to enter the market and compete with the Big Eight.

Forcing Features, Shorts and Foreigns

As pointed out under the preceding head, the license or offer for license of one group of features shall not be conditioned upon the licensing of another feature or group of features.

The decree further provides (and this will be effective as soon as the decree is signed) that no distributor shall require an exhibitor to license short subjects, newsreels, trailers or serials (collectively called "shorts"), or to license reissues, foreigns or westerns (collectively called "foreigns") as a condition of licensing desired groups of feature pictures.

"Westerns" are defined as "those western pictures which are not of the usual character and type of, and are inexpensively produced as compared with, the distributor's general line of features." "Foreigns" are features "produced outside of the United States except such as are produced in the English language by the distributor or a subsidiary or affiliate thereof."

These provisions against forcing are clear-cut and unequivocal. The remedy for forcing is equally definite and certain.

Where a contract has been entered into and

(*Continued on page* 40)

U. S. GIVES SIGNAL TO GO AHEAD WITH COMMERCIALIZATION OF 'FM'

However, Only Third of Applications Have Been Disposed of; FCC Chariman Promises Early Action on Others

First definite steps toward the development of a FM (frequency modulation) broadcasting service were taken by the Federal Communications Commission October 31st with the issuance of licenses for commercial operations by 15 stations.

35 Applications Remain

Disposing of slightly less than a third of the more than 50 applications which are pending, the commission gave the go-ahead signal to The Evening New Association, Detroit; Don Lee Broadcasting System, Los Angeles; Baton Rouge Broadcasting Company, Baton Rouge, La.; Radio Service Corporation of Utah, Salt Lake City; Zenith Radio Corporation, Chicago; The Yankee Network, Mt. Washington, N. H.; The Journal Company, Milwaukee; National Broadcasting Company, William G. H. Finch and the Marcus Loew Booking Agency, New York; Evansville on the Air, Inc., Evansville, Ind.; Howitt-Wood Radio Co., Inc., Binghampton, N. Y.; Frequency Broadcasting Corporation, Brooklyn; WBNS, Inc., Columbia, Ohio, and the Capitol Broadcasting Co., Inc., Schenectady.

"The granting of these licenses by the commission," Chairman James L. Fly declared in announcing the action, "marks an important milestone in the continued advance of the radio industry."

The remaining applications, he promised, will be acted upon at the earliest opportunity.

FM is expected to bring radio service to many communities which do not have, at present, stations. Mr. Fly recently said, "Frequency modulation will create employment for many thousands of people and the public will obtain a greater service."

With 15 FM commercial licenses already granted and more promised soon by the FCC interest was growing this week in the FM national network proposed by John Shepard III, head of the Yankee network. WHN, Loew-MGM radio station, which has just been granted a FM station, is one of the interested parties. It was reported however that a FM network could not be organized on a national scale for a few years although sectional networks would be possible within a year.

Bell Telephone Prepared

The Bell Telephone Company which obtains millions of dollars in revenue by carrying network radio programs from station to station has issued a statement that it is prepared to offer wire facilities to the radio industry for better program transmission channels whenever desired. FM being, "staticless", can relay its programs from station to station without the use of any wires. However in practice some FM studios, as the case of WOR in New York, are linked to the FM transmitter by special telephone wires. Others use a radio relay. At present it is not known what relay system the proposed FM network would use. It was said that special telephone wires might be used for very short relays and FM radio relays for longer distances.

A special FM antenna is being constructed for W8XVH in Columbus, Ohio, which has been operating on 250-watt power since March but when commercial programs are permitted, beginning January 1st, it will go to 60,000 watts, which, it was reported, will make it the most powerful station in Ohio.

After December 18th no CBS programs may be rebroadcast over FM stations, it was announced by Paul W. Kester, vice-president.

"Pot o' Gold" Meeting

The National Association of Broadcasters' Code Committee was scheduled to hold a special meeting Thursday in Chicago at which giveaways and other free offers over the radio, such as the Tums' "Pot o' Gold" program which has aroused so much exhibitor opposition, will be considered. Time limitations on commercial announcements also was to be discussed. Edgar Bill is chairman of the committee. Others include Gilson Gray, Frank Mullen, Theodore C. Streibert, Earl J. Glade, Hugh A. L. Halff, Henry P. Johnson, J. O. Maland and Calvin J. Smith.

Reiterating that it is without authority to interfere in any way with the program activities of broadcasting stations, the Federal Communications Commission last week filed but took no action on a bitter protest by John L. Lewis, president of the CIO, against the refusal of Station KYA, San Francisco, to renew a contract under which for the past two years the CIO has been making five broadcasts a week.

The station refused to continue the agreement on the ground that the program dealt with controversial matters and therefore was not acceptable under the rules of the National Association of Broadcasters.

New Stations Authorized

The F.C.C. has granted construction permits for four new radio stations. The new stations will be in the following cities: Brownwood, Texas; Baltimore, Maryland; Washington, D. C., and Corpus Christi, Texas.

Power increases were granted to the following:

Stations WJAR, Providence; KARK, Little Rock, Ark.; WMMN, Fairmont, W. Va.; KPRC, Houston, Tex.; KOMO, Seattle, and KRNT, Des Moines, were authorized to increase their night power from 1,000 to 5,000 watts; WBRY, Waterbury, Conn.; KFEL, Denver, and WPEN, Philadelphia, were granted increases from 1,000 to 5,000 watts, day and night; WBAA, W. Lafayette, Ind., increase of power from 500 watts night, 1,000 watts day, to 1,000 watts night, 5,000 watts day; KFUN, Las Vegas, Nev.; KENO, Las Vegas, Nev., and KFOR, Lincoln, Neb., increase night power from 100 to 250 watts; WTJS, Jackson, Tenn., increase power from 250 to 1,000 watts and change of frequency from 1,310 to 1,360 kilocycles; KLPM, Minot, N. D., increase night power from 500 to 1,000 watts, and WTAW, College Station, Tex., increase day power from 500 to 1,000 watts.

On Friday the Mutual Broadcasting System will inaugurate a series of 13 weekly broadcasts of the Philadelphia Orchestra under the direction of Leopold Stokowski and Eugene Ormandy.

The following Virginia stations joined the Mutual network Monday: WLVA, Lynchburg; WBTM, Danville and WSLS, Roanoke.

It was reported that 14 stations in the South would join NBC networks this week.

George B. Porter, former assistant general counsel of the F.C.C., has been retained by the commission to serve as special counsel at the monopoly hearings scheduled for December 2nd.

The annual Fall convention of the Institute of Radio Engineers will be held in Rochester, N. Y., beginning on Monday. Papers will be presented on television, FM and other subjects.

William S. Paley, president of the Columbia Broadcasting System, planned to leave Thursday on a six-week aerial tour of South America. Mr. Paley was to be accompanied by Paul W. White, director of news programs, and Edmund Chester, director of Latin American Relations.

F.C.C. SETS JANUARY TELEVISION MEETING

The Federal Communications Commission announced last week that it would confer with the National Television Systems Committee early in January but pointed out that it would not ask for recommendations for definite standards at that time. This action, it was reported, dimmned hopes for the early introduction of commercial television.

The chairman and panel heads of the television industry's committee will be asked to report actions taken but make no recommendations to the Commission at the January meeting which will not be a hearing. The public however, will be admitted.

The National Television Systems Committee was formed July 31st and had set January 1st as the goal for reaching complete agreement on a set of definite standards. Thus far members of the committee have not been working together very well, it was reported, and no final report will be made before the Spring.

16mm. Color Films

Color Classics, company organized last Spring by Stan Barnett under the name of Kodachrome Screen Classics, has two 16mm. productions in work, "Lobster Harvest," filmed on Matinicus Island off the coast of Maine, and "Forefathers of Liberty," produced at Provincetown, Mass. The one and two reel shorts are designed for theatrical and television distribution. The company's first 16mm. color films were "Waltz of the Flowers" and "Jefferson and Monroe."

Buys Into Hubenart Circuit

Hal Daigler, former assistant to John Hamrick of Hamrick-Evergreen theatres, has purchased an interest in the Hubenart Circuit of Seattle, Wash. He will be supervisor of operations for the theatres in the circuit, which is controlled by Ben F. Shearer, including houses in Alaskan cities, Bremerton and Everett, Wash. Plans for a new 900 seat theatre in Bremerton are now being prepared for Mr. Shearr.

New Battle Creek House

The Butterfield circuit of Michigan plans to erect an 800-seat theatre in Battle Creek, to meet the demands for entertainment resultant from the concentration camp of the Fifth Division at Fort Custer, nearby. The circuit's new Hill Theatre. Hillsdale, and Southtown Theatre, Lansing, have been opened.

ADVANCED ADMISSION TREND GROWS; PLANS MADE FOR 'ARIZONA' OPENING

Sixteen Circuits, Representing Approximately 850 Theatres, Contract for "North West" at Increased Admissions

Some 850 theatres, throughout the country, representing 16 major circuits, this week, booked "North West Mounted Police," to be played at advanced admission prices. Meanwhile, in Los Angeles plans for the western premiere of Charles Chaplin's "The Great Dictator," at the Carthay Circle, November 14th, at which an admission of $5.50 top for the opening will be charged, are being completed.

16 Circuits Signed

The 16 circuits which have booked Paramount's "North West" at advanced admission prices, are: Fox Wisconsin, Milwaukee; Fox-West Coast, Los Angeles; J. H. Cooper Enterprises; Minnesota Amusement, Minneapolis; Fourth Avenue Amusement Co., Louisville; Butterfield Theatres, Detroit; United Detroit Theatre Corp., Detroit; Evergreen State, Seattle; Fox Intermountain, Denver; M & P, Boston; Wilmer & Vincent; Interstate, Dallas; Intermountain Theatres, Salt Lake City; Tri-State Theatres, Des Moines, Gibraltar Enterprises, Denver and Ralph Talbot Theatres, Tulsa.

Interstate Circuit has set the following dates: November 8th, at the Martini, Galveston; November 9th, at the Majestic, Dallas and St. Antonio; Worth, Fort Worth, Plaza, El Paso; and November 16th, at the Paramount, Austin. M & P Theatres will play the picture at advanced admission prices in their theatres in Boston, Worcester, New Haven and Hartford and Springfield, while Wilmer and Vincent will show it at increased prices in Norfolk, Richmond, Harrisburg, Reading and Easton.

"North West Mounted Police," has already played pre-release dates in Providence, Kansas City, Portland, Ore.; Denver, Houston, Youngstown, Chicago, Memphis, Portland, Me., and Milwaukee.

General release of the picture has been set back from Thanksgiving Day to December 27th because of the number of bookings at advanced prices, according to Neil F. Agnew, general sales manager.

It has been held over for extra playing time in its first ten key-city engagements reports, this week, to the Paramount home office indicated. Average weekly theatre grosses were exceeded by the picture at the Newman, Kansas City; Majestic, Houston, Malco, Memphis; and in the following cities: Chicago, Providence, Milwaukee, Portland, Ore.; Youngstown, Portland, Me., and Denver.

Pageant for "Arizona"

The roaring days of American pioneer history will stamp their way back to Tucson for the week of November 11th when, for the world premiere of Columbia's Wesley Ruggles production, "Arizona," that city will stage a program of fiesta, feasting, dancing-in-the-streets, parades and pageantry.

The actual premiere will take place Friday night, November 15th, at the State and Rialto theatres, and the Temple of Music and Art.

Director Ruggles, Mr. Kelland, Jean Arthur, the star; William Holden, in the male role; Warren William and others are to be guests of honor.

During the week, "Old Tucson," built by Columbia as a background for the picture on a site 14 miles from the present city, will hold open house as a "wide-open frontier town."

Ceremonies in Tucson will start off at midnight on Friday, with state, county and city officials cooperating, and Hollywood personalities participating. A band concert on the Court House steps will precede the ceremony, at which Mayor H. O. Jaastad will turn back the clock to the days of the Civil War. The hands of an enormous calendar-clock showing the years between 1860 and the present, will be turned back to the early date—that of the picture's action.

Friday morning will find the village of the Papagos Indians occupying the main street, where, for two days, visitors will be given an insight into the life of the Papagos. The Queen of the Mexican phase of the fiesta will be crowned, and the Mexican settlement in City Hall Park will be dedicated. Dancing and a reception for members of the Columbia troupe will mark the opening of the Mexican settlement; a civic luncheon will be served.

Schedule Parade

A Western parade presenting a collection of early Arizona transport, will take place in mid-afternoon. The Tucson rodeo parade commitee is to be augmented by cowboys, cowgirls, Mexicans, Indians, miners, early settlers with their covered wagons, long-horned cattle, and an early circus troupe. No motor vehicles will be allowed.

On Saturday, festivities will continue, with an Indian reception to the guests, followed by a general adjournment to Old Tucson, for "a typical day in a Wild West town."

Citizens and tradesmen of Tucson are cooperating by the formation of a "committee of 50,000" members of which are working with Columbia officials, Governor E. T. Jones, Mayor Jaastad and Nick Hall, mayor of Old Tucson, the local Chamber of Commerce and other civic and state organizations.

Cincinnati Sees "Zorro"

Returning to his home town, where, as a boy, he was fired from an usher's job in a local theatre, as a youth, Tyrone Power participated in the elaborate festivities which surrounded the world premiere, last Friday, November 1st, of "The Mark of Zorro," Twentieth Century-Fox film, at the RKO Shubert and Albee, in Cincinnati.

Accompanying Mr. Power were his wife, Annabella and his mother, Mrs. Patia Power. In addition to personal appearances by the actor and his wife, Kate Smith also appeared.

There was a three-day celebration, a costume ball and five radio broadcasts, including Miss Smith's and Vox Pop over CBS.

Present from the home office were: Herman Wobber, William Sussman, Charles E. McCarthy, Rodney Bush, Earl Wingart, Edward Solomon and Roger Ferri. George Roberts, district manager, from Cleveland, also attended.

On Kate Smith's broadcasts, excerpts from "The Mark of Zorro," with Mr. Power in the leading role, were given. Laura Louise Frazer, Cincinnati, contest winner, played opposite Mr. Power in the radio version of the film.

Police estimated the crowds which greeted Mr. Power, Annabella, Mrs. Power, his mother and Kate Smith, in Fountain Square, facing the Albee Theatre, at upwards of 25,000 persons.

100 Day-and-Date Bookings

RKO reported, this week, that Kay Kyser's "You'll Find Out," has been booked for some 100 day-and-date openings Thanksgiving Week. The world premiere has been set for the Roxy, New York, November 14th.

RKO has announced that it would not be concerned with personal appearances of Mr. Kyser in conjunction with showings of "You'll Find Out," and that it would confine itself to booking the picture. The band leader's personal appearance at the Roxy in connection with his picture was handled by the Music Corp. of America, his personal representative.

Key-city openings include: Augusta, Lincoln, Lexington, St. Louis, Baltimore, Richmond, Buffalo, Cincinnati, Dayton, Huntington, Denver, Kansas City, New Orleans, Trenton, Salt Lake City.

"The Dictator" at $5.50 Top

Charles Chaplin's "The Great Dictator," will have its premiere at the Carthay Circle, Los Angeles, November 14th, with tickets priced at $5.50 top. Prices for the regular run following the opening will be $1.65 evenings and $1.10 matinees.

The dual premiere of the picture at the Roosevelt and Apollo Theatres, Chicago, last Thursday, October 31st, was attended by capacity crowds. B. & K. executives anticipate a long run for the film in the Loop theatres.

The management of the Aldine, Philadelphia, where "The Great Dictator," is playing at advanced admission prices, has inaugurated early Saturday morning shows for children, priced at 25 cents, tax included. The theatre opens at 8:30 A. M., a half hour earlier than usual. Matinee scale is 75 cents, with evening scale $1.14 for all, children included.

Paterson's Opening

A world premiere, in the Hollywood manner, greeted the advent of Universal's "One Night in the Tropics," at the Fabian, Paterson, N. J., last Wednesday night, October 30th.

The event was a tribute to Lou Costello, home town boy, who appears in the cast with Allan Jones, Nancy Kelly and Costello's partner, Bud Abbott. The entire proceeds of the premiere, priced at $5 top, was donated to the Paterson Community Chest Fund and to a special fund for the rebuilding of the local Church of St. Anthony.

Mayor William Furrey proclaimed a half holiday. Buses brought Universal home office executives, and trade press, newspaper and fan magazine representatives from New York. A parade was followed by a banquet at the Alexander Hamilton Hotel, prior to the screening. A stage show preceding the picture, featured film, radio and stage personalities. Masters of ceremonies included Mr. Costello, Milton Berle, Henry Youngman and J. C. Flippen.

DETROIT'S STAGE MAKES COMEBACK

A new ten-year high in competition from the legitimate theatre was reached this week in Detroit when the Lafayette opened with dramatic stock, increasing to three the number of downtown houses playing shows. This does not include the Jewish stock company at the People's Theatre.

In recent years the Cass had been the only legitimate theatre and it was dark most of the season. This year, however, the Cass has booked a solid season of roadshows. The Wilson, dark for some seasons, has booked 30 weeks of musical comedy stock, this season.

Charities Group Starts Campaign

Pledging themselves to 30 to 50 per cent increased support this year, 70 leaders in the motion picture, theatrical and allied fields met Friday, November 1st, for luncheon at the Hotel Astor, New York, and organized the amusement industry of New York City for the 1940 campaign of the New York and Brooklyn Federations of Jewish Charities on behalf of 116 health and welfare institutions serving New York.

The non-sectarian character of the services provided by the affiliated institutions was stressed by David Bernstein, Loew's co-chairman with Major Albert Warner of the Amusement Division of Federation.

Acknowledgment of the support tendered to Federation by the amusement industry was made by former Justice Joseph M. Proskauer, 1940 campaign chairman. During the past five years, he said, contributions from motion picture and theatrical men and women have increased from less than $30,000 to more than $150,000.

Other speakers included William Klein, vice-chairman of the citywide campaign, who has been assigned to work with the Amusement Division, and Paul Felix Warburg, chairman of the Business Men's Council of Federation.

Barney Balaban, Nate J. Blumberg, Jack Cohn, George J. Schaefer and Murray Silverstone will serve as vice-chairmen with Mr. Bernstein and Major Warner.

Chairmen in charge of enlisting support for Federation in motion picture companies and in other branches of the amusement division follow:

Columbia, Abe Schneider; Loew's MGM; Leopold Friedman; Paramount, Arthur H. Israel, Jr.; RKO, Malcolm Kingsberg; Warner Brothers, Joseph H. Hazen; 20th Century Fox, Joseph M. Moskowitz; United Artists, Paul N. Lazarus; Independent Producers, Budd Rogers; Universal, Joseph H. Seidelman; National Screen Service, Herman Robbins; Motion Picture Operators, Joseph D. Basson; Importers, Max A. Schlesinger; Exchangers, Harry Buxbaum; M.P.&D. of A., Isroy M. Norr; Artists' Representative, William Morris, Jr.; Attorneys, William Klein and Louis Nizer; Dancing Schools, Arthur Murray; Independent Theatres, Harry Brandt; Laboratories, Alan E. Freedman; Motion Picture Accessories, Benjamin S. Moss; Legitimate Theatres, Marcus Heiman; Music Publishers and Composers, Louis Bernstein; Publications, Jack Alicoate; Night Club, Ted Friend.

Other members of the Federation committee who attended Friday's lunch are:

Leon J. Bamberger, Irving Barry, Max B. Blackman, Lawrence S. Bolognino, Jules Brulatour, Jerry Alan Danzig, Louis Frisch, Leon Goldberg, Toby Gruen, Bertram Lebhar, Joe Lee, Bud Lytton, George Morris, Charles H. Moses, Ralph Poucher, Martin Quigley, Harold Rodner, Samuel Rosen, Max Rudnick, Edward N. Rugoff, Aubrey Schenck, Sam Shain, George P. Skouras, Charles J. Sonin, Nathan D. Spingold, Samuel Straussberg, Joseph R. Vogel, A. P. Waxman, George Bergman, Max Seligman and Leo Brecher.

National Decency Legion Classifies Seven Films

Of seven pictures classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, three were found unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Fargo Kid," Father Is a Prince," Class A-2, Unobjectionable for Adults: "Escape," "Hullabaloo," "Tugboat Annie Sails Again." Class B, Objectionable in Part: "Before I Hang, "Glamour for Sale."

Christie-MacArthur Budget at $400,000

The first film of the new Al Christie-Charles MacCarthur unit which will be produced under the trademark and with the backing of Odessco Productions of which Bernard J. Steele, is president, has been budgeted at $400,000, it was disclosed this week. Messrs. Christie and MacArthur will co-produce and co-direct the initial production, for which Mr. McArthur is writing the screenplay.

The film, titled "Fathers of Madelon," is a comedy-drama by Frank R. Adams, first published as a full length novel in the Red Book, six months ago. Mr. Steele is reported to be negotiating a major release for the film and others to follow

Odessco, last year, produced "Back Door to Heaven," on an arrangement with William K. Howard, similar to the one under which Messrs. Christie and MacArthur are working. The film was released by Paramount.

ASCAP Wins in Louisiana Tax Suit

The Louisiana Supreme Court held unconstitutional, this week, the late Huey P. Long's law to tax collectors of music royalties and rentals $5,000 for each parish (county). The decision is considered a victory for the American Society of Composers, Authors and Publishers who fought the law.

The ruling was made in a case brought against J. Studebaker Lucas, attorney for ASCAP by the district attorney of Jefferson Parish. It upheld the ruling of District Judge Robert L. Rivarde in favor of Mr. Lucas. Chief Justice Charles A. O'Neill, who wrote the opinion, held the license law was "violative of the constitutional right to carry on business."

Mr. Lucas had contended that his gross collections in Louisiana in 1939 were $69,297.39, but that collection licenses for the 64 parishes in the state would have cost him $320,000. The license fee was authorized in an act passed by the Legislature in 1934, during Mr. Long's regime.

Johnson Renews with Altec

Leroy Johnson has renewed service agreements with Altec for the Jensen-Von Herberg theatres of Seattle, including the Liberty, Bagdad and Venetian. Barclay Ardell negotiated for Altec.

Krieger with FCC

Seymour Krieger, assistant United States Attorney General in the Department of Justice anti-trust division, has been appointed special counsel to the Federal Communications Commission.

Garbo Seeks Citizenship

Greta Garbo in Hollywood, last Thursday, October 31st, filed an application for citizenship. She was born in Stockholm.

Rosenfeld in New Post

Joseph Rosenfeld has been appointed city supervisor of the Sterling Theatres, Seattle. He was former city manager at Spokane for Evergreen-State.

New Illinois Unit To Watch Laws

When the Illinois State Legislature meets in Springfield next January, Southern Illinois theatremen will have their legislative interests watched closely for the first time in the state's theatrical history. Representing the theatremen will be the United Theatre Owners of Illinois, a newly organized exhibitor association which boasts of a membership of 250 circuit and independent exhibitors, with adverse legislation forming the chief business of the association. Also to be dealt with will be such things as free movies, nickel-in-the-slot movies, censorship and radio competition.

Heading the association is Edward G. Zorn, of Pontiac, an independent who operates two theatres in that city. He has been in the business for 20 years having been film salesman for Paramount prior to going to Pontiac 14 years ago.

As president of UTOI, Mr. Zorn is following up a campaign which started little over a year ago to combat adverse legislation. At that time a group of downstate exhibitors met in Chicago and made plans for starting an association. No action was taken, however, for the setting up of a permanent organization until a year later, when at Peoria, on June 27th, more than 50 exhibitors met to form the UTOI. Mr. Zorn was selected to head the group.

Prior to the meeting in Peoria, William F. Crouch made a tour of the state and outlined plans of the association to many exhibitors. Later he was named executive secretary of the group.

Illinois circuits such as Publix-Great States, Frisina Amusement Co., E. E. Alger, A. B. McCullom, I. U. Rodgers, Fox-Midwest, S. E. Pirtle and R. C. Cluster, are members.

The UTOI does not go into the Chicago metropolitan territory where Allied and the Exhibitors Association of Chicago represent theatres.

Offices have been established in Springfield, the state capital.

Soon a service department will be set up with information for exhibitors being available such as theatre building and equipment data, city license rates, fire laws, rules etc.

Charity Horse Show

A dead heat in the park class race for men only in which all seven entrants won was one of the features of the horse show and rodeo burlesque held by the Dallas Cinema Bridle and Breakfast Club held Sunday at the White Rock Stables. The club, which is made up of Dallas exhibitors, distributors and exchange men, sponsored the affair for the charities of the Dallas Variety Club.

Riding in the dead heat were Jack Dailey, Owen G. Adams, Bernard Brager, Sede Miller, Vernon Rhode, R. E. Griffith and Lynn Stocker. Arthur James, old time rodeo expert, who was master of ceremonies and judge, declared the event a dead heat.

Milwaukee Newsreel Theatre

The Little theatre in Milwaukee has been converted into a newsreel house, operated by Lawrence L. Brown and William Moiles. It seats 1,100.

★ "ARIZONA'S FLYING PRESS SQUADRON" . . . . . .



in a lightning tour of the country...lands literally scores of full pages in leading newspapers...ar unprecedented motion picture publicity barrage

★ SMASH COLOR ADS FOR 50,000,000 READERS . . .



in the Saturday Evening Post, Life, Look, Screen Book, Hollywood, Movie Story, Motion Picture Screenland, Silver Screen, Movie Mirror, Screen Guide, Photoplay, Picture Play, Screen Romances Movies, Movie Life, Personal Romances, Glamour and Modern Screen magazines!

★ 2 COAST-TO-COAST BROADCASTS FROM TUCSON . .



as highlights of the huge two-day celebration o the great pre-release premiere on Friday, Nov. 15

KATE SMITH HOUR—Friday (8 p. m., E. S. T. ...over 89 CBS stations... climaxing five daytime broadcasts for "Arizona" during premiere week

"VOX POP" Program—Thursday (7:30 p. m. E. S. T.)... over a big 50-station CBS network

COLUMBIA PICTURES

"ARIZONA" WILL BE GENERALLY RELEASED DECEMBER 25TH

Wesley Ruggles'

ARIZONA

starring

JEAN ARTHUR

with

WILLIAM HOLDEN

WARREN WILLIAM · PORTER HALL

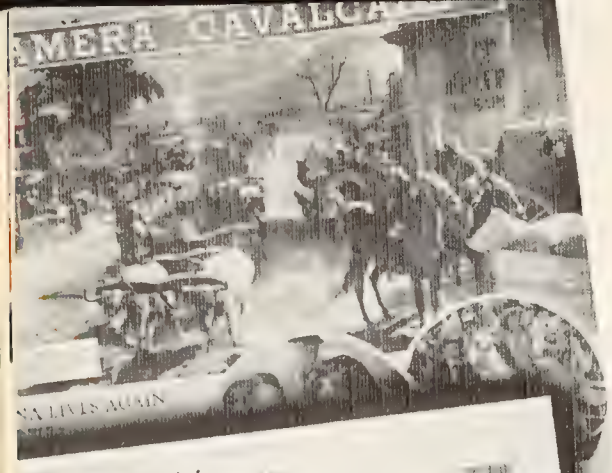
and a cast of thousands

Based on the Saturday Evening Post serial and novel by Clarence Budington Kelland

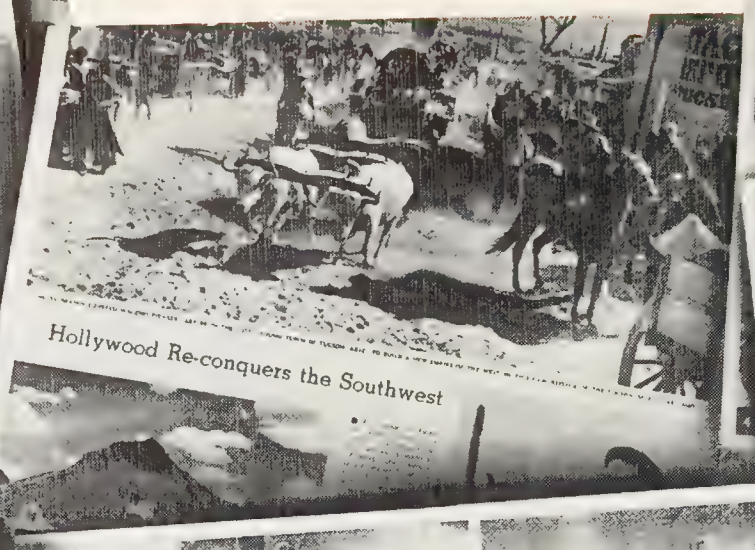
Screen play by Claude Binyon · Directed by WESLEY RUGGLES

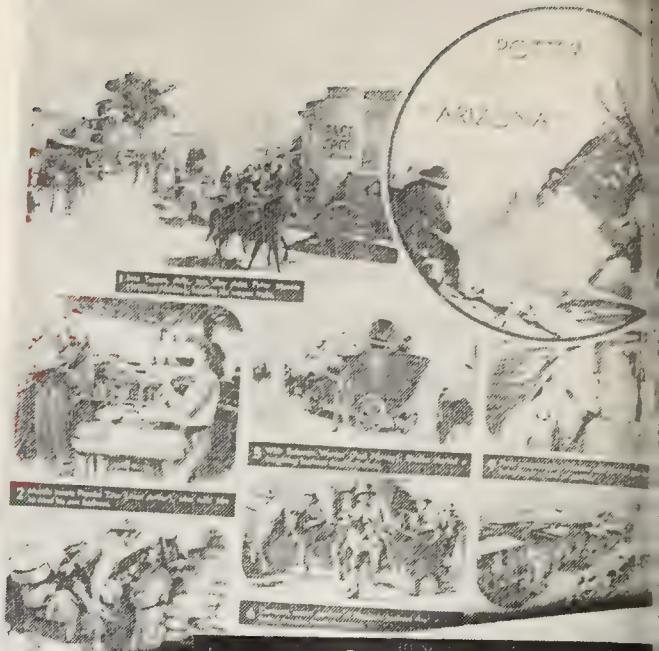
A COLUMBIA PICTURE

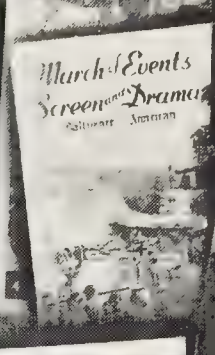
THE MIGHTIEST OF
PRE-SELLING
CAMPAIGNS FOR THE MIGHTIEST OUTDOOR PICTURE OF THEM ALL!



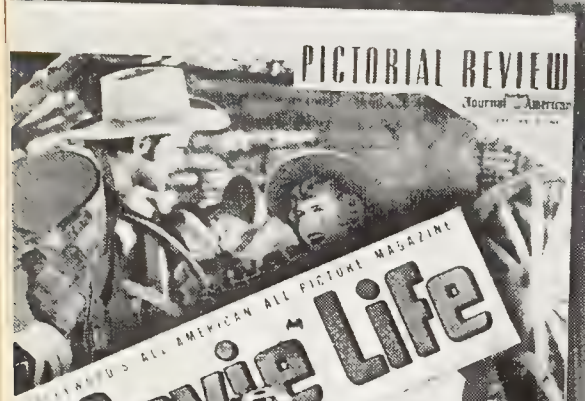




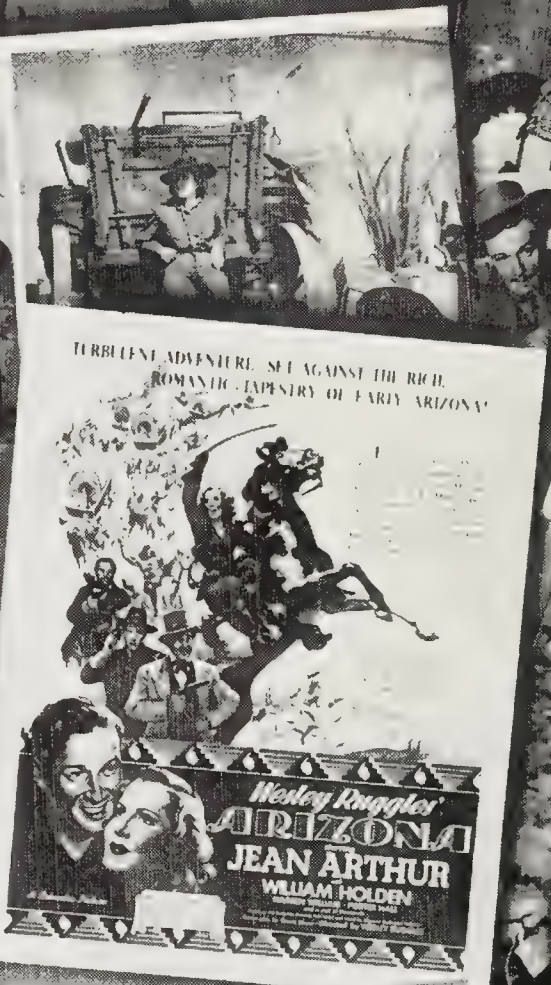


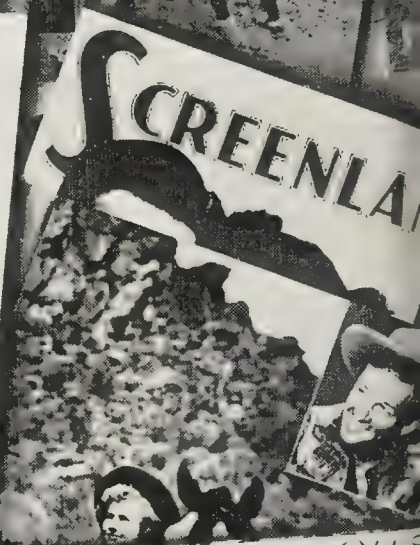




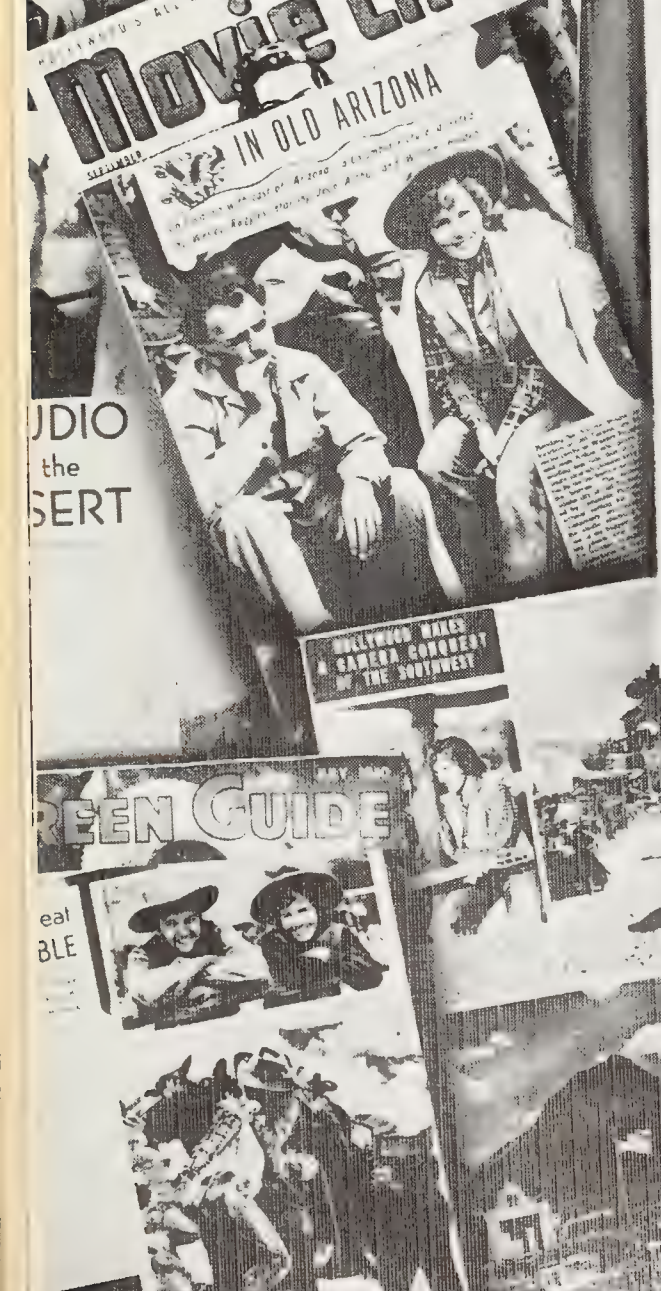
















COLUMBIA PICTURES

PARAMOUNT NET NEAR 2 MILLIONS, 20th-FOX LISTS $1,075,611 LOSS

Fox Loss Was After $2,200,000 Provision for Reserve Against Foreign Losses; $1,400,000 Write-off Made in Quarter

Net third quarter earnings of $1,944,000 after interest and all charges were estimated by Paramount Pictures this week while Twentieth Century-Fox for the 39 weeks ended September 28, 1940, reported a net operating loss of $1,075,611 after all charges including provision of $2,200,000 for reserve against foreign assets.

Paramount Estimates $1,944,000

Paramount Pictures Inc., estimates its earnings for the third quarter ended September 28, 1940 at $1,944,000 after interest and all charges, but before retroactive adjustment based on the increased rates of income tax and the excess profits taxes under the Second Revenue Act of 1940. After providing, in the third quarter, for such additional taxes for the first nine months of 1940, the earnings for the quarter are estimated at $1,726,000. This amount includes $316,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries and $22,000 profit on purchase of debentures. Earnings for the corresponding quarter ended September 30, 1939 were $710,000 including $377,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for the nine months ended September 28, 1940, after provision for additional taxes as above, are estimated at $4,810,000 including $1,355,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $88,000 profit on purchase of debentures. Earnings for the nine months ended September 30, 1939 were $2,840,000 including $1,355,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Acquired Additional Shares

There were outstanding as of September 28, 1940, 136,689 shares of cumulative convertible $100 par value six per cent first preferred stock and 543,870 shares of cumulative convertible $10 par value six per cent second preferred stock. After deducting $286,614 of dividends accrued for the quarter on these preferred shares, the remaining $1,439,386 of estimated combined consolidated and share of undistributed earnings for the quarter represent $.58 per share on the 2,465,927 shares of common stock outstanding on September 28, 1940, which compares with 17 cents per share for the quarter ended September 30, 1939. Computed on the same basis, the estimated combined consolidated and share of undistributed earnings for the nine months ended September 28, 1940, represent $1.60 per share on such common stock outstanding, which compares with 79 cents per share for the nine months ended September 30, 1939.

During the first six months of 1940 the corporation acquired 3,082 shares of its first preferred stock, and during the third quarter, 4,900 shares of first preferred stock and 11,200 shares of second preferred stock, making a total of $910,200 par value of both issues acquired during the nine months.

Twentieth Century-Fox Film Corporation this week reported a consolidated net operating loss of $1,075.611 after all charges, including provision of $2,200,000 for reserve against foreign assets, for the 39 weeks ended September 28, 1940. This compares with a profit of $3,152,595 for the first 39 weeks of 1939.

For the third quarter ended September 28, 1940, the consolidated net operating loss, after all charges, including provision of $1,400,000 for reserve against foreign assets, was $1,192,824, compared with the second quarter loss of $236,163, and a profit of $827,069 for the third quarter of 1939.

Foreign Assets Excluded

The purpose of the additions to special reserve against foreign assets is to exclude from current profits, those profits earned during the period in foreign currencies, principally sterling, which are not currently realizable in United States dollars and are therefore not available for use in the corporation's operations in the United States. These profits are now represented by foreign current assets (principally cash) and at such future time when they may be converted into United States dollars, they will be included in the profits of the period in which realized.

No portion of the earnings of National Theatres Corporation is included in the above Fox Films figures since no dividends were declared by that circuit corporation during the first 39 weeks of either year.

Twentieth Century-Fox Film Corporation and wholly-owned subsidiary companies, (with the exception of Roxy Theatre, Inc.) reported a consolidated profit and loss statement for the 39 weeks ended September 28, 1940 as follows:

Income:	
Gross income from sales and rentals of film and accessories	$34,198,872.59
Dividends	13,155.00
Proportion of profit of controlled company	69,935.37
Miscellaneous	656,306.07
	$34,938,269.03
Expenses:	
Operating expenses of exchanges, home office and administrative expenses, etc.	$ 8,052,169.82
Special provision for foreign assets	2,200,000.00
Amortization of production and other costs	22,432,692.12
Participation in film rentals	3,035,206.36
	$35,720,068.30
Net operating loss before interest, depreciation and federal taxes on income	$ 781,799.27
Other charges:	
Interest	$ 1,907.52
Depreciation of fixed assets, not including depreciation of $581,959.29 on studio buildings and equipment, absorbed in production costs	251,404.49
	$ 253,312.01
Net operating loss before federal taxes on income	$ 1,035,111.28
Provision for federal taxes on income	40,500.00
Net operating loss	$ 1,075,611.28

S.E.C. REPORTS STOCK DEALS

Little activity was shown by officers and directors of film corporations in the registered securities of their companies in September, it was reported this week by the Securities and Exchange Commission at Washington.

The Commission's semi-monthly report showed changes in holdings in only four companies, the largest transactions being the disposition of 1,000 shares of Twentieth Century-Fox common stock by Sidney R. Kent, New York, president, whose holdings were reduced to 2,180 shares, and 700 Fox shares by Seton Porter, New York, director, whose interest was reduced to 176 shares.

Next largest transaction was the acquisition of 500 shares of Radio Keith Orpheum convertible preferred stock by the Atlas Company, which at the close of the month held 32,581 shares of the preferred, 327,812 warrants for common and 594,318 shares of common held direct and 268,230 shares held through the American Company.

Acquisition of another 309 shares of Loew's Boston Theatres common stock by Loew's, Inc., giving it a total of 117,783 shares, and acquisition of 100 shares of General Theatres Equipment capital stock by R. B. Larue, New York, officer, giving him a total of 600 shares, were the only other transactions listed.

RKO Nets $317,186

Radio-Keith-Orpheum Corporation, and subsidiaries, reported, Tuesday, a statement of earnings for the 39 weeks ending September 30th, as follows:

Profits from operations, before items listed below	$1,865,142.57
Depreciation and taxes	1,328,374.37
	$ 536,768.20
Provision for dividends accrued during the period on preferred stock of a subsidiary company, in hands of public	219,581.25
Net profit after all charges	$ 317,186.95

The above figures, said RKO, are in part estimated and are subject to audit and adjustment at the end of the calendar year.

Radio Corporation of America this week reported a nine-months net profit of $5,713,943. This compares with $4,066,425 during the first three quarters of 1939.

Earnings per share of common stock doubled during the first nine months of 1940 over the same period of 1939. The figures were $0.238 for the present nine-month period as opposed to $0.119 during the preceding year.

Net profit for the quarter ended September 30 amounted to $1,985,031.89 this year as compared with $1,894,224.15 during the third quarter of 1939. This amounted to $.085 per share of common stock this year, while the 1939 figure was $0.079 per share.

In London, Odeon Theatres, Ltd., reported profit for the year of £473,481 (approximately $1,893,924). The profit compares with one of £509,990 (about $2,039,960) last year. No dividend was declared for the year on the common stock.

The profit is considered unusual in view of the destruction of theatres in London and the sharp reduction of theatre business throughout the country generally as a result of the war.

At a meeting of the board of directors of Radio-Keith-Orpheum Corporation, the Delaware corporation, held October 31, consideration was given to the matter of the declaration of a dividend upon the six per cent preferred stock of the corporation, and the board determined to take no action with respect thereto. As of October 31, 1940, the dividends accumulated and unpaid upon such stock were $4.50 per share.

RESTRICTIONS RELAXED, BUSINESS BETTER FOR EXHIBITORS ON BORDER

Passport Regulations Eased Allowing Freer Passage from Canada to U. S.; National Clearance Board Hits Snags

Conditions at the box office have improved for exhibitors on the United States side of the Canadian border in the east. They are now obtaining some patronage from the Canadian side which had been cut off for some time because of war emergencies. Before the war restrictions developed, at least 50 per cent of the theatres business at the U. S. boundary theatres was from the Canadian side. At that time the Canadian dollar was officially worth 99 cents but was accepted at par value.

Original restrictions on the movement of Canadians over the border to the United States, have been slightly relaxed. Passports are still essential but they are now available for one year at $1 or five years at $5. Formerly a large number of passport bearers were turned back at the border and the volume of Canadians crossing the line was considerably reduced.

Complaints from U. S. business men resulted in a freer movement of Canadians across the border, considerably aiding Maine theatres. In this category are theatres in Lubec, Eastport, Machias, Woodland, Houlton, Danforth, Mars Hill, Presque Isle, Fort Fairfield, Caribou, Fort Kent, Van Buren, Madawaska and Calais.

However Canadians are still having great difficulty in getting U. S. money for spending on the U. S. side. Canadian money is at a discount, which fluctuates from day to day and has been as high as 19 per cent. Early this week it was 13 per cent. The Canadian government through an exchange control board has pegged the U. S. currency at 10 per cent for those cashing it and 11 per cent for buyers.

Clearance Board Troubles

Establishment of the new National Clearance Board has run into difficulty. In the first place the Western provinces, entitled to a single representative on the Board, have designated two, N. A. Taylor of Toronto, who was named by the Anti-Protection League as temporary proxy and then ratified by the Winnipeg association, and Fred Guest, of Hamilton, designated to serve by the Vancouver organization.

A. J. Mason, past president of Allied in Nova Scotia, and chairman of the Conciliation Committee there, has informed Toronto that while he appreciates the need of a Toronto representative for the Eastern provinces on the National Clearance Board, Nova Scotia already has a conciliation board with powers to deal with clearance and other problems, which is functioning satisfactorily. Mr. Mason asks if it is the intention of the new National Board to use the Nova Scotia Board, already established, to adjust clearances within the maritime provinces.

The problems are being worked out by H. Alexander, Toronto, representing the Independent Theatres Association, and Thomas J. Brody, Ben Geldaaler and Morris Stein, also of Toronto, who have been named to act for all affiliated theatres in the Dominion.

"Mobilize Industry Quickly"

"The film industry, both in the United States and Canada, can be mobilized very quickly to give assistance during war," N. L. Nathanson, managing director of Famous Players Canadian Corporation, said in Montreal last week.

Mr. Nathanson said that not only had film theatres greatly aided the War Savings Drive but that valuable work is being done by the National Film Board and the theatres in presenting films which show the spirit of the Empire's fighting forces and the speed with which war industry is being mobilized. In particular he praised the "Canada Carries On" series and "Convoy," a Navy film.

Mr. Nathanson has been reappointed to the board of governors of the Canadian Broadcasting Corporation for another three year term. Also reappointed was Major General Victor Odlum, who is now commanding Canada's Second Division with the army overseas.

Alan B. Plaunt, one of the original members of the CBC board, has resigned in protest against the policy and management of the network.

For Sunday Films

Two of the four Halifax newspapers are espousing the cause of Sunday motion pictures in all the local theatres. This marks the first time in the Eastern provinces that any newspaper has taken a clearly defined attitude in favor of theatre operations on Sundays. The *Morning Chronicle* and *Evening Star,* both published by the same company, are campaigning for Sunday pictures in both the news and editorial columns.

Counter Campaign Launched

The Ministerial Association, of Halifax, has launched a counter campaign opposing Sunday pictures. The national secretary of the Lord's Day Alliance was imported from Toronto to organize the resistance.. The secretary has taken a delegation from the association to a conference with the provincial attorney general, at which a protest in behalf of the ministers of Halifax was submitted not only against public theatre operations, but patriotic entertainments on Sundays. The theatres have been donated for such since the outset of the war and the gross receipts turned over to war welfare funds.

The New Brunswick censor board has issued an order barring all under 16 from attending "They Drive by Night." The order was issued on the third and final day of the film's run at the Strand, St. John.

Premier M. F. Hepburn of Ontario has issued a statement stating that there will be no change in the Government fiscal policy for the year starting April next providing no unforeseen developments arise, and that there will be no revision of taxation or no new levies.

Pioneers To Meet

The first annual meeting of the Canadian Picture Pioneers will be held Wednesday at the Royal York Hotel in Toronto, instead of Monday, which is a national holiday in the Dominion, according to Clair Hague, president.

Officials of the American Picture Pioneers, led by Jack Cohn, have advised the headquarters of the Canadian society that they will attend the Toronto meeting which will be followed by a three day rodeo in the Toronto Coliseum under the auspices of the Pioneers. Gene Autry will be featured. The proceeds will be forwarded to the Lord Mayor's Fund for the relief of London bombing victims.

Red Cross Contributions

The film industry in Toronto contributed more than $21,000 in cash to the campaign of the Ontario Red Cross, according to Colonel John A. Cooper, president. The amount was almost double last year's total N. L. Nathanson, president of Famous Players Canadian Corporation made the highest personal donation, $7,500, apart from that of the circuit. Eight American and Canadian companies already have contributed $500 each.

The Canadian Red Cross has announced receipts of about $35,000 from Katharine Hepburn, Ruth Draper, Robert E. Sherwood and other theatrical personages. Miss Hepburn sent a check for more than $10,000. A recent Canadian tour brought in $16,500. Playwright Sherwood donated $2,300 from the proceeds of his "Abe Lincoln in Illinois" and also royalties from "There Shall Be No Night" in its showing in Canada.

Operating profits of Famous Players Canadian Corporation in the first nine months of the year, were moderately ahead of the same period in 1939, according to a report. Business has steadily improved, with attendance at theatres greater than last year. Premium on U. S. currency is not seriously affecting profits, because film rentals are paid for in Canadian currency.

The Toronto home office of Loew's London Theatres, Ltd., has announced a dividend of 25 cents per share on the seven per cent preferred stock of the company, which operates Loew's theatre at London, Ontario. Payment will be made November 30th.

"Britain at Bay"

"Britain at Bay" is the title of the next release from the National Film Board in the "Canada Carries On" series. It was produced in England and carries a special message by J. B. Priestley, author and radio commentator. Associated Screen Studio's technical staff at the Montreal laboratories have completed both English and French versions for Canadian release. In French the film is titled "Le Lion Britannique."

This year marks a turn to the widest use yet made of theatre screens in Canada for enlistment of public support for Community Welfare Services, according to Associated Screen News, which has completed trailers for distribution throughout Canada. The trailers were produced at the direction of the Canadian Welfare Council, Ottawa.

PATRONS APPROVE MORAL CENSORSHIP

Pittsburgh film patrons approve state censorship of "immoral" pictures, but believe films of a controversial nature should be exhibited, according to results of a poll taken by Dan E. Clark, research investigator for the Post-Gazette.

A cross section of Pittsburgh's population above 21 years of age particularly scored gangster-type subjects in their comments. There were some who objected to the state censor board's ban of "The Ramparts We Watch," although the picture was not mentioned in the questioning.

Sixty-one per cent of those with an opinion favored censorship of morally objectionable pictures, while 87 per cent approved official censorship. Those with no "yes" or "no" opinion were not tabulated in the figures released.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Miles Goldrick, ERPI assistant general foreign manager now on a tour of the company's Asiatic offices, reports to New York that the following petition was received from an Oriental customer who was a bit short on his payment for a Western Electric audiphone hearing device:

"Many thanks for your kind letter of the 24th Instt. In reply I beg apology for words which displeased and offended you. As I am exceedingly poor I never had before invested so large a sum in my life and as such I was between fear and doubt because I had pawned up my entire ancestral house simply on your assurance.

"Now I have been quite confident of your writing and hope that I will never be put into a loss of money or house by you. From your celestial and pious spirit I still fervently hope you would not mind the defficiency of the price but show me mercy by sending me 38A Audiphone or even more powerful than 38A if any, since I know neither 37A nor 38A or any other but you know better.

"Since I have no other property left to be mortgaged or pawned but I can afford a little more than the price I have already paid for 37A say 4/- or 5/- or so in addition simply on your saying for a very powerful audiphone for my left ear. If I still be cast down of your merciful eyes I shall certainly be ruined and be put to loss of postal expenses, etc., worth for nothing. Hence I would implore if still more is required in addition to the above proposed, should, you, therefore, for Heavens sake —pay from your own pocket for God's sake by way of charity and alms but don't miss in giving me ears otherwise I should be totally ruined. Do please consider my deplorable condition favorably. On my part I will repay yours if I be anything better than the present condition which you will know automatically yourself."

Mr. Goldrick reports that the ERPI office from its "celestial and pious spirit" sent the Oriental gentleman his audiphone.

▽

Louis de Rochemont, who is accredited by some with having sold the film reporting idea to "March of Time" producers, had the same idea years ago, reenacting scenes of news events. In Portland, Maine, when de Rochemont was very young, he served as local "backwoods" correspondent for a Boston newspaper. Missing out on the sensational capture of some robbers he persuaded the police to reenact the chase for his camera.

▽

Lew Heck, columnist scrivener on the Cincinnati Times-Star, *who conducts a daily "Notes and Comment" column, has this to say, under caption of "A Theatre's Courtesy."*

"Sunday night I met a couple of friends and invited them to go with me to the RKO Paramount to see 'Hired Wife.' Midway in the show (and the theatre was packed) an usher found me and handed me an envelope. It contained a dime, one I had overlooked in picking up my change. The usher, on instructions from the ticket seller, must have spent fully an hour trying to locate me in that theatre. I am keeping that envelope and its contents as a souvenir of modern, streamlined courtesy and honesty."

Alexander Brailowsky, Russian concert pianist, who has often performed in New York, stepped onto the stage of the Municipal Theatre, at Barranquilla, Colombia, in the prolonged applause of the audience.

Brailowsky looked about for the piano.

There was none on the stage.

There was none in the theatre.

The management had forgotten to provide an instrument.

There was no concert.

▽

There's a law forbidding any similarity in uniforms worn by a "public servant" and those worn by the U. S. Army—which law Manager Bernie Hynes, of the Denver theatre, Denver, didn't know about when he selected new outfits for his employees. He found out soon enough.

An army officer bearing a letter from the Adjutant General's office in Washington called on Mr. Hynes and told him a change would have to be made. Hynes said he had had more compliments on the suits than any the men had worn before. "And," said Hynes, "We noticed that a number of army men as well as civilians were saluting the men."

"And the reason for that," advised the Army officer, "is that the ushers' uniform sleeves are those of an army major."

▽

It was purely coincidence, rather than publicity for a forthcoming attraction, of which it had all the earmarks, that the first names of the three Warner theatre managers in Mansfield, Ohio—Frank Harpster, of the Ohio; Bill Dworski, of the Madison, and Gratton Johnson, of the Majestic, are the same as those of the three bad bandits from Kansas in the film, "The Daltons Rode."

▽

The Broadway Association still is awaiting answers to wires sent last month to major Hollywood studios requesting them to take new "stock" shots of Times Square and other parts of New York City, pointing out that their present background "stock" shots are antedated. Some of the feature signs now on the "Great White Way" which do not appear in shots showing Broadway at night, include the new Wilson Whiskey, reputedly the largest animated sign in the world, the Raleigh "race course" sign, the Borden's news display, Toffenetti's restaurant and the New York Theatre.

Some of the landmarks which are shown in present stock shots which are no more on Broadway are: The International Casino, the old Palace theatre front, the Cadillac Hotel. Also dating these shots are the appearance of last year's spectaculars, such as the old Pepsodent, and the Sunkist Orange and Lemon signs formerly on the I. Miller Building.

▽

Metro's Joan Crawford has become a Wilson's Whiskey sign lighter-upper. Last Friday, she turned on the current to light up the Wilson sign, New York's spectacular display. This giant mazda show which is augmented by fountains gushing tons of sparkling water, flashes animated movies across a bulb-packed screen.

A host of celebrities were on hand, and the profiles and silhouettes of these show people were flashed on the screen outside as they posed before a bank of photo-electric cells in the control room.

The new whiskey sign, four stories high, was planned for a full year and in actual construction since May. It consists of three parts: One large central panel and two smaller panels coming to a point underneath. It features a complete program of minute movies projected on a screen consisting of 4,104 lights, eight times the size of any cartoon panel ever built. The method of projection used is accomplished by flashing the pictures—enlarged 100,000 times from a 16 mm. film—on a full sized bank of photo-electric cells in the control room behind the display. Eight fountains, modeled after the World's Fair Lagoon of Nations spurt colored water 20 feet into the air behind transparent frames, and a three-dimensional replica of a Wilson Whiskey bottle, 35 feet high and 10 feet in diameter, is mounted on the sign. The sign has more than 10,000 bulbs and 100 miles of wire and measures 4,000 square feet in area.

▽

John F. Royal, foreign broadcast expert for NBC, in New York, who still treasures a glue pot used by Sarah Bernhardt to adjust her wig when she appeared at the Keith Hippodrome theatre in Cleveland, which Royal managed, in 1918, returned the other week from an inspection trip through Europe. There he discovered that some smarties in totalitarian countries are successfully negotiating short wave reception on home radios, against the stringent rulings of their local dictators. One neighbor merely visits another, taking his portable radio along with him. They place that set in a room near a front window, tune in loudly so that anyone passing believes they are listening to the local governmental station telling about the totalitarian victories and other pish-tosh. Instead of their listening to that program, however, they are in a back room, listening very quietly to shortwave broadcasts from England and America, hearing anti-Axis messages.

▽

Soft Drink and Decorous Behaviour Department, **being a Broadway radio press agent's idea of Broadway night life:**

"Until she took over radio station WOR's Martha Deane air program, Bessie Beatty had never been in a night club. But out-of-town listeners, she found, want to know something about New York's night life. So the other night she and her husband, actor Bill Sauter, in some trepidation paid a visit to a famous Manhattan nightspot. They expected to see some lurid goings-on. To their surprise, they found night life extremely tame; everybody sipping soft drinks and behaving very decorously."

▽

Robert Zipper, band leader, film and radio singer, has asked the Los Angeles courts to make his legal name Harry Bill Roberts, the one he uses professionally. Zipper, he set forth in his petition, used to be a good, dignified name, not applicable to wise cracks, but that was before zipper manufacturers started making zipper improvements in zipper clothing.

▽

There is at least one exhibitor in Cincinnati who Peter Niland, Columbia film salesman, has no difficulty in selling. There has never been an argument over product, price, playing time, or the other questions which make film salesmen confirmed asperin addicts.

The exhibitor is Peter Niland, Columbia film salesman, who also operates the suburban Firmont theatre, Cincinnati.

THE LAST WOR

Look at it NOW..Even i

...SEE IT...YOU'LL

It's Got Everything for Everybody!...

EDGAR WALLACE'S

The GREEN

A *New Standard* **IN AUTHORS!**

EDGAR WALLACE

The master mystery writer of all time...whose readers number countless millions!

A *New Standard* **IN ACTION!**

Swift...smashing...startling... suspense-streaked...lashing with the fury of a tornado!

D IN SERIALS!

you don't book serials

BOOK IT ANYWAY!...



ARCHER

A *New Standard* IN PRODUCTION!

Produced on a showmanly scale that places it in a class unique in the annals of motion picture serials!

A *New Standard* IN TITLES!

THE GREEN ARCHER

starring

VICTOR JORY

with **IRIS MEREDITH**

Based upon the novel, "The Green Archer", by Edgar Wallace
Screenplay by Morgan B. Cox, John Cutting, Jesse A. Duffy, James W. Horne
Directed by JAMES W. HORNE

A COLUMBIA CHAPTER-PLAY

COLUMBIA PICTURES

TWO UNIONS FIGHT OVER "FANTASIA" EQUIPMENT

Electrical Workers, IATSE Settle New York Jurisdiction Dispute; Publicists in Negotiation

Walt Disney's musical feature, "Fantasia," will open on schedule, next Wednesday evening, at the Broadway Theatre, New York City, a threatening dispute between two local unions having been settled. The dispute began last week, over the impending installation of the special sound equipment necessary for the film at the theatre. Disputants were Local No. 3, of the International Brotherhood of Electrical Workers, and Local 1, of the International Alliance of Theatrical Stage Employees. Both unions wanted to handle installation.

Contention of Local 3 was that, as a building trades service union, it was entitled to handle new equipment in new theatres. However, the theatre is old, though the equipment is new. The IATSE pointed out its policy of supervising motion picture and stage equipment in theatres.

Meetings with executives of the Hal Horne New York office and RCA, brought the settlement on Thursday night, October 31st, and crews from both unions began installation. It is expected the IATSE will maintain the equipment; and that, after the picture's run, the electrical workers will again participate in moving of the equipment, and re-installation of the equipment it replaced.

Publicists File Employee List

Also in New York this week, the Screen Publicists Guild, asking the New York home offices of the major film companies for recognition as the collective bargaining agency for their advertising and publicity workers, filed a list of employees it deems eligible with the National Labor Relations Board. The action follows informal meetings with representatives of the majors last week and the week before. Similar lists have been requested of the latter. If the companies refuse prompt recognition, an election may be called. The guild is seeking a closed shop and certain pay and working hours.

The International Union of Operating Engineers, Local 30, of New York, has signed a new, two-year contract with a group of large downtown theatres in the city.

In Hollywood, on Friday, November 1st, business representatives of the unions in the studio labor basic agreement, met with Eldred Cocking, of the Wages and Hours Administration. They discussed the new interpretations on sections of the Wage Hour Act, recently announced by the Administration in Washington.

Thirty-seven independent producers signed minimum wage agreements on Monday, with the Sound Technicians' Local 695.

A new studio union has been formed, the Studio Maintenance Guild comprising former members of the Building Service Employees International. Roy Finelli is president.

Extras of the Screen Actors Guild are reported appealing to the American Federation over what they term discrimination against their classification in the guild. They want full voting powers, and the power to deal directly with producers. The Guild recently removed Class B members from its admittance committee.

The Screen Office Employees Guild, which, in the past two weeks, has won National Labor Relations Board bargaining agent elections at many major studios, has been reported ready to file an "unfair" complaint with the board concerning the election at Twentieth Century-Fox, where it was opposed by the Twentieth Century-Fox Studio Office Employees union.

The American Guild of Variety Artists this week was awaiting signing of a closed shop contract with the New York circuits. The pact has been approved by all concerned, and is regarded as a model for possible national agreements. However, it has been held up by the illness of one signatory, Major L. E. Thompson, of RKO, and by some changes.

Theatre Sues Union

In Milwaukee Circuit Court, operators of the Newsreel Theatre, that city, have sued to restrain picketing by the projectionists' local, 164. The operators are Lawrence and Carl Brown, William Moiles, and Mrs. Irene Flagstead. They deny a labor dispute.

New Haven exchange employees may reopen negotiations on their two year contracts, signed last November. The contracts provide for possible reopening this month. No pay increases had been included in the contract. They may be sought.

Independent theatre owners of St. Louis have signed a new two year contract with Local 143, projectionists, Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, announced this last week, and added the contract is retroactive to August 31st, and provides no changes in conditions or pay. The union is expected to approve the agreement soon.

In Kansas City, the local projectionists' union has signed one year contracts with downtown first run theatres, the Fox Midwest circuit, and with the city's independent theatre owners. Walter Croft, business agent, so announced this week, after return from New York, where part of the contracts were negotiated. They expire August 31, next year, he added.

Officials of the Chicago projectionists' union reported this week that agreement was reached Friday, November 1st, on a new contract, which is expected to follow the existing contract. The union must ratify this week.

The Federal Communications Commission, in Washington, on Thursday, October 31st, turned down a protest by John L. Lewis, head of the Congress of Industrial Organizations, against the refusal of radio station KYN, San Francisco, to renew a C.I.O. contract. The Commission declared it had no authority in contracts between stations and purchasers of radio time.

Form Entertainment Group

The Entertainment Managers' Association, composed of booking agents in southern Ohio, has been organized in Cincinnati for the purpose of assisting buyers of music and entertainment. It is patterned after a similar organization operating in Chicago. Arthur Dahlman has been elected president; Mrs. J. Cavanaugh, first vice-president; Jack Middleton, second vice-president, and Wally Jackson, secretary and treasurer. Directors are Alma Bahlke, Roy Meyers, Morris Jones, Ray Kolb, Ruth Best and Horace Williamson.

Weiser Back in Los Angeles

Martin Weiser, exploitation man for Warner Brothers in the Kansas City territory for the last six months, has returned to Los Angeles in the same capacity.

Royalty Demands Halt Reorganization

Royalty demands of copyright owners of 200,000 phonograph records are delaying the reorganization of the U. S. Record Corp., of New York, it became known this week. The company replied to the demand by saying that royalty claimants must accept a flat settlement or the records would be sold for salvage. They were owned jointly by the Scranton Record Manufacturing Company and the New York firm.

This situation was uncovered after courts in the two cities authorized sale of the discs as part of the reorganization plans of the U. S. Record Corp. Sidney W. Wattenberg, counsel for Harry Fox, agent and trustee, informed all concerned that no provision had been made for royalty payments. Under the court order, the records were to be sold for what they would bring and the proceeds divided equally between the New York and Scranton companies. Mr. Wattenberg threatened that his clients would give their consent to the sale only if their royalties were deducted from the top.

The company now under reorganization, is headed by Charles M. Hemenway, president. It has specialized in dance records and featured such names as Sammy Kaye, Harry James and Johnny Messner.

Managerial Changes in United Detroit Circuit

The creation of three district managers to supervise the United Detroit Theatres circuit has resulted in several managerial changes Robert Corbin, manager of the Michigan, becomes supervisor of all the circuit's first run downtown Detroit houses and the Madison. Joseph Busic will have supervision over the Rivera, Annex, Regent, Norwest and Varsity, while Asher Shaw will take over supervision of the Broadway, Capitol, Vogue, Cinderella, Alger, Ramona, Rosedale and Birmingham, some in suburban Detroit.

Rufus Shepherd, manager of the Vogue, has been transferred to manager of the Fisher; Frank Upton from the Riviera to the State; Donald Dunne from the Ramona to the Riviera; Robert Salters from the Annex to the Ramona; Cassius Smith from the Norwest to the Annex; Seymour Gruber, assistant manager of the Ramona, to manager of the Norwest; Don Kuhn from the Palms State to the Broadway Capitol.

Dow Thompson, who resigned as manager of the United Artists, is succeeded by Frank Perry, manager of the Regent; Gil Green from the Varsity to the Regent; Grand Hawkins, assistant manager of the United Artists, becomes manager; Leo Ward, assistant manager of the Birmingham, succeeds Joe Bonino as manager of the Rosedale, with Mr. Bonino becoming manager of the Alger, and James Easson goes from the Alger to the Vogue.

MGM Promotions

There have been promotions in MGM's Chicago and Milwaukee offices. John Kemptgen has been apointed to the Chicago sales staff. Joseph Imhoff succeeds Mr. Kemtpgen as office manager. Succeeding Mr. Imhoff as Milwaukee office manager is Joseph McMahon. Joseph Kelleher has stepped into Mr. McMahon's post as booker in Chicago.

Sees Independents Driven Out by Consent Decree

The consent decree will drive the independent subsequent run exhibitor out of business, Max A. Cohen, president of New York Allied, which is affiliated with the Motion Picture Theatre Owners of America, told the members of the Central New York MPTO in Syracuse last week.

Attacks Allied Leaders

"If this decree doesn't give distributors a legal monopoly, then I don't know one," he said. Mr. Cohen revealed that national Allied directors voted eight to four for acceptance of the old Fair Trade Practice Code, in Chicago, more than a year ago, leaving for ratification only the arbitration provisions. Abram Myers and Colonel H. A. Cole, Mr. Cohen said, later "betrayed" the independent exhibitor by reversing this acceptance in the Summer of 1939.

The New York exhibitor leader and A. Charles Hayman, New York State MPTO president, both said the block-sale plan of the consent decree was known in the business 25 and 27 years ago and gave rise to the theatre circuits of today.

Sydney Grossman of Syracuse was elected regional vice-president to the State MPTO by the newly organized local group. He will represent the directorate including J. Meyer Schine, Ray Pashley, Jack Karp, Ray Merriman and Mr. Grossman. A director's place is reserved for Binghamton, N. Y.

Mr. Haymann proposed that the State organization urge the MPTOA to hold its annual convention with the State group at Rochester, N. Y., early in 1941. Sidney Pfeiffer, Buffalo attorney, said 200 theatre memberships are now in the Central division. About 20 exhibitors attended the meeting.

Ohio I.T.O. Reelects Smith

Martin G. Smith of Toledo was reelected president of the Independent Theatre Owners of Ohio at the final session of the two day convention, held last Wednesday and Thursday at the Deshler-Wallick Hotel in Columbus.

F. W. Huss, Jr., was reelected a vice-president, and Max Stearn was named to replace Robert C. Menches as the other vice-president. Hoy O. Simons was reelected treasurer. P. J. Wood was retained as secretary.

New directors are: C. A. MacDonald, and Henry S. Flinger, who replaces Mr. Stearn. Directors renamed are Charles G. Deckman, Dwight Jones and J. W. Trunk. Mr. Smith was presented with a car at the banquet Thursday night.

The Thursday session was routine, featured by general discussions of the consent decree and other industry problems. At the Wednesday session Sidney Samuelson, national Allied vice-president, told the Ohio members that "exhibitors in unorganized sections are paying a penalty for non-organization through higher film rentals." He pledged Allied's "AID" department to police exhibitor relations with local exchanges.

Hold New Jersey Meeting

Allied of New Jersey was to meet this Thursday at Harry Hecht's Ritz Restaurant in Passaic, N. J. Another meeting has been set by the organization at the Walt Whitman Hotel, Camden, N. J., November 18th, in order to form a South Jersey unit of the organization.

Committee to function at the convention of the Theatre Owners Association of North and South Carolina, which meets in Charlotte December 1-2, are as follows:

Resolutions, M. S. Hill, Greensboro, chairman; Fred J. Powell, Chester, S. C., and O. F. Kirby, Roxboro. Membership, W. C. Ormand Ayden, chairman; H. E. Wessinger, Lexington, S. C., and William Conn, Gastonia. Publicity, George Carpenter, Valdese, chairman; Harold Armistead, Easley, S. C., and A. R. Mason, Laurens, S. C. Reception, H. H. Everette, Charlotte, chairman; E. L. Hearne, Albemarle, Mrs. Ruma Curtis, Liberty, and Mrs. H. T. Green, Manning, S. C.

—

Harry Brandt, president of the Independent Theatre Owners Association, said this week that the ITOA is willing to join hands with Allied and all independent exhibitor interests to put up a solid front against further obstacles that may be in the way of smooth operation in the industry.

Chicago Warner Dance

The Chicago Warner Club will hold its ninth annual supper dance November 29th at the Hotel Morrison, that city. Larry Stein, club head, is in charge of arrangements.

Merrick with P. R. C.

Joseph Merrick has been appointed manager of the Seattle office of Producers Releasing Corporation.

Wisconsin Newspaper Critic Charges Game of Tag with Censors

Sterling Sorensen, dramatic critic of the Capital Times, *Madison, in a recent column charges producers with "cautiously reopening their old game of tag with the censors". His comment follows:*

"Perfectly innocent words and phrases are again being used with mischievous intent, and the business of hinting things with an otherwise routine gesture is being developed to a fine point. On the one hand, the writers are having fun with the double word play; on the other, the directors are letting the camera tell the story.

"The censor boards can do very little about it, as a double meaning remark is a hard nut to crack. Suppose a sentence spoken from the screen, as in the case of the last line of 'He Stayed for Breakfast', is interpreted by the censors at its possible worst. Suppose the censors decide to snip it. Then the producers can come into court, strike an attitude of injured virtue, and insist that the writer had no such thing in mind. The producer's lawyer might even make some nasty remarks about seeing what you look for. Besides, no line or situation has as yet seemed important enough to the censors to object.

"There was a gag in 'Gold Rush Maisie' which depended for effect solely on Ann Sothern's walking to a ranch house window and looking out. A few persons in the audience grasped the meaning. For them, that simple glance suggested a ludicrous, slightly bawdy, situation, and they laughed. A majority obviously didn't get it, and the censors would be placed in an awkward position if they tried to stop Miss Sothern from merely taking a look at the Arizona scenery.

"Nor would it have been easy to eliminate Melvyn Douglas' line in 'He Stayed for Breakfast' spoken as follows to Loretta Young: 'Why don't you go to bed—I'm tired'. A similar vein of dialogue was exhibited in 'They Drive by Night'. One example was Humphrey Bogart's apparently ingenious remark: 'I ain't interested in steak'. That particular brief conversation, however, was designed seriously to illustrate the truck driver's character; the humor was incidental.

"It may be that the censors have eased the rules a bit, on condition that the script writers stay within certain limits of good taste. Certainly there has been a tendency to permit plain speaking in a good cause, as in 'Dr. Ehrlich's Magic Bullet' and the more recent 'Dance, Girl, Dance'.

"The little speech that Maureen O'Hara makes to the burlesque audience in 'Dance, Girl, Dance' is a caustic hard-hitting lecture that doesn't mince words.

"These new liberties are unlike the leering, nasty gags and innuendos that plagued the screen before the producers cleaned house.

"It may be that 'Gone With the Wind' started all this. That memorable reconciliation between Rhett and Scarlett gained additional significance from the mere juxtaposition of two scenes. It was the blank between that got talked about, and the censors would be hard put, indeed, to delete a blank."

Dallas Variety Club Sets New Year's Plans

The Dallas Variety Club, headed by R. J. O'Donnell, chief barker, has completed plans for the New Year's celebration at the Hotel Adolphus December 31st. Entitled "An American Party" the affair will be presented under the direction of Paul Short, divisional manager of National Screen Service, who directed the first Smorgasbord Supper Party for last New Year's celebration.

Although the date marks the annual induction of new Variety Club officers as well as the celebration of the New Year, there will be no addresses and speeches. Instead, Chief Barker O'Donnell will conduct brief ceremonies honoring the outgoing and incoming officials

Harry C. Arthur, Jr., Fanchon and Marco executive director in St. Louis, has been elected chief barker of the St. Louis Variety Club. Other offices include Louis K. Ansell, Ansbell Brothers Theatres, first assistant chief barker; Harry Hynes, Sr., Universal, second assistant chief barker; George L. Wiegand, St. Louis Amusement Company, dough guy; and Chauncey B. Nelson, Fanchon and Marco, property master.

THE HOLLYWOOD SCENE

Down a Bit

Production slipped slightly this week, as six pictures finished, two less than in the last stanza; eight were started, one more than last week, and 36 were shooting, 19 being prepared and 72 edited, against the 35, 18 and 74 of the week before.

The week's tabulation:

COMPLETED

COLUMBIA
This Thing Called Love
Phantom Submarine
MONOGRAM
C.C.C. Camp
PARAMOUNT
You're the One
RKO
Mr. and Mrs. Smith
REPUBLIC
The Mysterious Dr. Satan

STARTED

MONOGRAM
Under Texas Stars
REPUBLIC
Bowery Boy
Lone Star Raiders
ROACH (UA)
Topper Returns
UNIVERSAL
Back Street
Where Did You Get that Girl?
WARNERS
Father and Son
Far Horizons

SHOOTING

COLUMBIA
Legacy
Penny Serenade
KORDA (UA)
Lady Hamilton
MGM
Come Live With Me
Keeping Company
Maisie Was a Lady
Wild Man of Borneo
MONOGRAM
Her Father's Daughter
PARAMOUNT
I Wanted Wings
Shepherd of the Hills
Reaching for the Sun
In Old Colorado
The Lady Eve
RKO
Citizen Kane
Kitty Foyle
Three Girls and a Gob
The Saint in Palm Springs
REPUBLIC
A Flagpole Needs a Flag
ROWLAND (UA)
Cheers for Miss Bishop
20TH-FOX
Western Union
UNIVERSAL
Trail of the Vigilantes
The Invisible Woman
Riders of Death Valley
WARNERS
The Wagons Roll at Night
Trial and Error
Footsteps in the Dark
Case of the Black Parrot
Strawberry Blonde

One short subject was completed and three started.

Education

One of the most thorough tie-ups made to date between Hollywood and the higher education was concluded this week, the parties concerned being Loew-Lewin and the University of Southern California.

Under a plan worked out by Professor Warren Scott of the University's Cinematography Division and the producers, their forthcoming United Artists picture "Flotsam" will be used as the basis of daily college study.

Through the use of production schedules, call sheets, shooting script, and publicity and adverstising matter, students, it is said, will be able to follow completely the making of a feature film. Also made available will be information on how the picture is sold.

The same procedure is to be followed on "Night Music," which follows "Flotsam" on the Loew-Lewin schedule.

ROMANCE IN CELLULOID

With wars raging abroad, Hollywood is finding romance a handy box office ingredient, is managing to get its idea in many a film title. Currently, almost every studio has at least one picture with "love" in its name.

Paramount's "Arise My Love" is currently in release, and its "Love Thy Neighbor" with Jack Benny and Fred Allen, has been completed. At MGM William Powell and Myrna Loy appear in "I Love You Again," and Miss Loy, with Melvyn Douglas, is also appearing on theatre marquees in the meaningful, romantically speaking, "Third Finger Left Hand."

Columbia has "This Thing Called Love," just finished this week, and starring Mr. Douglas and Rosalind Russell, and Warners contributes its "My Love Came Back," released recently. Universal adds to the list with its "Love, Honor and Oh Baby."

Recent titles with definite leanings toward Eros includes Paramount's "You're the One," MGM's "Come Live with Me" and Universal's "Hired Wife."

Contracts

Hollywood, this week, awarded seven new or extended contracts to players, writers and a director, a process in which four studios participated.

At Metro-Goldwyn-Mayer, Lewis Stone started his seventeenth year with that studio, his first with the company having taken effect in 1924. Under the new long term agreement, Mr. Stone's first assignment will be in the next Hardy Family picture, with Mickey Rooney as "Andy" and George Seitz directing. Also given a new M-G-M deal was Melvyn Douglas, who reports back to the studio after completion of his role in Columbia's "This Thing Called Love."

Virginia Van Upp, currently working on the screen play of "There's Always Juliet," was given a new five-year contract by Paramount, which also signed Walter Abel to a term contract as a result of his work in "Arise My Love."

Warners exercised contract options on Phillip and Julius Epstein. The brothers have just finished the script for "Four Mothers" and are now working on "The Bride Came C. O. D."

With "The Mark of Zorro" completed and previewed, director Rouben Mamoulian was signed to a two-year deal by Twentieth Century-Fox. His next directorial assignment is to be "Blood and Sand," starring Tyrone Power.

Stories

Three story properties were purchased this week by as many studios, two of them being originals and the other a book.

The last-named was Katharine Brush's "You Go Your Way," first story in a year from the typewriter of the author of "Young Man of Manhattan," "Red Headed Woman," and many another. Paramount bought the property and will begin production in four or five months.

"Bomb Shelter," an original by Ben Markson, was purchased by Warners, with the author set to do the screen play as well. The action occurs in a London bomb shelter and takes place during a single night.

Republic bought "Angel On Earth," a Hope Ross original, and set it for immediate production.

Sweet Charity

Monday, last, some 30,000 film workers assembled in various mass meetings for the 1940 Community Chest drive. Beginning the meetings was a 10-minute radio program during which the main appeal was made by M-G-M's Louis B. Mayer, chairman of the film division of the drive.

At the conclusion of the radio appeal, each meeting was taken over by the head of the individual studio, with all showing the specially made Community Chest film, "Andy Hardy in Los Angeles, a lesson in mathematics and other things," Produced by Harry Rapf and Carey Wilson, the short showed Mickey Rooney and Lewis Stone in a visit to various Community Chest agencies. After its showings at the studio meets, the picture was released to Los Angeles theatres.

Various special committees were also active in the drive, including those of the Artists' Managers Association and a secretaries and stenographers group.

▽

WALTER PIDGEON will appear opposite GREER GARSON in M-G-M's "Blossoms in the Dust," made in Technicolor.

WILLIAM SEITER is to direct DEANNA DURBIN's next Universal film, "Nice Girl."

MAX BRAND is doing the screen play on the next "DR. KILDARE" film at M-G-M.

VICTOR HEERMAN and SARAH Y. MASON are writing the screen play of "The Light of Heart" for Twentieth Century-Fox.

LESLIE GOODWINS has been assigned to direct "They Met in Argentina" at RKO.

LIONEL BARRYMORE and WALLACE BEERY will be teamed in M-G-M's "Bad Man."



THE MUSICAL OF OUR EXCITING TIMES!

...keyed to the mood of America!

Big as its stars!

Great as its songs!

Yours for Thanksgiving!

ALICE FAYE and BETTY GRABLE

IN TIN PAN ALLEY

with

JACK OAKIE • JOHN PAYNE

and

ALLEN JENKINS • ESTHER RALSTON
NICHOLAS BROTHERS • BEN CARTER

Directed by Walter Lang

Associate Producer Kenneth Macgowan • Screen Play by Robert Ellis and Helen Logan • Based on a story by Pamela Harris • Dances staged by Seymour Felix

Tin Pan Alley's newest hit:

"You Say The Sweetest Things (Baby)" by Mack Gordon and Harry Warren!

Tin Pan Alley's timeless songs:

"K-K-K-Katy", "When You Wore A Tulip And I Wore A Big Red Rose", "Moonlight Bay", "Good-bye Broadway, Hello France", "The Sheik of Araby", "America I Love You"!

20th CENTURY FOX

PRINTED IN U.S.A.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

Playgirl

(RKO Radio)

An original story and screen play by Jerry Cady, this stars Kay Francis in the role of a woman of the world who has preyed on men for many years and now finds herself becoming too old for the game.

Meeting a destitute young girl, she persuades her to join forces, but relents and goes her own way when the girl, portrayed by Mildred Coles, really falls in love with a wealthy young man enacted by James Ellison.

Also appearing are Nigel Bruce, Margaret Hamilton, George Huntley and Katherine Alexander. Cliff Reid produced on the Lee Marcus side of the studio, and Frank Woodruff directed as he did last on "Wildcat Bus."

Release date: To be determined.

(Formerly called "Debutante, Inc.")

West of Pinto Basin

(Phoenix-Monogram)

"Crash" Corrigan, "Dusty" King and "Alibi" Terhune here appear as the "Range Busters" in the third of the series produced for Monogram release by George Weeks' Phoenix Productions.

The supporting cast includes Jerry Smith, cowboy heard over Des Moines radio station WHO; Gwen Gaze, Tristran Coffin, Jack Perrin and Carl Matthews. The original story by Elmer Clifton concern attempts on the part of a saloon owner to force the price down on neighboring land. He also robs the stagecoach. Both activities are halted by the principal trio. Earl Snell did the screen adaptation.

S. Roy Luby directed the picture, which features a Lew Porter-Johnny Lange song in addition to the specialties sung by Jerry Smith.

Release date: To be determined.

(Formerly called "Triple Threat.")

Let's Make Music

(RKO Radio)

Based on an original story by Edward Dein entitled "Malvina Swings it," this Nathanael West-Charles Roberts screen play is built around Bob Crosby, featured with his Dixieland Band. Elisabeth Risdon appears as a spinster high school music teacher who writes a song so "corny" that it becomes a novelty hit. Despite objections on the part of her niece, Jean Rogers, she joins the band and has a fling at the life she'd previously missed.

She returns to her class room refreshed and happy, after seeing her niece marry the band leader. Included in the cast are Joseph Buloff, Joyce Compton and Grant Withers. Howard Benedict produced as he did last on "Curtain Call," and Leslie Goodwin directed.

Release date: To be determined.

(Formerly called "Let's Find a Song.")

She Couldn't Say No

(Warners - First National)

Roger Pryor and Eve Arden are seen here as lawyers, with the latter working in Pryor's office, and forced through circumstance to try a case against him. Romance, however, overcomes this problem. Cliff Edwards, Clem Bevans, Vera Lewis, Irving Bacon and Spencer Charters are seen, as well.

Directed by William Clemans, the screen play was written by Earl Baldwin and Charles Grayson from a play by Benjamin Kaye. William Jacobs was associate producer.

Release date: To be determined.

Barnyard Follies

(Republic)

This Dorrell and Stuart McGowan screen play is concerned with the thwarting of efforts made to prevent children in an orphanage from engaging in various 4-H projects including the raising of pedigreed stock.

Pappy Cheshire appears as orphanage overseer, whose inheritance of a night club is used to put on a show and save the orphanage. Seen with him are Mary Lee, June Storey, John Archer, Rufe Davis and the Kidoodlers.

Armand Schaefer was associate producer and Frank McDonald directed.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of November 2

CAPITOL

Quicker'n a Wink	MGM
The Homeless Flea	MGM
Feature: The Great Dictator	United Artists

CRITERION

A Rainy Day	MGM
XXX Medico	MGM
Feature: Haunted Honeymoon	MGM

MUSIC HALL

Put Put Trouble	RKO Radio
Sportsman's Partner	RKO Radio
Feature: Escape	MGM

PARAMOUNT

Motorcycle Stunting	Paramount
You Can't Shoe a Horsefly	Paramount
Feature: Arise, My Love	Paramount

RIALTO

Sport of Kings	Columbia
Pinky Tomlin and Orchestra	Paramount
Wimmin Is a Myskery	Paramount
Feature: Cherokee Strip	Paramount

RIVOLI

Put Put Trouble	RKO Radio
Wanderers of the Desert	United Artists
Feature: Christmas in July	Paramount

ROXY

Bowling for Strikes	20th Cent.-Fox
Landing of the Pilgrims	20th Cent.-Fox
Feature: The Mark of Zorro	20th Cent.-Fox

STRAND

London Can Take It	Vitaphone
Lincoln in the White House	Vitaphone
Dogs You Seldom See	Vitaphone
Ceiling Hero	Vitaphone
Feature: Knute Rockne—All American	Warner Bros.

Flotsam

(Loew-Lewin-U.A.)

First of the Loew-Lewin films to be made for United Artists release, this is a story based on the Erich Maria Remarque novel, with screen play by Talbot Jennings, who last collaborated on "Edison the Man."

The plot concerns the plight of refugees from the Nazi regime, the principals being Fredric March, Margaret Sullavan and Frances Dee, supported by Glenn Ford, Anna Sten and Erich von Stroheim. Death for the husband and wife portrayed by Mr. March and Miss Dee, and the eventual escape for Miss Sullavan and Mr. Ford are the results of the action depicted.

The picture has one of the largest casts of any made recently, with some 98 speaking parts. The 130 sets were designed by William Cameron Menzies, most recently associated with "The Thief of Bagdad," and also production designer of "Gone with the Wind." Louis Gruenberg supplied the musical score, as he did on "The Fight for Life."

David L. Loew and Albert Lewin produced and John Cromwell directed.

Release date: To be determined.

San Francisco Docks

(Universal)

A melodrama of a young longshoreman wrongly accused of the murder of a politician, this is the third picture on which Marshall Grant has been associate producer, the others having been "South to Karanga" and "Diamond Frontier." Arthur Lubin, whose last was "Meet the Wildcat," directed the Stanley Rubin-Edmund Hartmann original.

Burgess Meredih appears as the young man, Irene Hervey as his sweetheart, Barry Fitzgerald as a water front hanger on. These help prove the boy's innocence. The cast also includes Raymond Walburn, Lewis Howard, Robert Armstrong and Esther Ralston.

When the young man is jailed for the murder, his friends finally prove the crime committed by a killer escaped from Alcatraz.

Release date: To be determined.

The Bank Dick

(Universal)

Best indication of the contents of this offering may be gleaned from the fact that W. C. Fields is cast as "Egbert Souse," Una Merkel as his daughter "Myrtle Souse," Cora Witherspoon as his hen-pecking wife, "Mrs. Agatha Souse," Franklin Pangborn as a bank examiner, "J. Pinkerton Snoopington," and Al Hill and George Moran, bank robbers, as "Repulsive Regan" and "Wildcat McNasty," respectively.

Less colorfully named are Dick Purcell, Shemp Howard Grady Sutton and Jessie Ralph. The story has Mr. Fields in the role of a worthless scamp most concerned with being allowed to drink in peace. A series of incidents makes him a hero and allows him to continue his career.

Edward Cline directed the picture as he did the last Fields work, "My Little Chickadee."

Release date: Nov. 29, 1940.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Legacy"	Director: Gregory Ratoff.	Warner Baxter, Ingrid Bergman, Fay Wray, Susan Hayward, Richard Denning.	Shooting
"Penny Serenade"	Screen play, Morrie Ryskind. Director: George Stevens.	Irene Dunne, Cary Grant, Edgar Buchanan, Ann Doran, Beryl Vaughan, Ben Taggert.	Shooting
METRO-GOLDWYN-MAYER			
"Come Live With Me"	Original, Virginia Van Upp, Patterson McNutt. Director: Clarence Brown.	James Stewart, Hedy Lamarr, Veree Teasdale, Ian Hunter.	Shooting
"Keeping Company"	Director: S. Sylvan Simon.	John Shelton, Ann Rutherford, Virginia Weidler, Frank Morgan, Irene Rich, Dan Daily, Jr., Gloria de Haven.	Shooting
"Masie Was a Lady"	Director: Edwin L. Marin.	Ann Sothern, Lew Ayres, Maureen O'Sullivan, Rita Johnson, C. Aubrey Smith, Edward Ashley, Henry O'Neill.	Shooting
"Wild Man of Borneo"	Original, Marc Connelly, Herman Mankiewicz. Director: Robert Sinclair.	Frank Morgan, Billie Burke, Donald Meek, June Preisser, Marjorie Main, Mary Howard, Dan Daily, Jr., Walter Catlett.	Shooting
MONOGRAM			
"Her Father's Daughter" (I. E. Chadwick)	Screen play, Adele Comandini. Director: Edward Dmytryk.	Edith Fellows, Wilbur Evans, Ann Doran, Jacqueline Wells, Marian Kerby, Mario Dwyer, David Durand, Judith Linden, Alan Ladd, Edwin Brian.	Shooting
"Under Texas Stars"	Screen play, Robert Emmett. Director: Al Herman.	Tex Ritter, Virginia Carpenter, Slim Andrews, Stanford Jolley, Jack Rutherford, Cal shrum and his Rhythm Rangers.	Shooting
PARAMOUNT			
"I Wanted Wings"	Original, Lt. Beirne Lay, Jr. Director: J. Theodore Reed.	Brian Donlevy, Ray Milland, William Holden, Wayne Morris, Constance Moore, Phil Brown, Harry Davenport, Richard Webb, Herbert Rawlinson, Hedda Hopper, Richard Lane, Charles D. Brown, Alan Hale, Jr., Hobart Cavanaugh.	Shooting
"The Shepherd of the Hills"	From the novel by Harold Bell Wright. Director: Henry Hathaway.	John Wayne, Betty Field, Harry Carey, James Barton, John Qualen, Billy Gilbert, Ward Bond, Beulah Bondi, Marjorie Main, Samuel S. Hinds.	Shooting
"Reaching for the Sun"	Producer-director: William A. Wellman.	Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker, Charles Coburn, Billy Gilbert.	Shooting
"In Old Colorado"	Director: Howard Bretherton.	William Boyd, Russell Hayden, Andy Clyde, Dana Dale.	Shooting
"The Lady Eve"	Director: Preston Sturges.	Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Pallette, William Demarest, Eric Blore, Robert Robert Greig, Martha O'Driscoll, Janet Beecher.	Shooting
REPUBLIC			
"A Flagpole Needs a Flag"	Director: Joseph Santley.	Lloyd Nolan, Doris Davenport, Frank Albertson, Robert Armstrong, Charles Halton, Paul Harvey.	Shooting
"Bowery Boy"	Original, Sam Fuller. Screen play, Robert Chapin, Harry Kronman, Eugene Solow. Director: William Morgan.	Dennis O'Keefe, Louise Campbell, Jimmy Lydon, Helen Vinson, Carol Adams, Eva Puig, Connie Lee, Edward Stanley.	Shooting
"Lone Star Raiders"	Director: George Sherman.	Bob Livingston, Bob Steele, Rufe Davis, June Johnson, Sarah Padden, John Elliott, George Douglas, John Merton, Rex Lease.	Shooting
RKO RADIO			
"Kitty Foyle"	From the novel by Christopher Morley. Screen play, Donald Ogden Stewart, Dalton Trumbo. Director: Sam Wood.	Ginger Rogers, Dennis Morgan, Gladys Cooper, Ernest Cossart, Eduardo Ciannelli, James Craig.	Shooting
"Three Girls and a Gob"	Original, Grover Jones. Screen play, Frank Ryan, Bert Granet. Director: Richard Wallace.	George Murphy, Lucille Ball, Edmund O'Brien, Henry Travers, Lloyd Corrigan, Mady Correll, Richard Lane, George Cleveland, Kathleen Howard.	Shooting
"The Saint in Palm Springs"	Original screen play, Leslie Charteris. Director: Jack Hively.	George Sanders, Wendy Barrie, Linda Hayes, Terry Belmont, Paul Guilfoyle.	
TWENTIETH CENT.-FOX			
"Western Union"	Original, Zane Grey. Director: Fritz Lang.	Robert Young, Randolph Scott, Dean Jagger, Brenda Joyce, Laird Cregar, John Carradine, Slim Summerville, Minor Watson, Chill Wills.	Shooting
UNITED ARTISTS			
"Lady Hamilton" (Alexander Korda)	Screen play, Walter Reisch, R. C. Sheriff. Producer-director: Alexander Korda.	Vivien Leigh, Laurence Olivier, Alan Mowbray, Sara Allgood, Ronald Sinclair, Louis Alberni, C. Aubrey Smith, George Renavent, Olaf Hytten, Norma Drury, Victor Varconi, Gladys Cooper.	Shooting
"Cheers for Miss Bishop" (Rowland)	Original, Bess Streeter Aldrich. Director: Tay Garnett.	Martha Scott, William Gargan, Edmund Gwenn, Sterling Hollaway, Dorothy Peterson, Donald Douglas.	Shooting
"Topper Returns" (Hal Roach)	Director: Roy Del Ruth.	Joan Blondell, Roland Young, Carole Landis, Eddie "Rochester" Anderson, Billie Burke, H. B. Warner, George Zucco.	Shooting
UNIVERSAL			
"Trail of the Vigilantes"	Screen play, E. E. Paramore. Director: Allan Dwan.	Franchot Tone, Broderick Crawford, Mischa Auer, Andy Devine, Peggy Morgan, Warren William, Porter Hall, Harry Cording.	Shooting
"The Invisible Woman"	Original, Joe May, Kurt Siodmak. Screen play, Robert Lees, Fred Rinaldo, Gertrude Purcell. Director: A. Edward Sutherland.	John Barrymore, John Howard, Virginia Bruce, Charles Ruggles, Oscar Homolka, Mary Gordon, Charles Lane, Anne Nagel, Kathryn Adams, Maria Montez, Kay Leslie.	Shooting
"Back Street"	From the novel by Fannie Hurst. Screen play, Bruce Manning, Felix ackson. Director: Robert Stevenson.	Margaret Sullavan, Charles Boyer, Richard Carlson, Frank McHugh, Frank Jenks.	Shooting
"Where Did You Get That Girl?"	Director: Arthur Lubin.	Helen Parrish, Charles Lang, Leon Errol, Eddie Quillan, Joe Brown, Jr., Tom Dugan, Wade Boteler, Franklin Pangborn, Frank Mitchell, George Lloyd, Tom Hanlon, Leonard Sues, Kenneth Lundy, Joe Cobb, Stanley Fields, Tim Ryan, Thurston Hall.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Trial and Error"	Screen play, Robert Rossen, Barry Trivers. Director: Vincent Sherman.	Thomas Mitchell, John Litel, Jeffrey Lynn, Geraldine Fitzgerald, Thurston Hall, James Stephenson, Hardie Albright, John Eldredge.	Shooting
"Footsteps in the Dark"	Original, Ladislas Fodor. Screen play, Lester Cole. Director: Lloyd Bacon.	Errol Flynn, Ralph Bellamy, Brenda Marshall, Peggy Diggins, Alan Hale, Allen Jenkins, Noel Madison, Grant Mitchell.	Shooting
"Case of the Black Parrot"	Screen play, Robert Kent. Director: Noel Smith.	William Lundigan, Maris Wrixon, Luli Deste, Paul Cavanaugh, Emory Parnell.	Shooting
"Strawberry Blonde"	From the play, "One Sunday Afternoon" by James Hagan. Director: Raoul Walsh.	James Cagney, Olivia de Havilland, Rita Hayworth, Jack Carson, Alan Hale.	Shooting
"The Wagons Roll at Night"	Suggested by the story by W. R. Burnett. Screen play, Fred Niblo, Jr., Barry Trivers. Director: Ray Enright.	Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie, Sig Rumann, Garry Owen, Charlie Foy, Frank Wilcox.	Shooting
"Father and Son"	Director: D. Ross Lederman.	Billy Dawson, John Litel, Frieda Inescort, Christian Rub, Sammy McKim, Myra Marsh, Sonny Bupp.	Shooting
"Far Horizon"	Original, Polan Banks. Screen play, Lenore Coffee. Director: Edmund Goulding.	Bette Davis, George Brent, Hattie McDaniel, Sam McDaniel.	Shooting

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Mark of Zorro

(Twentieth Century-Fox)

Old Wine in New Bottle

Tonic in all times and tongues has been the tale of the hero who takes from the rich to give to the poor—Robin Hood in Sherwood Forest, the Red Shadow of "Desert Call" on the sands of Morocco, their counterparts in every land—and tonic it is again here, as of the Los Angeles of Old California, as it was in the late Douglas Fairbanks' film of like title.

This time it is Tyrone Power, Number Two in the MOTION PICTURE HERALD-*Fame* exhibitor poll of Money-Making Stars of 1939, who poses as fop when not riding, fighting and vanquishing in the interests of the oppressed, and ends by putting the forces of evil to rout, restoring justice in the land and marrying the girl of his heart.

Directed by Rouben Mamoulian with emphasis shifting from deeds of daring to passages of romance in a manner to the profit of both, the film makes its points in both departments with definiteness and clarity. It reaches its peak of interest in a duel between Power as "Zorro" and Basil Rathbone as oppressor of the poor, a sequence eclipsing in realism any of the kind seen in years. In this and other scenes Power displays an agility and adroitness associated with this type of hero adown the ages.

Previewed at Grauman's Chinese theatre, Hollywood, to an audience composed of press, profession and public, reaction of all present being of a kind to suggest that ticket-buyers in general will be finding the picture much to their liking.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Directed by Rouben Mamoulian. Screen play by John Taintor Foote. Adaptation by Garrett Fort and Bess Meredyth. Based on "The Curse of Capistrano," by Johnston McCulley. Photographed by Arthur Miller. Edited by Robert Bischoff. P.C.A. Certificate No 6797. Release date, November 8, 1940. Running time, when seen in Hollywood, 94 minutes. General audience classification.

CAST

Diego	Tyrone Power
Lolita Quintero	Linda Darnell
Captain Esteban Pasquale	Basil Rathbone
Inez Quintero	Gale Sondergaard
Fray Felipe	Eugene Pallette
Don Luis Quintero	J. Edward Bromberg
Don Alejandro Vega	Montagu Love
Senora Isabella Vega	Janet Beecher
Rodrigo	Robert Lowery
Turnkey	Chris-Pin Martin
Sergeant Gonzales	George Regas
Maria	Belle Mitchell
Pedro	John Bleifer
Proprietor	Frank Puglia
Officer of the Day	Eugene Borden
Don Miquel	Pedro De Cordoba
Don Jose	Guy D'Ennery

One Night in the Tropics

(Universal)

Musical Comedy

What with the Abbott-Costello duo of Kate Smith's radio hour known to but not seen by millions of citizens, a point for showmen to underscore in behalf of this musical comedy is that the comedians, in making their debut on the screen, forfeit none of their effectiveness but add to it. Showmen who inform their customers that these zanies stop the film in each of their interludes will be within the facts.

Other names to feature in copy, apart from the stars, are Jerome Kern, contributor of five songs, and Earl Derr Biggers, author of "Love Insurance," the novel from which the comedy was taken. Dorothy Fields wrote lyrics for four of the songs, Oscar Hammerstein II for one. These are sung by Allan Jones, Jones and Nancy Kelly, and by Peggy Moran.

Directing for associate producer Leonard Spigelgass, A. Edward Sutherland has placed emphasis now on humour, now on music Mary Boland and William Frawley supplying performances in the vein for which they are known. The plot has to do with an insurance man's endeavours to assure the matrimonial success of a client, also his friend, whom he has assured against failure. The picture opens in New York and moves to a Latin metropolis.

Previewed at studio.—W. R. W.

Produced and distributed by Universal. Associate producer, Leonard Spigelgass. Directed by A. Edward Sutherland. Screen play by Gertrude Purcell and Charles Grayson. Adaptation by Kathryn Scola and Francis Martin. Book by Earl Derr Biggers. Songs by Jerome Kern. Lyrics by Dorothy Fields and Oscar Hammerstein II. Art director, Jack Otterson. Musical director, Charles Previn. Photographed by Joseph Valentine. Edited by Milton Karruth. P.C.A. Certificate No. 6785. Release date, Nov. 15, 1940. Running time, when seen at studio, 83 minutes. General audience classification.

CAST

Jim	Allan Jones
Cynthia	Nancy Kelly
Abbott	Bud Abbott
Costello	Lou Costello
Steve	Robert Cummings
Aunt Kitty	Mary Boland
Roscoe	William Frawley
Mickey	Peggy Moran
Escobar	Leo Carrillo
Rudolfo	Don Alvarado
Nina	Nina Orla
Mr. Moore	Richard Carle

Li'l Abner

(RKO-Vogue)

Novelty Piece

Faithful to Al Capp's United Features comic strip, "Li'l Abner," first production of Vogue Pictures, Ltd., is what is known in the trade as an exploitation special." Backed by the popularity of the newspaper strip and the nature of the strip and the film, showmen have material for campaigns that would overshadow five ringed circuses and appeal to young and old.

The film itself is a translation of the cartoon to the screen in terms of the cartoon, not of the motion picture. Its dialogue, action and plot are literally lifted from the mat service. Its chief characters are portrayed, for the most part, by unknown players acting as the residents of Dog Patch and Skunk Hollow, not as players giving their interpretations of what Capp had in mind.

Granville Owen has the title role, with Martha O'Driscoll as "Daisy Mae." Others in the cast include Mona Ray as "Mammy Yokum," Johnnie Morris as "Pappy Yokum," Buster Keaton as "Lonesome Polecat," Billie Seward as "Cousin Delightful," Kay Sutton as "Wendy Wilecat," and Maude Eburne, Walter Catlett, Edgar Kennedy, Lucien Littlefield, Chester Conklin, Al St. John, Eddie Gribbon, Heinie Conklin, Hank Mann.

Albert S. Rogell directed from a screenplay by Charles Kerr and Tyler Johnson, who adapted the original story by Capp. Herman Schlom was associate producer. Head of Vogue Pictures is Lou Ostrow, embarked on an independent production venture after years as a producer at MGM where he launched and carried on the "Judge Hardy" series.

Previewed at the Studio Theatre, North Hollywood, to an audience which enjoyed the picture mildly.—V. K.

Produced by Vogue Pictures, Ltd., and distributed by RKO. Associate producer, Herman Schlom. Directed by Albert S. Rogell. Screenplay by Charles Kerr and Tyler Johnson. From an original story by Al Capp. Art director, Ralph Berger. Photographed by Harry Jackson. Edited by Otto Ludwig and Donn Hayes. P. C. A. Certificate No. 6492. Running time, when seen in North Hollywood, 78 minutes. Release date, Nov. 1, 1940. General audience classification.

CAST

Li'l Abner	Granville Owen
Daisy Mae	Martha O'Driscoll
Mammy Yokum	Mona Ray
Pappy Yokum	Johnnie Morris
Lonesome Polecat	Buster Keaton
Cousin Delightful	Billie Seward
Wendy Wilecat	Kay Sutton
Granny Scraggs	Maude Eburne
Montague	Johnny Arthur
Barber	Walter Catlett
Cornelius Cornpone	Edgar Kennedy
The Sheriff	Lucien Littlefield
Mr. Oldtimer	Lucien Littlefield
Earthquake McGoon	Charles A. Post
Hairless Joe	Bud Jamison
Abijah Gooch	Frank Wilder
Mayor Gurgle	Chester Conklin
Marryin' Sam	Dick Elliott
Cicero Grunts	Mickey Daniels
Hannibal Hoops	Doodles Weaver
Miss Lulubell	Marie Blake

Two Women

(Paragon)

Marital Mistrials

Produced in and around Dunkirk and the Belgium frontier in the final days before the Nazis invaded France, "Two Women" is a film story not of war or international situations but of romance and passion and the complicated lives of a small group. Directed with the Gallic touch of forthrightness, prevalent in many of the French importations, under the guidance of Leonide Moguy the picture has the delicate premise of adult concept and is treated seriously throughout.

The film study revolves around five persons —two girls brought up under the same roof as half-sisters, their husbands from different walks of life and possessing extreme characteristics, and the mistress of the criminally inclined husband. Portraying these roles are, respectively, Annie Ducaux and Blanchette Brunoy, Jacques Dumesnil and Pierre Blanchar as the husbands, and Ginette Leclerc.

The passions and romances of the five principals are neatly balanced in the marriage of one sister to a tavern-keeper-smuggler whose bestial love and criminal instincts drives her to the home of her happily married parental

(*Continued on page* 38)

WAIT TILL YOU HEAR



Rain didn't stop the crowds at Paterson, N. J. when "One Night in the Tropics" premiered there last week!



RIOT ROMANCE set to music ...and comedy...to make a nation's heart glow and its feet itch to dance!

UNIVERSAL'S NATIONAL RELEASE NOV. 15th

FROM THE MOB

—when you play



ONE NIGHT in the TROPICS

starring

ALLAN JONES • NANCY KELLY

Song-Star of "The Boys from Syracuse" — At her loveliest since "Jesse James"

BUD ABBOTT & LOU COSTELLO

Radio Sensations of "I'm a baaad boy" fame

ROBERT CUMMINGS

Romantic Hero of "Spring Parade"

with **MARY BOLAND • LEO CARRILLO • WILLIAM FRAWLEY**
PEGGY MORAN • NINA ORLA • RICHARD CARLE

Directed by **A. EDWARD SUTHERLAND**

Associate Producer: Leonard Spigelgass

Screenplay by Gertrude Purcell and Charles Grayson

Adapted by Kathryn Scola and Francis Martin from the novel "Love Insurance" by Earl Derr Biggers

A THRILLING JEROME KERN SCORE

Hot hit songs: "Farandola," "You and Your Kiss," "Simple Philosophy," "Your Dream," and "Remind Me."

At last...the screen presents the newest comedy sensation of radio and Broadway...Abbott and

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 35)

sister. Here the situation becomes complicated when the younger girl becomes the third party of a romantic triangle resulting in childbirth. More difficulties ensue until violent death befalls both husbands leaving the sisters sorrowful but understanding of each others plight.

Intelligent superimposition of English titles helps concentrate the attention of the audience upon a picture which depends in the main upon dialogue in the development of the theme.

Previewed in a projection room in New York at a screening for the trade press—GEORGE SPIRES.

Produced by E. Zama and distributed in the United States by Paragon Pictures, Inc. Screen play by Charles Spaak. Based on the novel "L'Empreinte du Dieu" by Maxence van der Meersch. Directed by Leonide Moguy. Running time, 100 minutes. Release date, November 1, 1940. Adult audience classification.

CAST

Van Bergen.....Pierre Blanchar
Wilfrida.....Annie Ducaux
Karelina.....Blanchette Brunoy
Fanny.....Ginette Leclerc
Gomar.....Jacques Dumesnil
Mosselmann.....Pierre Larquey

Mayerling to Sarajevo

(Leo Films)

Hapless Hapsburgs—Continued

This French importation is billed as a sequel to that illustrious Gallic feature of 1937, "Mayerling". However, the present film does not bear much resemblance to its praiseworthy predecessor either in story or successful execution of production objectives.

Whereas Charles Boyer and Danielle Darrieux were memorable in their portrayals of "Rudolph" and his love, "Marie", John Lodge herein presents a stilted and stuffy front as the "Archduke Ferdinand" and Edwige Feuillere in the role of his morganatic wife performs merely as a pretty vis-a-vis. Technical mounting, direction and writing fail to give the proceedings the high style tone of lyrical and moving tragedy that "Mayerling" possessed. English titles translate the French dialogue for spectators unlettered in the original tongue.

But, for all its failings as a worthy successor, the present picture contains a certain degree of interest because of its connection with "Mayerling" and it may be assumed that patrons who recall the entertainment quality of the predecessor may wish to view the present sequel. An additional point in favor of the saleable strength of the film is its concluding sequence wherein there is staged with dramatic force and historical fascination the assassination of the Archduke and his wife as they attend a celebration at Sarajevo, a tragic event that was to supply the spark for the holocaust of World War I.

Seen at an afternoon performance at the Little Carnegie Playhouse, a small theatre of the intimate art house type, in New York City, where a surprisingly large audience for the time of day was present. The gathering appeared to be interested in the unfolding of the historical events.—JOSEPH F. COUGHLIN

A British Unity Production. Distributed in the United States by Leo Films. Director, Max Ophuls. Music, Oscar Strauss. Screen adaptation, Curt Alexandre. Dialogue, Andre-Paul Antoine and Jacques Natanson. Camera, Courant and Mercanton. Costumes, B. Bilinsky. Set designer, Jean d'Eaubonne. English titles, Milton Doushkees. P. C. A. Certificate No. 02973. Release date, October 30, 1940. Running time, 90 minutes. Adult audience classification.

CAST

Archduke Francis Ferdinand.....John Lodge
Sophie Chotek.....Edwige Feuillere
Prince Montenuova.....Aime Clariond
Emperor Franz Joseph.....Jean Worms
Minister of Foreign Affairs.....Debucourt
Janatzek.....Aimos
Archduchess Marie Theresa.....Gabrielle Dorziat
Count Chotek.....Gaston Dubosc

Glamour for Sale

(Columbia)

Escort Racket

Another in the series of pictures exposing the various rackets that flourish throughout the country, this feature is built around the female escort bureaus that have been outlawed in most of the large cities. It is based on a screen play by John Bright under the directorial guidance of D. Ross Lederman.

The story concerns a special investigator, played by Roger Pryor, who is assigned by the local police department to uncover a blackmail ring operating under the guise of an escort bureau. The investigator enlists the aid of a young escort hostess, portrayed by Anita Louise, and between them they reveal to the public how an innocent business man may well become the victim of a plot to smear his reputation if he does not pay the "hush-money."

Supporting Pryor and Miss Louise are June McCloy, who returns to the screen after an absence of some nine years and Don Beddoe and Paul Fix as the operators of the illegitimate escort service. Musical background was supplied by Ben Oakland and lyrics by Milton Drake and Herb Magidson.

Reviewed at the Bryant Theatre in New York.—GEORGE SPIRES.

Produced and distributed by Columbia. Director, D. Ross Lederman. Assistant director, Gene Anderson. Screen play by John Bright. Photography, Franz Planer, A.S.C. Film editor, Viola Lawrence. Art director, Lionel Banks. Music by Ben Oakland and Lyrics by Milton Drake and Herb Magidson. Sound engineer, Lodge Cunningham. Running time, 57 minutes. P. C. A. No. 6613. Release date, September 30, 1940. Adult audience classification.

CAST

Ann Powell.....Anita Louise
Jim Daly.....Roger Pryor
Peggy Davis.....June MacCloy
Betty Warren.....Frances Robinson
Frank Regan.....Don Beddoe
Louis Manell.....Paul Fix
Harry Braddock.....Arthur Loft
Lucille.....Veda Ann Borg

SHORT PRODUCT

Old New Mexico

(MGM)

FitzPatrick Traveltalk

The purpose of this newest FitzPatrick travel expedition is an inspection of the historical background for the state of New Mexico. Archeological evidence is offered to describe the ancient past of this district. Besides views of ruins, a section of the subject is devoted to a visit to the Indian reservations in that locale. The colorful appearance and mode of living of the redmen are made doubly attractive and interesting through the medium of expert coloring and camera reporting. The material is especially suited for school groups.—Running time, nine minutes.

Waldo's Last Stand

(MGM)

Our Gang Comedy

The latest Our Gang romp has to do with the situation faced by the aristocratic member of the juvenile troupe in merchandising his lemonade supply. When Waldo has been unsuccessful in his beverage salesmanship, "Spanky" and "Alfalfa" hit upon the bright idea of purveying the drinks in a kiddie night club with all the trimmings including singing waiters and an elaborate floor show. Only one customer comes into the establishment and the main business enacted by the children, besides the musical displays, is to induce this single patron to purchase several orders of lemonade. The poker faced resistance of this individual to the group's sales activity provides many of the comic incidents in the miniature. Tactics in breaking down sales resistance include feeding the customer crackers generously dosed with salt and placing beneath his stubborn seat a heating apparatus. Finally, the kid leaves with the complaint that the place is too hot for drinking. No other lemonade prospects come in and the reason is that all of the customers are found to be participants in the floor show.—Running time, 11 minutes.

Quickerin' a Wink

(MGM)

Pete Smith Specialty

A demonstration of the newest advance in trigger quick camerawork, Stroboscopic photography, is reported upon in this current Pete Smith contribution. Due to the development of this magic form of shutter wizardry, action that previously was too fast for ordinary camera focusing can now be photographed. Examples of the quickness of this newest method of catching speedier than the eye activity are plentifully supplied and run the range from watching bullets fly to a study of the speedy winging of a hummingbird. Even if the explanation for the photographic device is a bit too involved for unscientific spectators, the witty commentary of Pete Smith and the amazing and beautiful action shots of the rapid action provide the amateur individual with amusing and aesthetic moments. Science classes and camera enthusiasts should be especially keen about this miniature.—Running time, nine minutes.

Utopia of Death

(MGM)

Passing Parade Number

The mysterious material for this newest paradox picture from the Passing Parade group is concerned with a study of a strange tribe of people who are following a plan for an equally strange form of utopian living. After an explanation of the word "utopia" and a review of some of the famous works composed on such an ideal, the camera travels to the isolated island of Tiburon, which is off the coast of Lower Mexico, a distance of 1,600 miles from Los Angeles. Arriving at this strange port, the spectator sees the peculiar people in their exotic state. The tribe is recognized as being that of the Seri Indians who emigrated from the continent to establish a utopian community. At first the group flourished but at the present moment of visitation the race has diminished to the number of a hundred and plans are practiced for the gradual extinction of the people. The macabre study is fascinating material to view but may be too involved and gruesome in its depiction for the full enjoyment of the average audience.—Running time, 10 minutes.

The Homeless Flea

(MGM)

Colored Cartoon

The adventures that beset a homeless flea when he attempts to set up his abode in the rich underbrush on the back of a dog are amusingly and cleverly set forth in this colored cartoon contribution. The sequences depicting the pooch's attempts to dispossess his unwelcome tenant carry fruitful chuckle material. Another laugh highlight is the business of the flea in establishing living quarters.—Running time, eight minutes.

STATUS OF BRITISH TRADE IN WAR ECONOMY GAINS NEW RECOGNITION

Municipal Authorities Tending to Allow Local Option on Closings; Council Presses Plan to Finance Pictures

by AUBREY FLANAGAN
in London

With Britain and her film industry now launched forth into the second, and certainly not the least critical, year of the war, there are signs in Government and official circles of a realization of the important role the motion picture trade can and will fulfill. Recent developments both in front of and behind the scenes indicate that those less panicky prophets who foresaw the industry carrying on in the face of war at its fiercest were not far out.

Opening Hours Adjusted

Indications of this are seen in more than one field of activity. Certain municipal authorities, notably the London County Council, have shown their appreciation of the picture theatre by helping the exhibitor to adjust his opening hours to meet the new conditions. Conversations between the national exhibitor body, the Cinematograph Exhibitors' Association, and the Ministry of Home Security towards a policy of "self determination" in regard to evening closures seem likely to bring about further satisfactory solutions to a difficult problem. It is hoped the same spirit will be brought to bear upon the CEA plea for a national approval of Sunday opening to supplant the present still somewhat cumbersome machinery.

The recent report of its second year of the Cinematograph Films Council which, though it contains trade representatives also represent the general public, presses particularly for an acceleration of the wartime legislation, though it envisaged particularly the Credit Bank. Not least of all significant factors, of course, is the intensely increasing propaganda use which the Government is making of the motion picture screen both at home and abroad.

As already known to readers of MOTION PICTURE HERALD, efforts on the part of the London CEA have succeeded in persuading the London County Council to alter the opening hours of cinemas in the Metropolis, so that theatres—and audiences—can adjust themselves to the new conditions brought about by the aerial bombardment of the capital.

As the result of conversations London cinemas can now open at 10.30 a.m. provided they close at 9 p.m. The West End cinemas, of course, have been opening at 9.30 or 10 for some years.

Sunday opening, too, has been brought forward, so that instead of opening at 3.30 the exhibitors can open their doors at 1.30 in the afternoon.

As a result, audiences who are debarred from going to cinemas at night time during the week, either by reason of their work or the need for taking shelter, now have the best part of Sunday afternoon to do so. A considerable increase in the exihibitors' revenue is a foregone conclusion.

The opening of cinemas outside the West End at 10.30 a.m. will not achieve sensational box-office results, for the proportion of the populace able to go to the cinemas at that time is limited. The 10.30 a.m. to 9 p.m. regime, however, does allow considerable elasticity of attendance, so that when cinema-going can be developed there is a range of ten and a half hours for the purpose.

Similar moves are already being made in various parts of the country and there is little doubt that the example of London will be followed widely in other districts.

As already recorded in these columns, the CEA, as a national organization, have already approached the Ministry of Home Security with the suggestion that exhibitors should be allowed the option of remaining open or closing at whatever hour they wish. The ethics of this policy of self determination, they contend, are both commercial and social. Nobody, it is suggested, knows better than the exhibitor himself whether people will continue to go to the picture house after certain hours. In some areas, notably the Midlands, Central London and certain Naval and Military centres, there is little trade after dusk.

Local Option Approval Expected

The CEA have asked the Ministry of Home Security to instruct the local authorities to allow exhibitors to decide for themselves whether they should or should not stay open. No action so far has been taken, but it would seem to be the fact that the Home Security officials are convinced of the good faith and good judgment of the picture house operators. The success of the principle which has long been established in London is an arguing point. Approval of the idea is expected.

Meanwhile the CEA are also pressing for the removal of the present machinery through which applications are made for Sunday opening, suggesting to the Home Office that the situation is still a negative one and that a single order from Whitehall would allow exhibitors to open where and when they wished. Here again they have pleaded not only the fact that they can possibly make up on a Sunday much of the revenue they lose on a weekday, with attendant benefits for the Exchequer, but also of the good work which they are doing in sustaining public morale and the morale no less of the fighting Forces.

The independence with which the exhibitor groups approach this subject, however, can be seen from a decision of the Leeds Branch, where the independent group voted against the proposal that the Branch support national action.

As Jack Prendergast pointed out, if Sunday opening was to be considered purely from a commercial angle the exhibitor would have to see that he was going to be able to get product at a price which would pay him to open.

The War, and the need for the industry to continue functioning as normally as possible throughout it, is the dominant factor in the last report of the Cinematograph Films Council recently issued, a precis of which has already been published in MOTION PICTURE HERALD. The keynote of the Council's examination of the year is their conviction that indefinite postponement of their plan for the financing of independent production of British films might lead the industry into the plight it found itself after the last War. With this in view they have actively pursued the matter, seeking "to devise in advance a plan whereby the British film industry will become credit worthy, so that when the propitious moment arrives for embodying this in legislation it can be put into operation with the least possible delay." Only the collapse of France would seem to have called a halt to the scheme with its changing of the whole situation, particularly in regard to the imperative needs of National Defence.

The trade welcomes the contention of the Cinematograph Films Council that "the welfare of the industry cannot but be affected by any prolonged continuation of the present uncertainty; and while we welcome the prospect of constructive action . . . we feel bound to urge that there should be no further delay in completing"—the plans for the Credit Bank.

Film Year Reviewed

Examining the operations of the industry under a year of war, the Council emphasize how the War aggravated existing difficulties and created urgent new problems. Notable amongst the problems raised were, of course, those of the temporary closing of cinemas and the consequent number of defaults of renters and exhibitors.

They insist that when the question of exhibitors' defaults is raised on the Quota Year just passed there must be taken into account the closure of cinemas by Home Office order at the beginning of the War.

Recording that they viewed five films, for which Quota had been canvassed on grounds of their special entertainment value, and rejected all the applications, the Council took a particular kick at producers who considered that the infusion of a propaganda element is justification for a Quota Certificate: "We are continuing to hold that this element should not be regarded as in itself justifying the granting of applications under this Section, but that it should be related to an entertainment value of the film as a whole."

Attack Treble Quota

Reference is made in the Report to the efforts of the Employees' Groups to secure a repeal of the Treble Quota provisions of the Act, under which, subject to certain conditions, films with labor costs of not less than £37,500 counted for Quota at three times their registered length. The Council have been unconvinced that these provisions were superfluous in the encouragement of production for foreign markets, or that the abolition of the provisions would lead to an increase in the number of films produced.

They see as reasons for the difficulty in assuring continuity of production the disturbance of normal conditions by the War with its air raids, etcetera, and the doubt regarding alterations in existing legislation.

They record also the new problem affecting the American companies with subsidiaries here, who have been subject to the regulations on frozen currency. It is following these and following, too, the famous Stanley letter to Sir Frederick Whyte announcing the Agreement and asking the Council to consider formulating new measures to meet wartime requirements, that they emphasize the necessity for materializing the credit scheme in order to preserve the industry, of the importance of whose role they seem emphatically convinced.

SHAW WORKS ON "BARBARA" SET

George Bernard Shaw himself helped Gabriel Pascal last week rehearse the final scene of "Major Barbara" at the Denham Studios. This scene, the last of the play, is a romantic passage between Wendy Hiller (Major Barbara) and Rex Harrison (Adolphus Cusins).

Shaw has made many visits to the studio, where he has taken an active part with producer Gabriel Pascal in oiling the wheels of shooting.

CANCELLATION TIME LIMIT A BURDEN

(*Continued from page* 17)

the exhibitor claims that unwanted features (other than those contained in a particular group), or short subjects, or westerns, or foreigns have been forced upon him as a condition of licensing the desired features, he may arbitrate his claim provided he sends written notice to the distributor at its home office of his claim not later than two days after receipt of the distributor's written notice of approval of his contract. The arbitrator in such a case will have power to make (1) a finding as to whether the licensing of the desired features was in fact conditioned upon the exhibitor buying the unwanted features, shorts, westerns or foreigns, and, if his finding is in the affirmative, to make (2) an award cancelling the contract for (or to the extent that it relates to) the forced products.

It will be recognized that this is a great advance over such proposals in the past which would have required the exhibitor to give notice of his claim within a certain number of days after his application was signed and before it was finally approved, thus endangering his contract as to the desired features. Under those earlier proposals, if the home office cancelled his entire contract, as it was free to do, the exhibitor faced the probability that the exchange in negotiating a new contract would simply add the price of the unwanted product to the product licensed.

But the decree does not stop here. It recognizes that an exhibitor may not want to risk obtaining relief from a contract including forced products. And so it provides that where no license has been entered into, controversies as to whether a distributor has tried to force features, shorts, westerns or foreigns may also be arbitrated. In such cases the exhibitor must give written notice to the distributor not later than five days after the alleged attempt was made. The arbitrator, if he finds that the offer of features was in fact conditioned upon the licensing of other features, shorts, etc., may make an award imposing a penalty of $500 on the offending distributor to be paid into the Arbitration Fund.

Exhibitors may ask why they should maintain a proceeding for the imposition of a penalty that does not benefit them directly. Obviously, a favorable finding by the arbitrator will pave the way for the exhibitor to negotiate a contract for the desired product without further insistence that he accept undesired product. Moreover, the finding and penalty will insure that the exchange in question will be careful not to repeat the offense against the complaining exhibitor or any other. Alert regional exhibitor associations will be interested in the conduct of such proceedings for the benefit and protection of all their members.

Selling in the Exchange District

One of the provisions aimed at curbing circuit buying power is the requirement that no license for features to be exhibited in one exchange district shall include theatres located in another exchange district, and that the licensing of features for exhibition in theatres located in one exchange district shall not be conditioned upon the licensing of a feature or group of features for exhibition in theatres located in another exchange district.

In other words, a distributor in negotiating with a circuit may not include as a part of a single deal pictures to be exhibited in more than one exchange district, nor can the deal as to the theatres in one district be conditioned upon the negotiation or acceptance of a deal for the theatres in another district.

The obvious purpose is to decentralize buying power by requiring a circuit operating in more than one district to make separate deals as to its theatres in each district. The language is too broad to require that the separate deals as to each district must be made within the district. Circuit deals can still be negotiated in New York or at the headquarters of the circuit. But the deals must be separate and one may not be conditioned upon another.

Controversies arising upon the complaint "of an exhibitor thereby affected" may be arbitrated. It can only be supposed that an affected exhibitor would be one who sought to compete with the circuit for the product and failed. In any case, the power of the arbitrator extends only to the making of a finding as to whether the provisions have been violated, and, if he so finds, the imposition against the offending distributor of a penalty of $500 to be paid into the arbitration fund.

This provision becomes effective with respect to features released after August 31, 1941.

Selling on Some Run

A matter of grave concern to exhibitors in some territories has been so-called exclusive selling; i.e., their inability to buy pictures on any run.

The difficulty in providing a remedy for this abuse is that the bars may be let down so far as to require the licensing of pictures to non-theatricals and fly-by-nights. The provision as written is perhaps as good as could be devised.

Again, there is no present sanction in the law for fixing the terms upon which a run may be granted. The authors have attempted to curb the power of the distributor to prevent the granting of the run by merely demanding exorbitant terms. Their solution of the difficulty was to provide that the terms shall not be "calculated to defeat the purpose of this Section."

In barest outline, the provision is that no distributor shall refuse to license its pictures for exhibition in an exhibitor's theatre on some run (to be designated by the distributor) upon terms to be fixed by the distributor (not calculated to defeat the purpose of the Section), if the exhibitor can satisfy "reasonable minimum standards of theatre operation" and is "reputable and responsible," unless the granting of such run "on any terms" to the exhibitor for such theatre "will have the effect of reducing the distributor's total film revenue in the competitive area in which such exhibitor's theatre is located." The burden of proof of showing that the granting of a run will reduce the distributor's total revenue rests upon the distributor.

An exhibitor may arbitrate his claim that he has been refused a run contrary to the Section. If the finding is in the affirmative, the arbitrator may make an award "directing the distributor to offer its pictures for license to the complaining exhibitor...on a run to be designated by the distributor and upon terms and conditions fixed by the distributor which are not calculated to defeat the purpose of this Section."

A distributor against whom an award has been entered may institute a further proceeding to be relieved of the award on the ground that the granting of the run has had the effect to reduce its total film revenue in the competitive area.

This Section becomes effective when the decree is signed.

Cancellation for Cause

An exhibitor may arbitrate the claim that a picture is generally offensive in his community on moral, religious or racial grounds, provided he gives notice of his "election to cancel" such feature, together with a statement of his reasons therefor, to the distributor "not later than ten days after the receipt by the exhibitor of the distributor's written approval of the exhibitor's signed application for such feature." In such event, the feature shall be deemed cancelled unless within five days after receipt of such notice, the distributor notifies the exhibitor in writing of its denial of such claim and its intention to arbitrate the controversy.

The chief criticsm of this Section is that it places on the exhibitor the burden of determining within ten days after the approval of his contract whether the picture is offensive, not to himself, but to the members of his community. Doubt has been expressed whether this would allow sufficient time for public sentiment to express itself.

In defense of the provision it has been argued that there must be some time limit and that since, under the new order, pictures will be trade shown and reviewed before they are sold, the exhibitors will have ample warning. Reliable trade papers, concerned in protecting the exhibitors, will give timely warning of danger points in the pictures reviewed.

If the arbitrator shall find that the picture "is generally offensive in the locality served by the exhibitor's theatre on moral, religious or racial grounds" an award may be made "cancelling the license in so far as it relates to the exhibition of such feature in said theatre."

This Section becomes effective upon the sign-

(*Continued on page* 42)

RESEARCH COUNCIL ATTACKS DECREE

Changes in "blind selling and block-booking" practices under the terms of the proposed New York consent decree were scored as inadequate by Dr. Ray Lyman Wilbur, president of the Motion Research Council, who urged passage of the Neely Bill of which the organization was one of the chief sponsors.

Dr. Wilbur said, "The proposals demonstrate the total inadequacy of our present Sherman anti-trust law to give local communities the power to select their own films." He added, "In order to protect our most precious right to determine local standards, the theatre manager in each community should be empowered to select each and every picture he is to show in his patrons and their children. The proposed temporary settlement permits the forcing of undesirable pictures by tying them together in blocks of five."

The "wide open" escape clause in the consent decree was also attacked by Dr. Wilbur.

From the Washington headquarters of the Research Council a statement was issued saying that the decree was "very disappointing" to those interested in the abolition of compulsory block-booking and blind-selling. "Instead of 'terminating' these two practices, the decree guarantees an experiment for only one selling season," it was said.



Hollywood's Top Current Productions Bear the Magic Brush of Technicolor

- BITTERSWEET
- CHAD HANNA
- DOWN ARGENTINE WAY
- FANTASIA
- NORTH WEST MOUNTED POLICE
- SHEPHERD OF THE HILLS
- THE SOUTHERNER
- THE THIEF OF BAGDAD
- WESTERN UNION

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, President

'SLING-SHOT INSTEAD OF A RIFLE'

(*Continued from page* 40)

ing of the decree but, in the nature of the case, it can only apply to contracts entered into subsequent thereto.

Arbitration of Clearance Disputes

Controversies arising upon the complaint of an exhibitor that the clearance applicable to his theatre is unreasonable, may be arbitrated between the complaining exhibitor and the distributor.

This also is a clear advance over any similar proposal in the past. It recognizes that the right to control clearance resides in the distributor by virtue of its copyright. It refutes the theory that the clearance belongs to circuits by virtue of their buying power.

The prior exhibitor whose clearance is brought into question may intervene and participate in the hearing but the proceeding is initiated by a complaining exhibitor against a distributor. In this way, the authors of the decree have overcome the difficulty of obtaining the consent of the circuits to arbitrate clearance —an unsurmountable obstacle in the proposed voluntary trade practice code.

The premise stated in the Section is that clearance "reasonable as to time and area" is "essential" in the distribution and exhibition of motion pictures.

In determining whether any clearance complained of is unreasonable, the arbitrator will take into account the following factors, according to them "the importance and weight to which each is entitled"—

(1) The historical development of clearance in the particular area wherein the theatres involved are located;

(2) The admission prices of the theatres involved;

(3) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.

(4) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-away, premiums, cut rate tickets, lotteries, etc.;

(5) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor defendant from such theatres;

(6) The extent to which the theatres involved compete with each other for patronage; and

(7) All other business considerations, except that the arbitrator shall disregard the fact that a theatre involved is affiliated with a distributor or with a circuit of theatres. (In other words, buying power and "kinship" are not to be regarded.)

The arbitrator shall determine, first, whether the clearance complained of is unreasonable, and if he finds that it is, he may make an award "fixing the maximum clearance between the theatres involved" which may be granted in licenses thereafter entered into by the distributor.

This Section becomes effective upon the signing of the decree and the award may fix such maximum clearance under any then existing franchise or any license entered into pursuant to such franchise between such distributor defendant and any other party bound by the decree; but the award may not affect clearance fixed in any license between a particular distributor defendant and its affiliated theatres as defined in Section XVII.

For example, a complaining exhibitor could arbitrate with M. G. M., Twentieth Century, Warner Bros. and RKO relative to clearance granted by them in existing franchises to a Paramount affiliated theatre, but they would have no right to challenge the clearance granted by Paramount to that theatre whether by franchise or otherwise. Thus the authors have adopted the principle that a distributor may deal with its own affiliated theatres on whatever terms it may see fit.

The question is: If in the case cited the maximum clearance is reduced as to the other four distributor defendants, would it be feasible or practicable for Paramount to lease its film on a different basis? Only experience will tell.

A distributor or an exhibitor affected by an award may institute a further arbitration proceeding for a modification thereof upon the ground that since the making thereof changed conditions warrant such modification.

Conditions imposed in the Section are that no award shall affect runs as distinguished from clearance, or apply to the exhibition of any "special" feature. To be immune, such special must be licensed specially under a contract which includes the special terms and conditions "including such special clearance provision...as such distributor shall fix."

Withholding Prints

It is provided that in booking prints for exhibitors "competing on the same run" a distributor shall not withhold delivery of prints available from one exhibitor "in order to give a competing exhibitor a prior playing date not provided for in his license." Then there is a recognition that distributors "must be permitted discretion in the ordinary course of booking . . . when too few prints are available."

Violations are subject to arbitration, and if the arbitrator finds that the distributor "has pursued a policy" of withholding prints in violation of the Section, he may enter an award directing the distributor to discontinue such policy.

This provision is typical of the kind of meaningless window dressing that has discredited previous attempts to work out a solution of industry problems. So far as we are aware, this Section cures no evil; if there is such an evil, it is doubtful if the Section offers an effective remedy. The evil is in withholding prints from a subsequent run in order to give a prior run a longer clearance than is specified in the contracts. Allied has called this to the attention of the Department of Justice but without avail.

Discrimination in Runs

This Section is aimed at the heart of the Big Eight's monopoly of exhibition, but it wields a sling-shot instead of a rifle.

The most serious complaints lodged with the Department of Justice, and the ones which must have moved it to bring the suit, involved cases where an affiliated circuit invaded the territory of an independent exhibitor and by virtue of its buying power, or, more likely, the mutual backscratching tactics of the Big Eight, took from the independent his product altogether or relegated him to a subsequent, unprofitable run.

Under the Section controversies arising upon a complaint by an independent exhibitor that a distributor has arbitrarily refused to license its features for exhibition on the run requested by the exhibitor in one of his theatres, may be arbitrated.

An independent exhibitor is defined as "one wholly independent of any circuit of more than five theatres and not affiliated by stock ownership, common ownership, common buying or otherwise with a circuit of more than five theatres and whose licenses are not negotiated by a buying combine or common buying agent negotiating for more than five theatres." Thus an exhibitor operating or affiliated with more than five theatres, or a member of a buying combine of more than five, is ineligible to relief under this Section. This is upon the supposition, not borne out in experience in the large cities, that an independent circuit of more than five has sufficient buying power to protect itself.

No award can be made unless the arbitrator finds—

(1) That the complainant is an independent exhibitor and that his theatre was in existence at the date of the decree or replaced such a theatre; *and*

(2) Distributor's refusal to license on the run requested continued during a period of not less than three successive months; *and*

(3) Distributor during such period licensed its features on the desired run to a circuit theatre in competition with the complainant (a circuit theatre is defined in the decree as a theatre which is a "component part of a circuit of not less than 15 theatres, or which is affiliated by stock ownership, common ownership, common buying or otherwise with a circuit of not less than 15 theatres or the licenses for which are negotiated by a buying combine or common buying agent negotiating for not less than 15 theatres); *and*

(4) Complainant's theatre has not available to it features "sufficient in nature and quantity" to enable it to operrate on the run requested; *and*

(5) (a) Subsequent to July 20, 1935 and prior to July 20, 1940 complainant operated the theatre in question on the same run or on an earlier run than that enjoyed by the circuit theatre; *or*

(b) Subsequent to July 20, 1940 and during two consecutive motion picture seasons immediately preceding the filing of the complaint, complainant operated his theatre on the same run as or on an earlier run than that enjoyed by the circuit theatre and during such period exhibited on such run substantially all the features released during such period by the distributor complained against; *or*

(c) Subsequent to July 20, 1935 and prior to July 20, 1940 the complainant demanded in writing features from the distributor complained against on the same run or on an earlier run than that enjoyed by the circuit theatre (a complaint filed with a Local Clearance & Zoning Board or a Local Grievance Board under N.R.A. and not disposed of by administrative action prior to May 27, 1935, or a complaint in writing to the Department of Justice are considered to be "demands in writing"); *or*

(d) Complainant operated his theatre at least one year prior to the entry of the decree, and subsequent to July 20, 1935 and prior to July 20, 1940 a prior operator of the theatre de-

DECREE MEETING CALLED BY SEARS

At a home office meeting of district managers and other key members of the sales force called by Gradwell L. Sears, Warner Brothers general sales manager, distribution under the proposed consent decree was scheduled for consideration.

Sales executives of all the five consenting companies are beginning to study procedure under the proposed consent decree but no definite decisions are planned for the present because the blocks-of-five and the trade showing provisions of the decree do not go into effect until September 1, 1941, *no matter how soon the document is approved.*

'ESCAPE CLAUSE AMAZING PROVISION'

manded in writing features from the respondent distributor on the same run as or an earlier run than that enjoyed by the circuit theatre (or filed a complaint with N.R.A. or the Department of Justice); *and*

(6) Such refusal to license complainant was in fact because the theatre licensed to exhibit them on the run requested was a circuit theatre.

Factors for Arbitration

In considering such a complaint the arbitrator shall take into consideration the following factors, among others: (a) The terms, if any, offered in respect of each of the two competing theatres; (b) the seating capacity of each of said theatres; (c) the capacity of each for producing revenue for the distributor; (d) the character, appearance and condition of each, including its furnishings, equipment and conveniences; (e) the location of each of said theatres; (f) the character and extent of the area and population each serves; (g) competitive conditions in the area in which they are located; (h) their suitability for exhibition of the distributor's features on the run requested; (i) the character and ability of the exhibitor operating each and his reputation generally in the industry and in the community for showmanship, honesty and fair dealing; (j) the policy under which each of the theatres has been operated and the policy under which the complainant proposes to operate his theatre if he obtains the desired run; (k) the financial responsibility of the exhibitor operating each of the theatres; and the distributor's prior relations with each of the two theatres and with their owners and operators and any equities arising therefrom.

By carefully noting the "ands" and "ors", which I have underscored, in connection with the findings that must be made by the arbitrator, an exhibitor can determine whether he is eligible to bring such a preceeding; by carefully studying the factors on which the arbitrator will make his decision he can form an estimate as to his chances of success. The obvious purpose of the Section is to adjust the complaints that give rise to the suit without offering any encouragement to other exhibitors similarly situated who did not give vent to their complaints. The limitation that the Section shall only apply to theatres in existence when the decree is signed, or which are replacements of such theatres, shows a purpose to freeze conditions as they will exist when these past grievances have been adjusted. Unlike most anti-trust decrees there are no permanent injunctions looking to the future.

If the arbitrator finds for the complainant, he will enter an order prohibiting the distributor from licensing its features on the run in question in either house otherwise than by a separate contract which shall not be a part of any circuit deal. After a final award in favor of the complainant, such exhibitor may institute another arbitration proceeding on the ground that the award has not been complied with in good faith; and if the arbitrator finds that it has not, he may award the complainant compensatory damages.

If one takes a fine sight on the remedy thus provided, it will be found as leaky as a sieve; but the arbitrator will be wholly impartial, with no axe to grind.

Further Acquisitions of Theatres

The main object of the suit was to compel the distributors to divorce themselves from their theatre holdings.

The proposed decree marks a complete recession by the Department from the position taken by it in the pleadings in the case, in the press release accompanying the filing of the case, in the press release dated December 20, 1939, refuting rumors that the case would never come to trial and in the statement made by Assistant Attorney General Thurman Arnold before a sub-committee of the Senate Committee on the Judiciary last May at a hearing on Senator Neely's bill to separate the production and distribution of motion pictures from the exhibition thereof.

Exhibitors do not now know what influence intervened in the Department of Justice and brought about this abrupt change of front. Gossip naturally centers about prominent personages in the Administration who are directly or indirectly interested in the motion picture industry. But speculation along this line will not settle immediate problems. If sinister influence was exerted, the facts will eventually come to light, as they always do. If no such influence was exerted, then unfounded charges will do more harm than good. For the time being, opposition to the decree must be confined to its lack of merit as a document; it can not go to the motives of those who have framed and are offering it.

Under this Section of the decree the consenting defendants, for a period of three years, will notify the Department of Justice of any legally binding commitments made by them for the acquisition of additional theatres. The decree specifies the information to be included in the reports and the Department is authorized to request such further information as it desires. All such information will be confidential except in case of Court proceedings.

For a period of three years no consenting defendant may "enter upon a general program of expanding its theatre holdings" but this shall not be construed to "prevent any defendant from acquiring theatres or interests therein to protect its investment or its competitive position *or for ordinary purposes of its business.*" Had it not been for the clause here underscored, the standstill would have been similar to that under a temporary injunction, with freedom of action only to protect existing property rights pending final outcome of the case. But the addition of this clause robs the Section of all force, renders the Section so vague that it can not be enforced and marks a capitulation by the Department of Justice as astonishing as it is complete.

The Section goes on to provide that proceedings based on a violation thereof shall be by way of application to the Court for injunctive relief "which shall be limited to restraining the acquisition, or ordering the divestiture of theatres or interests therein, if any, about to be acquired, or acquired, in violation of the Section." That is to say, if the Government can sustain the seemingly impossible burden of showing that such theatres were a part of a general program of expansion and not merely acquired for ordinary purposes of business.

Another Section (XXI) recites that the Government has represented to the Court that "the public interest requires" that the provisions of this decree (except for the provisions in reference to trade showings and selling in groups of five) shall operate for a trial period of three years. Therefore, the decree is to be entered upon the condition that the Government will not seek theatre divorcement as prayed in the complaint, or seek to dissolve or break up any of the affiliated circuits, until three years have elapsed. This provision may have a restraining influence on the defendant distributors during the three year test period. They still will have the threat of divorcement hanging over their heads. If in the meantime they continue their abuses, oppressions and depredations they will chalk up a record that should insure further proceedings for divorcement unless, in the meantime, all witnesses have died or been bought off or the defendants retain sufficient influence with the Department of Justice to enable them to go scot free.

Escape Clause

The escape clause applies to the Sections relating to trade showings and selling in groups of five. While it is an amazing provision to be found in an anti-trust decree, since it involves a principle directly opposed to the Anti-Trust Law, it should afford some measure of comfort to the opponents of the five-group system. It insures that this method of selling will last for only one year.

It provides—

(a) (b) If by June 1, 1942 a decree shall not have been entered against the non-consenting defendants (Columbia, United Artists and Universal), requiring them to trade show their pictures and to sell in groups of five, then such requirement shall be inoperative as to the consenting defendants (Paramount, M.G.M., Warner Bros., Twentieth Century and RKO) except with respect to licenses entered into prior to September 1, 1942 covering features released prior to such date and subsequent to August 31, 1941.

(c) (d) If prior to June 1, 1942 a decree shall have been entered against the non-consenting defendants with respect to trade showing pictures or selling in groups of five, and the provisions of such decree are more favorable to the distributors than the similar provisions of this decree, the consenting defendants may at their election be relieved from the provisions of the consent decree and become subject to the more moderate provisions of the new decree.

(e) In case of a decree against the non-consenting defendants on the subjects mentioned prior to July 1, 1942, and an appeal therefrom by such non-consenting defendants, which appeal shall have the effect to suspend the operation of said decree pending the outcome thereof, then operation of the consent decree so far as it relates to trade showings and groups selling shall also be suspended unless and until such decree shall have become final and binding on the non-consenting defendants. After such decree has become final, the consenting defendants shall have the same right of election as in (c) and (d).

(f) If at any time Congress passes legislation on the subject of trade showings or group

(Continued on following page)

ARNOLD ATTACKS TRADE RESTRAINTS

Thurman W. Arnold, assistant U. S. attorney general and head of the anti-trust division of the Department of Justice, said Saturday that bottlenecks in business must be destroyed as a means to help national defense. Mr. Arnold was the principal speaker at the biennial meeting in Columbus, Ohio, of the Institute on Credit, sponsored by Ohio State University in co-operation with the National Association of Credit Men and the National Retail Credit Association.

The anti-trust laws were described by Mr. Arnold as the only flexible weapon the Government has to eradicate industrial bottlenecks. He said that the trade restraints could be eliminated "if the consumer wakes up."

'IMPARTIAL ARBITRATORS ONLY WAY'

(Continued from preceding page)

selling, the consenting defendants may apply to the Court to be relieved from the provisions of the consent decree on these subjects.

(g) At any time after September 1, 1943 any consenting defendant may move to vacate the then effective provisions of the consent decree relating to trade showings and group selling by filing an application under oath stating that during any consecutive twelve-month period either (1) distributors of motion pictures have licensed 25 percent or more of the features released for exhibition in the United States free from the requirements of the consent decree, or (2) twelve and one-half percent or more of the total gross income from licenses for motion pictures in the United States (excluding States rights exchanges) has been derived from pictures licensed otherwise than as required by the consent decree.

Upon such application the Court shall enter an order relieving the consenting defendants of the requirements unless within sixty days the Government (which alone will have all the figures) shall establish to the satisfaction of the Court that during such twelve-months period less than twelve and one-half of the gross income from film licenses (including States rights) has been derived from pictures licensed otherwise than as required by the decree.

(h) At any time after September 1, 1942 any consenting defendant may apply to be relieved upon a showing, satisfactory to the Court, that subsequent to that date and by reason of the competition of persons not selling exclusively in accordance with the provisions of the decree, compliance therewith by the consenting defendant has substantially and adversely affected the applicant's business.

The amazing thing about (g) and (h) is that they are not restricted to the competition of the non-consenting defendants, they may be brought into operation by the competition of new producers and distributors entering the field. One might have supposed that the purpose of the Sherman Law was to foster new competition; but by these provisions the Government engages to protect the existing monoply. This is a strange principle in the enforcement of the Anti-Trust Law and discussion concerning it will not end with the entry of the decree. However, they insure that the selling methods set up in the decree will last for only one season—just long enough to tide over possibility of enactment of the Neely Bill.

Of course, if the Administration should now actively support legislation on the subject of compulsory block booking and blind selling, the industry—producers, distributors and exhibitors alike—may have to choose as between the system set up in the decree and the Neely Bill.

Additional Protective Provisions

Many provisions of the consent decree are aimed at protecting the existing rights or privileges of the consenting defendants, viz:

(a) The decree shall not relate to operations and activities of the consenting defendants outside of continental United States.

(b) It shall not affect the right of a consenting defendant, prior to general release, to roadshow a picture or to arrange for such roadshowing upon such terms as it may see fit.

(c) The decree shall not apply to any franchise signed prior to June 6, 1940 (when the negotiations were begun), or to any license made pursuant to such franchise, except as to the arbitration of clearance as hereinabove explained.

The ambiguity in the draft of October 18 in reference to exemptions from the decree has been eliminated but the several provisions on the subject are confusing. To clear this up, all franchises signed prior to June 6 are exempted except that franchises between one distributor and the affiliated theatres of another are subject to the provision relating to clearance. All contracts and franchises between a distributor and its own affiliated theatres are exempted.

The favoritism, preferences and discriminations which the Government alleged in its complaint are practiced by the Big Eight in favor of one another's theatres are embodied in these sacrosanct franchises. The Department of Justice will never be able to explain its action in immunizing these franchises under the decree.

(d) No consenting defendant shall be deemed to have violated any provision of the decree, if arbitration is provided, unless it refuses to arbitrate or to abide by the award.

(e) The decree shall not limit, impair or restrict the right of each consenting distributor to license pictures on any terms it sees fit (1) in any theatre in the ownership, lease, management, or in the proceeds or profits of the management or operation of which, it directly or indirectly, by stock ownership or otherwise, owns a financial interest at the time of decree and also at the time of such license, and (2) in any theatre in the ownership, lease, management or operation, or in the proceeds or profits from management or operation of which, such defendant acquires after the date of decree and owns at the time of such license, directly or indirectly a financial interest of not less than fifty percent and (3) in any theatre in the ownership, lease, management and operation of which a company in which such defendant owned not less than forty-two percent of the common stock at the date of the decree and at the time of the license, acquires after the date of the decree and owns at the time of the license, directly or indirectly, a financial interest of not less than fifty percent.

To recapitulate immunity under the decree is given to all licenses by a distributor to a theatre in which it at the time of the decree and on the date of the license owns a financial interest regardless of the amount. Similar immunity is given licenses to after-acquired theatres provided the interest of the distributor therein is not less than fifty percent. And, finally, immunity is given licenses to after-acquired theatres operated by a subsidiary of a distributor provided that, at the date of the decree and of the license (a) the distributor has not less than a forty-two percent interest in the theatre and (b) after the date of the decree and at the time of the license such subsidiary owns a fifty percent interest in such theatre. In a word, all licenses by a distributor with its existing affiliated theatres are exempted; with respect to after-acquired theatres, in order for their licenses to be exempt, the distributor must have a fifty percent interest in such theatre or a forty-two percent interest in a subsidiary which itself has a fifty percent interest in the theatre.

Bear in mind that this exemption applies only to licenses or franchises between one consenting distributor and its affiliated theatres; it does not apply to licenses or franchises between such consenting distributor and the affiliated theatres of another consenting distributor.

The apparent reason for these exemptions is the peculiar view taken by Government attorneys (peculiar in view of the charges of combination and conspiracy set forth in the bill of complaint) that a particular distributor may not only operate theatres for the exhibition of its own pictures, but may license such pictures to its own theatres on whatever terms it pleases.

(f) Except as otherwise provided in the decree, nothing shall be construed to limit the right of any distributor to select its own customers, to bargain with them according to law and to license pictures on any terms it sees fit.

(g) The provisions in reference to trade showings and group selling, in reference to licensing within the exchange district, and in reference to discriminating against independent exhibitors, shall have application only to features released in the United States after August 31, 1941.

Policing of the Decree

To secure compliance with the decree, representatives of the Department of Justice shall have access to all books, ledgers, accounts, correspondence, memoranda and other records and documents of the consenting defendants and may interview the officers and employees thereof relating to any of the matters contained in the decree. The decree also specifies certain information which the defendants shall keep accessible for the purpose stated.

The Department of Justice also is given access to all proceedings and records of the arbitrators.

Jurisdiction is retained by the Court (a) to enable the parties to apply for orders and directions for the carrying out of the decree, for the enforcement of compliance, and for the punishment of violations; (b) to enable any party to apply for modifications to conform to any Act of Congress; (c) to enable any consenting defendant to make any application to the Court provided for in the decree; (d) to enable the parties at any time after three years to move for any modification; (e) to enable any consenting defendant after three years to move to vacate the decree, or for any modification, on the ground that changed economic or competitive conditions make the decree or any provision thereof no longer appropriate or necessary; (f) modifications may be made to enable the defendants to comply with State laws.

Arbitration Provisions

The American Arbitration Association is designated the impartial Administrator to set up and administer the arbitration system.

The Administrator will establish and maintain an Arbitration Tribunal in each city in which three or more of the distributor defendants maintain exchanges. This shall consist of a panel of not less than ten impartial arbitrators and a clerk with suitable offices and personnel. The Administrator may appoint and remove members of the panel and personnel.

No person may be appointed on any panel "who has any financial interest in, or has had any connection with, the production, distribution or exhibition of motion pictures, or has had any interest in any motion picture theatre as landlord, lessor, or otherwise."

Criticism has been made of this provision for impartial arbitrators on the ground that since they will have no background of experience in the business the arbitrators will be bewildered by the complexities of the business. This overlooks the fact that the American Arbitration Association has many experienced arbitrators located in all parts of the United States who are skilled in mastering the details of unfamiliar industries and in rendering just decisions.

Aside from this, the use of impartial arbitra-

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'DELAY IN ARBITRATION A HARDSHIP'

(*Continued from page* 44)

tors is the only method by which controversies involving clearance, runs and discrimination can be adjusted without the embarrassing obstacles incident to balancing influence on the boards as between the distributors, the affiliated theatres and the independent exhibitors.

However, independent exhibitors will have to be on their toes to see to it that the Administrator in appointing the Clerks to the local Arbitration Tribunals does not select persons who by reason of past association or character defects are likely to be influenced in favor of the affiliated interests and against the independents. These Clerks will be in a position to influence the arbitrators and should be as impartial as the arbitrators, although this is not specified in the decree. It is feared that the Hays Association may try to secure the appointment of former Film Board secretaries, exchange employees, etc., who have assimilated the affiliated point of view.

The expenses are to be budgeted by a committee of three, one to be appointed by the Administrator, one by the distributor defendants and one by the Chairman of the Appeal Board. The expenses of the system, except the fees of the arbitrators and stenographic costs, shall be met by filing fees to be provided for in the Rules, by penalties imposed in accordance with the provisions of Sections IV and V of the decree, and such additional amounts as may be necessary to be paid by the distributor defendants.

Admissible Controversies

The arbitration proceedings shall be conducted as provided in the Rules which are expressly approved in the decree. The Rules may provide for the arbitration of claims and controversies between distributor defendants and exhibitors for the arbitration of which no provision is made in the decree—i.e. controversies growing out of exhibition contracts.

Provision also is made for an Appeal Board which shall hear and determine appeals from awards made by the Arbitration Tribunals. It shall consist of three members, to be appointed by the Court, "each of whom shall be a person of known impartiality and distinction." One member shall be designated by the Court as chairman. This Appeal Board shall have its offices in New York City.

There is grave danger that men outwardly impartial but actually sympathetic with the major interests may be selected unless the other interests affected are permitted to challenge the members before their appointments are made permanent. Allied has opposed allowing the Board to sit in New York, first, because Washington is a more logical and Chicago a more central point, and second, because it is inevitable that the members of any such Board, no matter how distinguished, will be affected by the attentions and ministrations of Big Eight interests intrenched in New York.

Any person having the right to institute an arbitration proceeding under the decree may do so upon the condition that such person file with the Clerk a submission in proper form providing that he will abide by and comply fully with any award which may be entered; a similar submission shall be filed by any intervenor in any such proceeding. The consenting distributors are bound by the decree and this provision is necessary to insure that others do not run out on the arbitration as soon as an award is made against them.

Representatives of the Department of Justice are given access to all books, ledgers, accounts, correspondence, etc. in the possession of the Appeal Board, the Arbitration Tribunal, and of the Administrator, which relate to the arbitration system and to the arbitration of claims and controversies under the decree.

Rules of Arbitration and Appeals

An arbitration proceeding shall be instituted by the filing with the Clerk of the appropriate Tribunal of a Demand for Arbitration and submission, and by paying a filing fee of $10.00. Intervenors must also file the submission and pay the fee.

The Demand shall contain the names and addresses of the parties, the name and address of the theatre involved; the name and address of each distributor or exhibitor whose business or property it is believed may be affected by an award in the proceeding; and a brief statement in simple language of the claim and the relief sought.

A sufficient number of copies shall be filed to enable the Clerk to deliver one to each distributor or exhibitor named in the Demand.

The respondent may suggest the names of others having an interest in the proceeding and they will be given a copy of the Demand by the Clerk. All persons thus interested may intervene.

Between 15 and 17 days after the filing of the Demand the Clerk will deliver to each party an identical list of names from the Panel of Arbitrators, in order that they may indicate their preference. The parties will have seven days in which to return the lists and if any party does not do so, it will be deemed to have approved all names.

The Clerk will then appoint an arbitrator acceptable to the parties. If no name is acceptable to all parties, then the Administrator shall appoint an arbitrator from the remaining members of the Panel.

Not less than 16 days after the filing of the Demand the parties may in writing unanimously appoint one or more arbitrators from the Panel.

Arbitrators disqualified under the rules may be removed and awards made by disqualified arbitrators may be vacated. The Administrator may remove an arbitrator for neglect of duty. The Administrator will fill all vacancies.

It is not clear why the Rules put such emphasis on delay. They even provide that 16 days must elapse in cases where the parties get together and agree upon an arbitrator. This will work a hardship on and tend to deter exhibitors from arbitrating certain classes of cases, as, for example, that a distributor has forced or is attempting to force unwanted products.

This has been called to the attention of the Department of Justice.

Hearings are to be held in the offices of the local Tribunal or at such other place as the parties may agree upon with the consent of the arbitrator. Hearings shall commence as promptly as possible after the appointment of the arbitrator, and the arbitrator will fix the date of the hearing. However, the parties are to be given five days notice of the beginning of the hearing, thus assuring further delay.

The parties may appear personally and be represented by counsel or by others.

Each party shall have the right to examine or cross-examine all witnesses.

Witnesses shall testify under oath (conscientious objecters may "affirm").

An important provision is that "the arbitrator shall have power to require any party to produce such records as the arbitrator may deem necessary to a proper determination of the controversy."

The arbitrator shall be the judge of the relevancy of evidence offered but he is not required to adhere to strict legal rules.

The arbitrator may hear argument and receive briefs.

The arbitrator has 30 days after the close of the hearing in which to file his award.

Thus 24 days may elapse before the arbitrator is appointed; then there must be at least five days notice of the first hearing; and finally 30 days may elapse after the close of the hearing—59 days not including the duration of the hearing!

Certainly the Rules must be modified to allow for a quicker procedure in cases where time is of the essence.

In his award the arbitrator shall assess costs against the losing party or parties or apportion them as he deems just. Costs are limited to the filing fee and the arbitrator's fee.

Just what these costs will amount to may be gleaned from the following: The Administrator will fix the arbitrator's fees not exceed $50.00 per day or part of day spent in attendance at the hearing. Prior to the commencement of the day's hearing, each party shall deposit with the Clerk a sum equal to the arbitrator's per diem fee.

The fees will be paid out of the sums so deposited and the remainder will be returned to the parties entitled thereto.

In a proceeding involving, say, five respondents and intervenors, and in which the arbitrator sat for five days, the complaining exhibitor might stand to lose $300.00 in costs in case he did not make good on his claim.

A distributor by dilatory tactics might conceivably run up such a bill as to compel the exhibitor to withdraw, thus accomplishing a denial of justice.

An exhibitor ought not to be visited with such a loss in a case initiated in good faith, even though the award goes against him.

The Rules so far as they relate to time and costs definitely call for revision if the system is to fulfill its mission.

If one or more parties desire a stenographic record, they must deposit the cost thereof with the Clerk. Any party desiring a transcript shall pay the cost thereof; and if such party did not pay the cost of taking the stenographic record, he shall reimburse the party who did. This is a matter of agreement between the parties and stenographic fees are not taxable as costs.

Filing Fee for Appeals

The filing fee on an appeal is $25.00. The appellant must file with the Clerk three copies of stenographic record. Thus stenographic costs are a condition of the right of appeal. The record on appeal, including the stenographic records, exhibits, Demand, submission and Clerk's entries will be transmitted by the Clerk to the Appeal Board.

Within 30 days after notice of appeal, each party must file its appeal brief. Within another 10 days each party must file any answering brief it may wish considered.

The Appeal Board by agreement of all the parties, or on its own initiative, may order oral argument. Any party may ask to be heard, orally, in the absence of an agreement, and such application will be determined by the Board.

Oral arguments will be heard only in New York, thus underwriting the convenience of the home office employees and attorneys and casting the burden of inconvenience and expense on independent exhibitors located at a distance.

Decisions of the Appeal Board will be accompanied by an opinion thus creating precedents for the guidance of the local Tribunals.

INDUSTRY LEADERS COMPLETE SETUP IN NATIONAL DEFENSE COOPERATION

Schaefer Chairman of Coordinating Committee Through Which Industry Aid Will Go; Studios Opened to Army

Furthering the motion picture contribution to the national defense effort, committees of various sections of the industry were selected last week under the sponsorship of heads of all major film companies. Heading these committees is a Coordinating Committee on National Defense, under the chairmanship of George J. Schaefer, president of RKO.

Meanwhile, the film industry as a whole continued to show the effects of the war crisis abroad and defense efforts at home; many members of the industry are eligible for the conscription; some theatre managers are demanding registration cards for admissions; the Hollywood studios are preparing to aid the production of war training films; some film industry leaders in certain localities have been chosen to serve on Selective Service Boards; the Eastman Kodak Company announced it would return all profits over 10 per cent on Government defense work to the Government; members of the industry are leading to serve with the armed forces and aid to the Red Cross is continuing.

Coordinator Named

On the film industry's Coordinating Committee for National Defense with Mr. Schaefer are Barney Balaban, president of Paramount Pictures; Joseph Hazen, vice-president of Warner Brothers; William C. Michel, executive vice-president of Twentieth Century-Fox; Nicholas M. Schenck, president of Loew's, Inc.; and R. B. Wilby, of the Wilby-Kincey circuit. Francis S. Harmon, of the Motion Picture Producers and Distributors of America, has been designated coordinator, and will report to the committee. It was announced he had already established the necessary contacts with national defense agencies and that suggestions would be channelled through him.

Sponsors of the plan for various committees are the heads of the major film companies, Mr. Schaefer, Mr. Balaban, and Mr. Schenck; Jack Cohn, vice-president of Columbia Pictures; Nate Blumberg, president of Universal Pictures; Sidney R. Kent, president of Twentieth Century Fox; Maurice Silverstone, general manager of United Artists; and Harry N. Warner, president of Warner Brothers.

Chairman of the theatre committee is Joseph Bernhard, general manager of the Warner circuit. On this committee are A. H. Blank, Harry Brandt, Si Fabian, E. L. Kuykendall, Charles C. Moskowitz, John O'Connor, R. J. O'Donnell, E. V. Richards, Spyros Skouras, R. B. Wilby, and Nathan Yamins.

Chairmen of the other committees are Y. Frank Freeman, studio production; E. B. Hatrick, newsreels; William Clark, short subjects; William A. Scully, distributors; Oscar Doob, theatre publicity.

Mr. Schaefer, commenting on the plan this week, said:

"It is to be emphasized that the voluntary organization being developed by the industry is not intended in any way to limit the initiative, contribution, or service which any elements wthin it may apply to the problems of national defense. The intention is to provide a clearing house for such plans as may best serve our national needs, insofar as the screen is properly concerned."

Henry L. Stimson, Secretary of War, and Frank Knox, Secretary of the Navy, last week commended the spirit of the film industry, for the plan. Another who voiced praise was Cordell Hull, Secretary of State.

Headquarters of the coordinating committee is at 28 West 44th Street, New York City, home of the MPPDA.

The United States Army Signal Corps moved into high this week, in its war training film program. Headquarters of that section of the corps which will make such films were moved last week from Fort Monmouth, New Jersey, to near Asbury Park. Heading the section is Lieutenant Colonel Melvin Gillette, assisted by Major Robert Shaw. Fourteen officers have been sent to Hollywood for training. It is planned to make 3,000 reels by July. Army film production formerly was only 30 reels per year.

Studios to Aid Signal Corps

In Hollywood, it was announced last week that the production capital's facilities would be available to the Army. Y. Frank Freeman, chairman of the studio production defense committee, named Darryl F. Zanuck, vice-president in charge of production at Twentieth Century Fox, to head a subcommittee to work with the Signal Corps.

Assisting Mr. Zanuck are Samuel Briskin, and Major Nathan Levinson. Expected this week in Hollywood is Major Richard T. Schlosberg, of the corps, who conferred on Army films several months ago, with Hollywood leaders. The officer was expected to begin work this week or next. Gordon Mitchell, manager of the Research Council of the Academy of Motion Picture Arts and Sciences, was in Washington last week conferring with War Department officials.

Dr. Leo C. Rosten, director of the Rockefeller-financed Motion Picture Research Project, last week was made liaison officer of the National Defense Commission, for motion picture work. He is head of the motion picture section of the division of information of the commission, and his duties include clearing the way for producers planning pictures on national defense. He will also act as agent for clearing information between producers and the commission.

Mr. Rosten's survey of Hollywood, part of the project, will be published next Spring.

Last week, the film industry learned the names of several men in various Federal agencies who, because of the current war effort, will become "contacts" with the industry. Lieutenant Colonel Ward Maris is acting thus for the War Department; Lieutenant Howard Gordon, for the Navy; Michael McDermott, for the State Department.

Actors In Draft Call

Meanwhile, the conscription lottery in Washington last week affected individual members of the film industry. Some held the first number, 158; others held low numbers, and expected early call. Holding Number 158, in Hollywood, was Sterling Holloway, actor. Some who received low order numbers are Ray Milland, Wayne Morris, William Holden, Phil Terry, Rod Cameron, and Don Castle, Paramount; Henry Fonda, Twentieth Century Fox; James Stewart, MGM; Broderick Crawford, Universal; Richard Carlson, and James Craig, RKO; Richard Fisk, Stanley Brown, Donald Douglas, Columbia; Bob Livingston, Republic.

It was disclosed that 22 film company employees in Hollywood are members of the 22nd Battalion, Marine Corps Reserve, commanded by Major W. S. Van Dyke II, an MGM director. James Roosevelt is a captain in the U. S. Marine Corps Reserve.

Harry Brandt, New York circuit owner and president of the Independent Theatre Owners Association, of that city, was named on Monday, by Governor Herbert H. Lehman, to the Selective Service Board of Appeal for District 6, comprising parts of New York and Richmond counties. Thomas Murtha, head of the Brooklyn IATSE local 4, and president of the New York Central Trades and Labor Council, was named to the board of district 13, Queens County.

Twentieth Century-Fox announced last week its writers were preparing the story "Arise and Shine" to conform to the current draft scene. It will be the first film on the subject.

Following the lead of other unions seeking to guarantee the positions of their members called for millitary service, the Studio Transportation Drivers Local 399 is to authorize its officers to negotiate a change in contracts with studios, to guarantee leaves of absence and the return to jobs, of its drafted members. Insurance and the good standing in the union, of such men, will be maintained.

Sidney Meyer, vice-president of the Wometco circuit, this week announced, in Miami, that its drafted employees would be reinstated at the end of their service; and that draftees and enlistees who receive satisfactory discharges from the Army, will also receive a bonus from the circuit.

The Eastman Kodak Company, of Rochester, last week announced it would refund to the Government any profit over 10 per cent on defense orders placed with it. The announcement recalled that, in the previous World War, the company fulfilled a like pledge.

Ed Kirby, public relations director for the National Association of Broadcasters, in Washington, has been given a leave of absence, so that he can establish and direct the radio department in the Army's public relations division. It is said the Army plans to have separate radio, films, and press divisions, in its public relations work.

Ronald Colman, actor, has donated an ambulance to the British. He is a native of Great Britain.

Among the many people being disenfranchised by the present French Government is Rene Clair, French producer, now in Hollywood, cables to New York from Vichy, France, reported last week. The offense is "leaving the country without permission."

DIETZ ADVOCATES THEATRE SCHOOLS

Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, discussing prospects for films and the theatre for the coming winter at a luncheon of music, art and drama critics at the Biltmore Hotel in New York last week advocated a less haphazard organization in the theatre. Mr. Dietz said there should be schools for players and dramatists in the theatre, as there are already in the motion picture industry.

He also expressed a hope for more leniency and understanding in the public's judging of films.

WHAT THE PICTURE DID FOR ME

Columbia

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—In this section Joe cannot be beaten for a money maker. In order to seat every one that attended our midnight show, we had to run this show two times. For a spook show, don't pass this one up. I believe this one will draw a house anywhere. Running time, 69 minutes. Played Midnight, October 26.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

FIVE LITTLE PEPPERS AT HOME: Edith Fellows, Dorothy Peterson, Dorothy Ann Seese—Doubled with "Gaucho Serenade" and everybody loved the baby. I'd like to have that chap for a draft exemption if nothing else. Nice picture for the young and old alike, especially the children. Played October 11-12.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

GIRLS OF THE ROAD: Helen Mack, Lola Lane, Ann Dvorak—This is was a very good drawing show and people really liked it.—G. J. Martin, Badger Theatre, Minn. Small town patronage.

OUTPOST OF THE MOUNTIES: Charles Starrett, Iris Meredith—An average western for cowboy lovers. Yes! A little different as it was mounted police. Did satisfactory business on a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OUT WEST WITH THE PEPPERS: Edith Fellows, Dorothy Ann Seese, Tommy Bond—Played this on weekend double bill with "Bullet Code." Everybody was pleased. Personally, I think little Dorothy Ann Seese has a much more definite personality than and can act rings around Shirley Temple. Let's see more of this kid, but don't sugar her up. Running time, 60 minutes. Played October 24-26.—N. W. Mason, Academy Theatre, New Glasgow, Nova Scotia, Canada. Laboring class patronage.

TOO MANY HUSBANDS: Jean Arthur, Melvyn Douglas, Fred MacMurray—That trick voice of Jean Arthur's would make any picture enjoyable, but that's about all this picture has; except for a few high comedy moments it is very dull. It doesn't come to an ending it just stops to the evident relief of all. Running time, 84 minutes. Played October 24-26.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada. Industrial town and rural patronage.

U-BOAT 29: Conrad Veidt, Valerie Hobson—Not so hot. People were disgusted. Hard to understand.—G. J. Martin, Badger Theatre, Badger, Minn. Small town patronage.

First National

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson—A rambling plot is held together by a good cast and excellent dialogue. When the two women get together, the wisecracks fly fast and furious. It drew average business with a lot of competition when doubled with "One Million B. C." Running time, 87 minutes. Played October 25-26.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—This production very much enjoyed by my patrons. Can recommend this for town patronage more than the country folks. Running time, 10 reels. Played October 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—Great business at advanced admission. No kick on 40c here. Picture well liked. Regular admission 20c. Running time, 105 minutes. Played October 15-17.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

CAPTAIN IS A LADY, THE: Beulah Bondi, Billie Burke, Helen Broderick, Charles Coburn, Helen Westley, Marjorie Main—A little picture, but infinitely satisfying. Played two-day date on double bill with "Safari." Patrons want to know why we don't have more of Helen Broderick and Marjorie Main.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Running time, 65 minutes. Played October 4-5.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada. Industrial town and rural patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Lynne Overman, Charles Coburn, Gene Lockhart—Spencer Tracy in anything means good box office here and in this one he turns in his usual good performance. All round good cast. Running time, 106 minutes. Played October 10-12.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada. Industrial town and rural patronage.

GOLDEN FLEECING: Lew Ayres, Rita Johnson, Lloyd Nolan—A very good picture. I think it a poor title, though. Business fairly good. Running time, 68 minutes. Played October 16-17.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—Plenty good. We all like this team, and business was above average. Running time, 99 minutes. Played October 9-10.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PRIDE AND PREJUDICE: Laurence Olivier, Greer Garson, Mary Boland, Maureen O'Sullivan, Edna May Oliver—Fair picture to average business. Too long for no action. We must have a little action all along for every one to like them. Running time, 118 miutes. Played October 20-21.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

SUSAN AND GOD: Joan Crawford, Frederic March, Rita Quigley, Rose Hobart, Rita Hayworth, Ruth Hussey, John Carroll, Bruce Cabot—Excellent entertainment for any intelligent adult with a sense of dramatic fun. A certain columnist to the contrary notwithstanding, Joan Crawford gives a splendid performance in a difficult role, ranking with any of Hollywood's best. Audience enthusiastic. Running time, 116 minutes. Played October 7-9.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada. Industrial town and rural patronage.

SUSAN AND GOD: Frederic March, Ruth Hussey, Joan Crawford, Rita Quigley, Rita Hayworth, Bruce Cabot, John Carroll, Marjorie Main, Rose Hobart—Metro should have titled this "Susan," as I am quite sure God would not want to be mentioned in the worst picture I ever run. If Metro had filmed the inmates of an insane asylum in and out of strait jackets, there would have been more entertainment than in this two hours of silly, sacrilegious bunk. Fredric March gives a good performance and Ruth Hussey is charming, but I shall certainly steer clear of any more Joan Crawford pictures. After running this three nights to a practically empty house, I felt as though I would scream if I had to hear her say "my darlings, my darlings, my d-a-r-r-rlings" again. It isn't drama; it isn't comedy; it isn't mystery: it is just talk, talk, talk about nothing. It made what I hope is an all-time Sunday night low and had a lot of walkouts. I hiked to the projection room so I wouldn't have to meet them when they came out. Marjorie Main furnished all the comedy there was in the entire two hours. Crawford is through here. Running time, 117 minutes. Played October 18-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—What I never expected to see, a picture with a sad ending that pleased 100 per cent. Robert Taylor gives his best performance. Vivien Leigh is superb. The supporting cast flawless and nothing but favorable comments. Running time, 100 minutes. Played September 27-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Monogram

GENTLEMAN FROM ARIZONA, THE: Craig Reynolds, John King—This is the first time in six years we have written to you about "What the Picture Did for Me." I do so now because I feel any exhibitor who reads will profit if he acts. I haven't been running Monogram pictures for years, so this year I bought a few "westerns." The first one was "The Gentleman from Arizona" and imagine my surprise. It certainly would do justice to Metro, Fox or any major company and was sold very cheap. The sound, projection, color and general excellence of the story and production was "top notch." If these small companies are going to make pictures like this, I'm going to stop worrying about increased rentals. I intend to give Monogram a chance.—Charles T. Wolfe, Park Theatre, Constantine, Mich. General patronage.

SHOULD A GIRL MARRY? Anna Nagel, Warren Hull—Played this on a weekend with Charles Starrett western. The two pictures drew well and satisfied our farm lads, who are getting their hogs shot as we have an epidemic of cholera, so we lose our bacon. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SKY BANDITS: James Newill, Louise Stanley—Just another "Renfrew of the Mounted." Good draw for small town on Friday-Saturday. Running time, 57 minutes. Played October 18-19.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Ellen Drew, Andy Devine, Phil Harris—A very entertaining picture. Benny has plenty radio fans in this section and they were not entirely disappointed. "Rochester" took care of situation nicely. I still don't know why Harris is in pictures. Running time, 82 minutes. Played October 13-14.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

DR. CYCLOPS: Albert Dekker, Janis Logan—Played on Bank Night to good business. It scared a few of the women away. The photography was very good and I'd like to see how they do it. Played October 15.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

EMERGENCY SQUAD: William Henry, Louise Campbell—Fifty-nine minutes of action that was enjoyed by our patrons. A very good picture, but a little short on the running time. Played on same program with Warners' "Flowing Gold." Running time, 59 minutes. Played October 24-26.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—Laugh for laugh, this compares with any thrill comedy for years. Hope and Goddard a good team at the box office. Running time, 85 minutes. Played September 19-21.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada. Industrial town and rural patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—Swell picture for small town. Dorothy Lamour is tops here. In our opinion she has more drawing power than any feminine star in business today. Played October 27-28.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RANGERS OF FORTUNE: Fred MacMurray, Patricia Morison, Albert Dekker, Betty Brewer—Good picture; good business. Pleased all. Running time, 90 minutes. Played October 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAFARI: Douglas Fairbanks, Jr., Madeleine Carroll—Not much for the jungle action that we expected. It will stand a Bargain Night. Why waste these stars on this material. Running time, 81 minutes. Played October 16-17.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town rural patronage.

TYPHOON: Dorothy Lamour, Robert Preston,

Lynne Overman—A lovely lady in color and a good name makes a combination that usually clicks. The tidal wave and forest fire together was marvelous in its greatness. Good business and good picture. Running time, 70 minutes. Played October 9-10.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

TYPHOON: Dorothy Lamour, Robert Preston, Lynne Overman—This picture did well on Foto-Nite, but let us down very badly the second night. Reports from the audience were quite favorable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Producers

GUN CODE: Tim McCoy—Okay for Friday-Saturday program. Average business. Pete Sinios, Virginia Theatre, Bakersfield, Calif. General patronage.

Republic

DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon—I must say that this picture is tops for John Wayne and a very good supporting cast to help him along. Played to a very good house which could have been better. A fair picture, but don't bet on this to do big money. Running time, 96 minutes. Played October 27-28.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Story—The usual story about an Autry western. Capacity business and they all liked it. "Frog" is fun and Autry the music. Don't fail to keep "Frog" in every one of Autry's westerns. I'm afraid of the consequences. Running time, 66 minutes. Played October 11-12.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—Very good for small town. Top business. We like this kind of show.—G. J. Martin, Badger Theatre, Badger, Minn. Small town patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette—A little old and having played all around us, but still did the money. Played to a capacity house all day in spite of Carnival being located just behind the theatre. Gene Autry was fair, but carried excellent supporting cast. Running time, 64 minutes. Played October 26.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

YOUNG BUFFALO BILL: Roy Rogers, George "Gabby" Hayes, Pauline Moore—Average Rogers western, which means plenty good. Hope Republic can keep digging up historical western names to tack on this series. It does help a lot at counting time.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard, Gene Lockhart—This show was well liked by every one. Did a grand business. Running time, 80 minutes.—G. J. Martin, Badjer Theatre, Badjer, Minn. Small town patronage.

CROSS COUNTRY ROMANCE: Gene Raymond, Wendy Barrie—Just a fair show. Okay for Bank Night. Running time, 68 minutes. Played October 22-24.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

DREAMING OUT LOUD: Lum and Abner, Frances Langford, Frank Craven, Bobs Watson—Personally found the picture pleasing and the greatest Sunday crowd in years ate it up. Boys, here is a box office natural. Give it your best time. Running time, 80 minutes. Played October 27-28.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

QUEEN OF DESTINY: Anna Neagle, Anton Walbrook, C. Aubrey Smith—This was rebooked more than once. It should have been left on the shelf. Running time, 95 minutes. Played October 15-17.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

STRANGER ON THE THIRD FLOOR: Peter Lorre, John McGuire, Margaret Tallichet—A good picture with a different angle. Running time, 67 minutes. Played October 22-24.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

CHARLIE CHAN AT THE WAX MUSEUM: Sidney Toler, Joan Valerie—Played on double bill with "River's End" to top business. Played October 23-24.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1: George Murphy, Brenda Joyce, Ralph Bellamy, Mischa Auer, Charles Ruggles, Elsa Maxwell—Good picture; fair business. Running time, 79 minutes. Played October 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Dorris Bowdon, John Carradine, Charley Grapewin—This picture did plenty of business, such as business is in this town. If properly advertised should go good anywhere in this territory. I notice a lot of exhibitors have been "panning" Fox product. Where they get it I don't know. It's the best product I have played this year. What other company has a "Stanley and Livingstone," "The Rains Came," "Little Old New York," "Swanee River," etc. Metro's the only other company to compare with Fox and personally on the current product give me Fox. Played September 1-3.—J. K. Burgess, Iris Theatre, Velva, N. D. Small town and rural patronage.

I WAS AN ADVENTURESS: Zorina, Richard Greene, Peter Lorre, Erich Von Stroheim—Not much of a picture and the box office was poor. Running time, 80 minutes. Played October 6-7.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MARYLAND: Walter Brennan, Fay Bainter, John Payne, Brenda Joyce, Charles Ruggles, Hattie McDaniel—Excellent picture, swell cast. Well appreciated by patrons. Certainly clicked here both days. Sell out early on "Bank Night." Very good music in this feature. Color very attractive and easy on the eyes. Should do business everywhere. Running time, 91 minutes. Played October 17-18.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Henry Hull, Sir Cedric Hardwicke—Fox most generously exchanged this for some of our two-year-old product and, although it is still old, it is a wonderful picture. We didn't enjoy the business we should have, but historical pictures don't just seem to click.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—Old, but if you haven't played it, don't miss this fine picture. Will outdraw some of new ones today and when the show is over you can stand out and say good night to your customers. Swell show. Played September 4-5.—R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural patronage.

YOUNG PEOPLE, THE: Shirley Temple, Jack Oakie, Charlotte Greenwood—Fair picture; poor business. No one came, but the women and children. Running time, 78 minutes. Played October 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley, George Sanders—Grand entertainment that only the screen can provide. Hitchcock suspense as remarkable as ever. Good performance by everyone, but especially Albert Basserman as the Dutch diplomat. Many favorable comments. Running time, 120 minutes. Played September 30-October 3.—N. W. Mason, Roseland and Academy Theatre, New Glasgow, Nova Scotia, Canada. Industrial town and rural patronage.

KIT CARSON: Jon Hall, Lynn Bari—A better western to good Sunday-Monday business. Running time, 90 minutes. Played October 13.—M. D. Stewart, Texas Theatre, Le Leon, Texas. Small town patronage.

KIT CARSON: Jon Hall, Lynn Bari—Played to two capacity crowds and they all enjoyed it. The stage show packed them in and they were satisfied with this action picture. Played October 23-24.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

OUR TOWN: William Holden, Martha Scott, Frank Craven, Fay Bainter, Thomas Mitchell, Beulah Bondi, Guy Kibbee, Stuart Erwin—No business after the first day's showing and the few that came did not like it. Running time, 89 minutes. Played October 21-23.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

SOUTH OF PAGO PAGO: Jon Hall, Victor McLaglen, Frances Farmer, Olympe Bradna—Here is an excellent picture with plenty of action, suspense, etc. Running time, 95 minutes. Played October 15-17.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Universal

HIRED WIFE: Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley—Smart comedy enjoyed by good crowd. Lot of laughter at Robert Benchley. Running time, 100 minutes. Played October 20-21.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

HOT STEEL: Richard Arlen, Andy Devine—"Hot Steel" was well liked by everyone. It gives you something to think of really, how hard men work in steel mills. Andy Devine always comes in with some fun, is well liked here. A swell short to D. B. Running time, 60 minutes. Played October 11-12.—R. A. Poage, Lyric Theatre, Brooksville, Ky. Rural patronage.

SANDY IS A LADY: Baby Sandy, Nan Grey, Tom Brown, Eugene Pallette, Edgar Kennedy—Played with "You're Not So Tough." A double feature program that pleased and delighted a big crowd both nights. Running time, 62 minutes. Played October 24-25.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

YOU'RE NOT TO TOUGH: "Dead End Kids, Nan Grey—Played with "Sandy Is a Lady." A double feature program that pleased and delighted a big crowd both nights. Running time, 70 minutes. Played October 24-25.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan, Frank Craven—Good picture; good business. However, this is not Cagnay's best picture so don't expect too much. It's mostly about boxing. Played October 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLOWING GOLD: Pat O'Brien, John Garfield,

(*Continued on following page*)



(*Continued from preceding page*)

Frances Farmer—A very good picture that did not draw very well. Running time, 82 minutes. Played October 13-14.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

FLOWING GOLD: John Garfield, Pat O'Brien, Frances Farmer—A very good picture that did above average business. Played with Paramount's "Emergency Squad" as the added feature. Running time, 82 minutes. Played October 24-26.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman—A very good picture. Should please all music lovers, as it combines swing and classical music as it never has been done before. Running time, 85 minutes. Played October 18-21.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

RIVER'S END: Dennis Morgan, Elizabeth Earl—This type story always appeals. Good entertainment to good business. Running time, 69 minutes. Played October 22-23.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

Columbia Short Features

COMMUNITY SING: Don Baker—Another good sing with organ accompaniment. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

FIREMAN SAVE MY CHOO CHOO: Andy Clyde—Another good comedy starring Andy Clyde. Running time, 17 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

FLOATING ELEPHANTS: Cinescopes—A very good and very timely subject, showing England's protection against air raids. Running time, nine minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

GLOVE SLINGERS: Noah Beery, Jr., Shemp Howard—All that I can say is that it's good comedy. But I find that the people like this comedy really better than the Stooge comedies. Running time, 17 minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

MASTER OF THE CUE: Willie Hoppe—"Master of the Cue" is a very good short in respect that it is a change from the balance that we run all the time. It gives the customers a chance to relax while enjoying this kind of short subject, billiards. Running time, eight minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

MUTTS TO YOU: Three Stooges—Good Stooge comedy.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Leggers and mill workers patronage.



When you need transportation why take chances of delay on your world war releases, political events, front-page personalities, home training camp shots, football high spots, posters, stills, advertising matter and equipment? Use the quickest, surest way—top-speed RAILWAY EXPRESS. Fast, careful handling. Low rates. Pick-up and delivery without extra charge in all cities and principal towns. Just phone our local agent. He's a good man to know.

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RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

FOUR CONTRIBUTORS JOIN DEPARTMENT

Four new contributors this week sent reports to the What the Picture Did for Me department. They are:

G. J. MARTIN, Badger Theatre, Badger, Minn.

N. W. MASON, Roseland, Academy Theatres, New Glasgow, Nova Scotia.

CHARLES T. WOLFE, Park Theatre, Constantine, Mich.

PETE SINIOS, Virginia Theatre, Bakersfield, Calif.

Read the reports of these and other contributors to the department in the adjoining columns.

Metro-Goldwyn-Mayer

SAVOY IN THE ALPS: Columbia Tours—This is just another travel talk. N.G. for the majority in this town. Running time, 11 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

CAT COLLEGE: Pete Smith Specialties—This Pete Smith reel on the training of lions is interesting, clever and exciting. Clyde Beatty is featured in it so advertise the fact. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DAD FOR A DAY: Our Gang—Good single reel of the Gang Kids. Running time, 10 minutes.—A. L. Dove, Gengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

EYES OF THE NAVY: Crime Doesn't Pay Series—An excellent picture and very entertaining. And Uncle Sam is being fully prepared as will be seen in the picture. Be sure and book the "Eyes of the Navy." Running time, 22 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

HOMELESS FLEA: Cartoons—The flea wanted a home and the dog furnished the home but didn't like the would-be lodger. Very funny and entertaining. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PAPA GETS THE BIRD: Cartoons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SEATTLE, GATEWAY TO THE NORTHWEST: FitzPatrick Traveltalks—Good. Of course, this one would be good here. Running time, 10 minutes.—Rey Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

TRIFLES OF IMPORTANCE: Passing Parade, No. 15—Good short. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WALDO'S LAST STAND: Our Gang—Another good one from this bunch of clever kids. Running time, 10½ minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Paramount

BLUE BARRON AND HIS ORCHESTRA: Headliners—One of the best band shorts that it has been my pleasure to offer to our audience. It has variety, two male singers, one of which is Russ Carlyle, a female singer, a member of the band who whistles from the throat and a lithe dancer. The last mentioned caused our audience to roar so loud that the music could not be heard. If you want to treat your audience to a really fine band short, don't delay: show Blue Barron today. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

BUSY LITTLE BEARS: Paragraphic—Cute picture. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronge.

DESERT ADVENTURE, A: Grantland Rice Sportlights—Don't let this fool you. It's very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARAMOUNT NEWS: No. 14—30,000 Canadians in Army now. Willkie invades New England. Roosevelt on midwest inspection tour. R.A.F. strikes at Aix Airplanes in Africa. Football games. An excellent news review. Running time, nine minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPEYE MEETS WILLIAM TELL: Popeye the Sailor—A fair Popeye. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SUGAR WIND: Paragraphic—An interesting short on the sugar industry in the Barbados.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNUSUAL OCCUPATIONS, No. 5—A substitute for No. 4, it proved to be very entertaining. Of particular interest to our audience was Gene Autry (they had never seen him before) and his horses, the landscape painter who does her "painting" with nature's materials, and stamp collecting. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

HATS: Reelisms—This is just about the poorest excuse for a short we have ever played. RKO must be running out of material to make anything like this. Running time, nine minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

HE ASKED FOR IT: Leon Errol Comedies—Another laugh getter from Errol. Running time, 18 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

HURDLE HOPPERS: RKO Pathe Sportscope—Training horses to jump is presented in a little better manner than usual. Good where they like horseback riding. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE: No. 12—This extra long one of the series has some extra drawing power because of the appearance of Willkie. It is up to the usual standard but I wish they could improve the sound more. The sound in this one was a little worse than usual or else I had a bad print. Lots of applause. Running time, 12 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PICTURE PEOPLE: No. 1—This looks like RKO is trying to imitate Columbia's Screen Snapshots. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

ESKIMO TRAILS: Father Hubbard's Alaskan Adventures—This is our first one of this series. Quite interesting. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

PROFESSOR OFFKEYSKI: Terry-Toons—We do not think very much of these cartoons and this one is just average. Running time, seven minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

RUPERT THE RUNT: Terry-Toons—Very good cartoon. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

VACATION TIME: Ed Thorgersen (Sports)—A good sport from Ed. Thorgersen with very good color. Running time, eight minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Vitaphone

CANDID CAMERA: Merrie Melodies—A very entertaining and amusing cartoon in color. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

DOGS YOU SELDOM SEE: Sports Parade—Interesting one reel in colors, showing various kinds of rare dogs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLIDAYS HIGHLIGHTS: Merrie Melodies—Good cartoons in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MALIBU BEACH PARTY: Merrie Melodies—A good carton with caricatures of motion pictures stars. Running time, eight minutes.—Joe Schindele, Avalon Theatre, Granite Falls. Minn. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A REASONABLE COMPARISON

It is perfectly understandable that the man striving to get ahead is not satisfied to mark time. Thus, Thanksgiving or no, your Chairman has no intention of bringing up the old hackneyed argument that one should figure himself well off, if for no other reason than he is doing better than others less fortunate. Of course, we all know of managers who rate a better break than they are getting and no pitching from this corner is intended to convey that, come Christmas, there will be a Santy Claus in every pot.

There should be little objection from the audience, however, if a comparison is directed at the unenviable situation of brother-theatremen now taking it on the chin about as hard as mankind can endure while managing to be amazingly cheerful about it.

The folks we have in mind are the overseas Round Tablers—those splendid British showmen.

* * *

This morning arrives a note from Aubrey Flanagan, in London, having somewhat to do with campaigns put on to the relentless accompaniment of falling bombs. From the tone of Aubrey's letter, the terrible punishment has yet to deter the theatremen from keeping the public informed.

In a lesser degree, the European war provides timely comparison in the instance of foreign theatremen forced from their jobs and homelands and finding refuge over here. Two names come up immediately, of Round Tablers who held top jobs in their own countries. While talented and well-equipped for their theatre operation, language barriers present obstacles not easily overcome. Yet, these men have gladly accepted minor positions, one a doorman's job, while learning our language and ways.

So what? So this: Considering the catastrophe overseas, suppose all of us, on the eve of this Thanksgiving, give some study to our foundations and the thought that things could be a lot less desirable. Mebbe we all have much to be thankful for. It's six-two and even that we do, considering the toughest things we have to duck right now are taxicabs and pass-hounds.

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ENOUGH SHOULD BE ENOUGH

The money-back offer widely seized upon by advertisers to plug their merchandise is hardly new to the theatre. Showmen do it with a refund policy, accepted as a goodwill gesture in placating dissatisfied patrons. In other words, something that better be done than not, but not to the point of advertising the service as a box-office come-on. Now arrives an ad which stresses money-back to those who do not agree with the management in voting the picture one of the year's best.

Leaving aside whether or not advertising of this nature might react negatively, your observer is firm in the belief that since today's motion picture theatre gives more than "full value received" in entertainment, there seems little reason for encouraging the public to expect anything more.

△ △ △

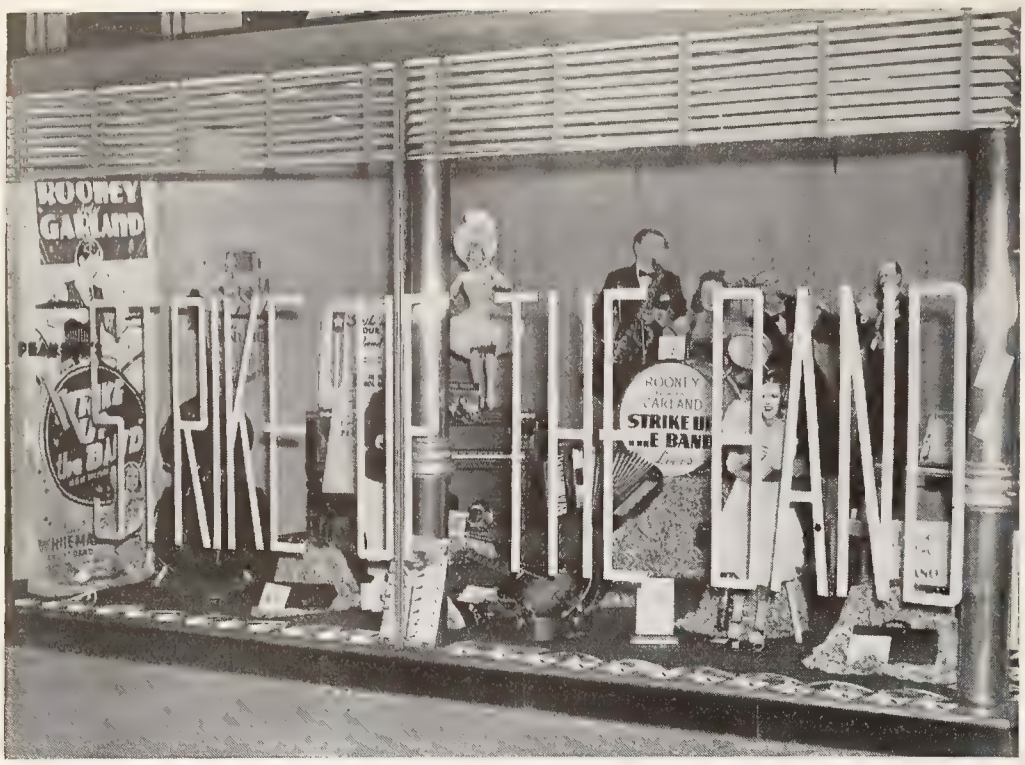
IT'S GETTIN' ON TIME

From the date of this issue, December is just a step and a hop away and getting near high time to consider what's to be done about it. Stores are set with their holiday lines. It won't be long now before everything breaks out in a Christmas shopping rash.

The coming month promises to be a fat one for the retailers. In the same breath, let's say it can be a satisfactory one for theatres—providing the boys get aboard early and start pitching.

A-Mike Vogel

Round Table In Pictures



Through tieup effected by Ward Farrar on "Strike Up the Band" at Loew's, Indianapolis, with local music store, guest admissions were offered to all children under 16 for a special morning showing of the picture. In addition, cooperating merchant devoted entire window, as shown above, to display of various musical instruments. Background featured cutouts of Whitman, Rooney and Garland.



Reported as running the "Deadwood" line back in 1849 is the stagecoach shown above which was used by Ed Long for his "When the Daltons Rode" date at the Ritz, in Pawnee, Okla. Loan of coach was promoted by the theatreman from the famed Indian scout, who is a local resident. Appropriately bannered, the bally toured the city and surrounding area.



By way of heralding his New Season's product at Loew's, in Houston, Texas, Manager Francis Deering erected effective lobby setpiece illustrated at left. Utilizing 8 x 10 star stills in colors for highlighting, under each was listed the star's name and title of forthcoming attraction in which star is listed to appear at the theatre.



To vary the regulation sidewalk 24-sheet stunt, Round Tabler Tom Ward for date on "Boom Town" at the El Raton, in Raton, Texas, secured police permission to paint the sidewalk in front of his theatre in vari-colored squares. Each square carried either autograph of the stars or theatre credits.



Contrived by Larry Graburn for "North West Mounted Police" premiere at the FPC Capitol Theatre, in Regina, Saskatchewan, was a fort building contest tied up with the local Boy Scouts unit. Above are members of the winning patrol whose "Mountie" fort brought them first prize in the activity.

Brought out only for unusual short subjects is Carmon Phillips' ingenious standee display which he uses out front at the Onate Theatre, in Belen, New Mexico. The frame held by the figure is made so that the cards can be changed for whatever shorts Phillips wishes to advertise. Round Tabler says it is a natural and a sure-stopper.





Action was the keynote of lobby setpiece conceived and executed by Jack Lexey for his date on "The Sea Hawk" at the Warner Broadway, in Philadelphia. Flanked on either side of medallion carrying "see" copy, were cutouts of the stars. Scene stills were spotted below.



Promoting furniture, silver service, etc., for lobby display on "He Stayed for Breakfast", Moon Corker, L. & J. city manager, for date at the Palace, Athnes, Georgia, arranged lobby display above. At the same time, theatreman also promoted doughnuts and coffee.



Worked out in complete cooperation with the Cleveland Police Department was Louie Lamm's lobby display at the Warner Uptown ahead of "They Drive By Night". Stressing the safety angle, police blanketed the city with cards calling attention to the opening.

Thanksgiving Day Celebrations Set by Metropolitan Circuits

Inquiries here and there in regard to theatre activities for Thanksgiving indicate different approaches to the holiday. Some theatres will celebrate the first Thanksgiving Day on the 21st, others the 28th as well. Arrangements to signalize the day take diverse forms.

RKO Theatres plan special children's matinees for the 21st date in which comedy and cartoon subjects will be favored and wherever possible, feature bookings will be in keeping. Patriotic shorts bearing on the holiday and other historic events are also being considered. Lobbies will be appropriately decorated with proceedings in general given a festive background so that "a good time will be had by all."

In the Randforce theatres, of Brooklyn, on the Saturday before, the usual turkey and holiday basket giveaways will be supplemented with costume contests at the different houses. Prizes are to be offered with managers allowed to make local tieins for extra awards. The Skouras metropolitan houses will concentrate on turkey giveaways, two to three days ahead. Consolidated intends offering holiday poultry and baskets in conjunction with the regular prize games. As concerns lobby decorations, newspaper advertising, trailers, etc., the holiday atmosphere will be emphasized in the traditional manner with turkey art, pumpkins and other reliables which identify the date.

Chamber of Commerce Tied To Morris' "Happiness Week"

As an offshoot of the Schine circuit "Happiness Week" promotion to send off the new season, Seymour Morris, in Lockport, N. Y., tied the local Chamber of Commerce to the campaign at the Palace, selling his "Week" as an ideal start of the city's fall shopping season. This led to a merchants' meeting to approve the project and a general letter sent out by the Chamber urging cooperation by all the businessmen.

The "Week" was featured in the inaugural Shoppers Number of the local paper which got behind the plan with fulsome publicity. This featured a proclamation by the Mayor endorsing the "happiness" slant. Window streamers were supplied to the merchants as were stickers for packages and envelopes. Stores also carried ad underlines in newspaper displays and participaped in page co-op distinguished with a special art layout.

Featured commercial tiein made by Morris was the official unveiling of the new Oldsmobile on the stage of the theatre. In exchange, the dealer broke out with a series of co-op ads and purchased tabloid heralds on the picture of the week, "The Sea Hawk," paying for the printing and distribution.

"LET'S HEAR FROM YOU"

Star Wires from Coast Aid Brown on "Sea Hawk"

For his lobby display on "The Sea Hawk" at the Grand, in Circleville, Ohio, Harry Brown, Jr., secured congratulatory wires from the stars, which were used conspicuously ahead of run. In addition, copies of the wires were also on display in windows of cooperating telegraph company. Roto heralds were distributed within a radius of 20 miles and announcements on the picture's opening were made from stage ahead.

For his show, Kinskey Players and "Sandy Was a Lady," Harry secured cooperation of the Mayor who presented the players with the key to the city, which was put on display at the theatre. Window cards were planted profusely.

Tompkins Promotes Mayor For Hallowe'en Prizes

Among the first Hallowe'en Saturday matinees to be reported, the party put on by Chick Tompkins, at the Hoosier, Whiting, Ind., proved to be a big time in every way, with the costume contest successful enough to fill the stage eight times in the eliminations. The youngsters were advised of the event two weeks ahead with trailer and program copy. In addition, Tompkins spread the word among the schools which proved the best medium of publicity.

Ten prizes were given in the costume competitions and other awards for the traditional holiday games. While apple ducking, pie and cracker eating were warmly greeted, Chick topped these with another wherein the children, with their hands tied behind, were required to duck into a barrel of flour for pennies. Everything was promoted, writes the manager, the Mayor, who is also a leading grocer, supplying everything needed, including the prizes.

"LET'S HEAR FROM YOU"

Lead in "Ramparts We Watch" Makes Personal for Kirsh

Radio coverage on "Ramparts" at the Aldine, Wilmington as arranged by Dick Kirsh included interview over WDEL of Col. Stowell who plays the part of the Congressman in the picture. During the run, spot announcements were made following important news broadcasts. Since Col. Stowell arrived day ahead of opening, a press luncheon was held to which film critics and editors were invited, stunt being covered in cooperating papers.

Schools were contacted, especially history teachers, who urged their classes to attend show. Heads of Veterans of Foreign Wars and American Legion were contacted and they plugged the picture at their meetings and on bulletin boards. With unlimited phone service, Kirsh called all members of the clergy who cooperated. Window tieups were numerous and the title was sold over all on his marquee with "Complete Uncut Version" copy.

Miniature Plates Offered by Brien

Grosses on "They Drive By Night" as well as business the entire week in advance were built up appreciably for the date at Warners Prince, Ambridge, Pa., on Lige Brien's prodigious tiein with Goodrich Tire, for free distribution of miniature auto license plate key chains. The giveaways were exact reproductions of patrons' auto plates, carrying individual license numbers, letters, and state designation. Over 2,000 were distributed seven days ahead at the theatre by the following procedure:

Patrons were asked to register name, address, city, state and plate number on special blanks furnished by Goodrich, the company also providing lobby displays on the tiein allowed by Brien in exchange. These also plugged the picture. The names listed also were used by the Round Tabler for his mailing list.

Another promotion that spread the word widely was a hookup for thousands of packages of book matches, supplied by a manufacturer of a special auto light. The manufacturer's line "Why Take Chances" across the face of the books was appended by Lige with a tiein "see" copy for the picture. The payoff for the light company was the placing of a number of the advertised spots on the marquee plus credit card. This also helped to attract as the lights were varicolored to make an arresting flash.

"LET'S HEAR FROM YOU"

Mickey Mouse Birthday Party Arranged by Green in Detroit

By way of selling his Saturday afternoon matinee, Bill Green at the Varsity, in Detroit, held a Mickey Mouse birthday party as a special buildup. Trailers were run two weeks in advance and display in lobby was a birthday cake. To make the celebration authentic, Green arranged for a Mickey Mouse "best wishes" book to be planted in his lobby. Guests were invited to sign, book later being mailed out to the coast to the "star." Stunt worked out so well it is reported that it will be adopted in other of the United Detroit theatres.

TWEDT DISCARDS BEARD FOR LOBBY GOLF STUNT

That atmospheric exhibitor with the beard, "Doc" Twedt, of the Lido, Manly, Iowa, revived the miniature golf course idea for a tiein with Universal's short, "Swing With Bing". Box, 3 feet wide by 18 inches long, was filled with sand, with small piece of looped pipe in center and golf hole at far end. Putters were supplied and patrons invited to "hole out in one". Those who did were rewarded with free admissions, the feature being "Boys from Syracuse".

"Doc" doubled the value of the stunt for the following attraction, with cards reading, "After seeing 'Swing With Bing', swing to see 'Argentine Nights'."

"Can't Beat 'Em, So They Jine—"

In common with other situations whose grosses were affected by this year's election campaigning, the Bonham, in Fairbury, Neb., was hit by a constant stream of speakers for office, who, writes Jimmie Redmond, drew big at all hours of the day. So, after suffering through it for two weeks, Manager Kempkes and Redmond decided to do something about it.

Discovering that there was to be a giant Democratic rally with the Governor and candidates for office in attendance, the theatremen had a few thousand coupons struck off with copy that presentation of the coupon and 20 cents "will admit a Democrat to see Boys from Syracuse." These distributed widely at the rally brought capacity business to the last show after the meeting, and aided the grosses the following day, last of the date.

The stunt went well enough to rate repetition at a following Republican rally, the increase in attendance more than making up for the temporary reduction in admission prices, according to the Round Tabler.

"LET'S HEAR FROM YOU"

Soap Sculpture Contest Aids "Parade" for Unterfort

Aimed at student patronage on "Spring Parade" at the Keith Theatre, in Syracuse, Harry Unterfort arranged a contest with the art department of the Syracuse Schools in the form of a soap sculpture of Deanna Durbin in any pose. Entrants were arranged in three classes, grade schools, high schools and city normal school pupils with cash and ticket prizes going to winners. Second contest was arranged with local music store whereby folks submitting list of the most songs sung by Durbin in all her pictures received tickets plus a recording as a prize.

Promoted flowers were distributed to the first 1,000 women attending opening day, radio coverage included tune and picture plugs over Stations WFBL and WSYR. Numerous merchant tieups were arranged and a wheel of fortune in front of five and ten which plugged the picture, stars and playdates, had a boy in attendance announcing that it was Deanna's eighth picture and anyone spinning the wheel and having the pointer stop at the number eight would be awarded tickets.

AWARD TO PRESSBOOK ON M.O.T.'S "RAMPARTS"

For excellence in commercial printing on the pressbook for "Ramparts We Watch", March of Time was awarded a Special Merit at the sixth annual printing exhibition of the New York Printers Association. The award was one of 70 made among 1,500 entries of printing in various fields.

The pressbook was prepared under the direction of "Al" Sindlinger, M.O.T. ad head and early Quigley Awards plaque winner.

FORTNIGHT WINNERS

STAN ANDREWS
Capitol, Guelph, Ont., Canada

JOHN BARCROFT
RKO Palace, Columbus, Ohio

LIGE BRIEN
Prince, Ambridge, Pa.

LOU BROWN
Loew's, New Haven, Conn.

MIKE CHAKERES
State, Springfield, Ohio

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

BEN COHN
Frolic, Chicago, Ill.

MOON CORKER
FRANK BICKERSTAFF
Palace, Athens, Ga.

GENE CURTIS
Paramount, Syracuse, N. Y.

M. DE LA SERNA
Alameda, Mexico City, Mexico

FRANCIS DEERING
Loew's, Houston, Tex.

A. EASSON
Oakwood, Toronto, Ont., Canada

ED FITZPATRICK
Poli, Waterbury, Conn.

BOB FULTON
Paramount, Waterloo, Ia.

FRANCIS GILLON
LeClaire, Moline, Ill.

BOB GRIFFITH
Lex, Chicago, Ill.

KEN GRIMES
Warner, Erie, Pa.

ROY HANSON
Jefferson, Goshen, Ind.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

ED KIDWELL
Kent, Kent, Ohio

FRANK V. KING
Midland, Newark, Ohio

GEORGE LABY
Victory, Holyoke, Mass.

MILTON LEVY
Commercial, Chicago, Ill.

J. R. MACEACHRON
Paramount, Jackson, Tenn.

ED MAY
Schine's Paris, Paris, Ky.

LOU MAYER
RKO Temple, Rochester, N. Y.

SEYMOUR MORRIS
Palace, Lockport, N. Y.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

PAT NOTARO
Columbia, Sharon, Pa.

F. G. NUTTING
State, Mankato, Minn.

N. BERNARD PETERSON
Falls, Little Falls, Minn.

CARMON PHILLIPS
Onate, Belen, N. Mex.

LES POLLOCK
Loew's, Rochester, N. Y.

KEN PRICKETT
El Rancho, Victoria, Tex.

BOB ROSEN
Kingsbrige, Bronx, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

CHARLES SCHLAIFER
United Artists, San Francisco, Cal.

BOYD F. SCOTT
Strand, Uvalde, Tex.

JACK SIMONS
Loew's-Poli, Hartford, Conn.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHARLES B. TAYLOR
Harris-Dubois, Dubois, Pa.

CHICK TOMPKINS
Hoosier, Whiting, Ind.

H. S. TWEDT
Lido, Manly, Ia.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

TOM WARD
El Raton, Raton, N. Mex.

J. R. WHEELER
Granada, South Bend, Ind.

Lee Honors Home Teams With "Knute Rockne" Nights

In connection with his date on "Knute Rockne" at the Capitol, Wilkes Barre, Fred Lee concentrated on the high schools and football fans in his vicinity by setting aside four separate nights to honor as many of the high school elevens as possible at a special program. Each night, the bands, cheer leaders and squad from the respective schools marched to the theatre with appropriate banners and were introduced from the stage. In addition, historic bits about the school were read from the stage by the emcee on the respective nights.

Personal letters were sent to principals calling attention to the merits of the picture. These letters followed up with posters on bulletin boards during chapel periods. All scholastic football games were covered by boys carrying banners during halves, and promoted football novelties were distributed at the gates. Radio included plugs five days ahead over WBRE along with free spot announcements and special preview for newspapermen resulted in generous stories and art.

"LET'S HEAR FROM YOU"

Candid Camera Contest Tied to "Town" by Rosen

To usher in "Our Town" at the Kingsbridge Theatre, in the Bronx sector of New York, Manager Bob Rosen featured a candid camera contest whereby prizes went to winners. To build interest in the stunt, entries were on display in front of theatre.

During the recent world's series, theatre porter in uniform toured streets carrying a portable radio tuned in on the game together with a score card which was kept up by innings, and included a plug for current attraction. Rosen says this stunt is sure-fire since it can be used on busy thoroughfares with any special broadcast.

EXPLOITATION BRIEFS FROM A-FIELD

For his engagement on "Rhythm on the River" at the LeClaire, in Moline, Ill., Manager Francis Gillon, through cooperation of local music shop planted a record player in his lobby. Doorman stood in attendance playing any Crosby record requested by the patrons. For further attention, Gillon distributed heralds carrying the words to the songs from the picture. These were handed out at football games and other spots.

▽

Promoting a stretcher, dummy figure and head from a nearby milliner, Ansel Weinstein of RKO Proctor's 58th Street, New York, sent two lads out dressed as internes carrying the stretcher which bore copy reading "She laughed her head off at 'Hired Wife.'" This was followed by theatre and playdates.

▽

When his local county recently inaugurated a special safety traffic campaign, Chris Chamales at the Roxy, in Delphi, Ind., promoted candy firm which sponsors an "Elmer Layden Safety Club" to tie in with his theatre and supply him with membership cards, etc., which were distributed at his kid matinee. In addition firm supplied leaflets for giveaway containing official rules and regulations.

▽

Measuring approximately four by 14 inches, is the cardboard movie calendar gag being used successfully by W. S. Samuel at the Rio, in Nederland, Texas. With space for his seven weeks' programs, the theatreman offers guest tickets to those cutting out the theatre ad each week from the house program, pasting them in correct order, and presenting them at the boxoffice.

▽

As part of his "Brigham Young" date at the Esquire Theatre, in Kansas City, Joe Redmond dressed his assistant, Foster Thornhill, as the star in the picture and had him drive in bannered covered wagon with eight gals dressed as the Morman's wives. Driving through the downtown area, each of the girls carrying title lettered suit cases, went into popular restaurant for attention.

▽

Duplicating an exact replica of a chemical laboratory for the center of his lobby display on "Dr. Cyclops," John D. Young, general manager of Vision Theatre, in Cebu, Philippines, included test tubes and other paraphernalia. Flashing neon lights and a combination of green and red spots gave an impression of slow moving, glowing colors.

▽

Ahead of "Knute Rockne" at the Haines Theatre, in Waterville, Maine, Round Tabler Jim O'Donnell had boys on street distributing tinted heralds. Action shot of Pat O'Brien in football regalia together with picture copy helped sell the date.

▽

In connection with his opening of "Argentine Nights" at the Grand Theatre, in Circleville, Ohio, Round Tabler Harry Brown, Jr., planted an emergency station in his lobby, supplied with various cures for treating the hysterical after viewing the picture.

LAUNDRY HOOKS COPY TO "DIVORCE" TIEIN

To stir up the folks on "I Want A Divorce" at the Strand, Holyoke, Mass., Manager Milt Wainstein used the four-day series of personals suggested in the pressbook. These had to do with an exchange of criticism by the leads, with the husband's main plaint emphasizing "my shirts are all ruined".

On the last day, one of the laundries was tied in to run an added personal addressed to both man and wife, stressing that divorce was unnecsesary if the shirts were sent to the advertiser.

For several hours each day for five days ahead of "The Mortal Storm" at the Prince, in Ambridge, Pa., members of Lige Brien's staff made a house-to-house canvass carrying picture message. Gaining much attention for the date was photo planted in papers of Lige with James Stewart, taken on the "Storm" set when the former as a Quigley Awards winner visited the coast last year.

▽

Gag which is reported to have gone over well for Bill Yeakle at the Kentucky, in Danville, Ky., for "The Sea Hawk" was his distribution of imprinted pay envelopes in which were inserted rubber pen knives. Copy on outside read: "You may use this knife, as the old saying goes, to cut yourself a grand slice of entertainment," etc., etc.

▽

Reported as an eye-attractor is the lobby poster display arranged by Robert Busch for his forthcoming attractions at the Midwest Theatre, in Oklahoma City. In order to get as much punch selling out of the one-sheet space he has in his lobby for advertising, Busch clips sock full page ads appearing in Motion Picture Herald and inserts them in his show case, and replaces the pages as big pictures come up.

▽

Parade ushered in "Great McGinty" at the Plaza Theatre, in Stamford, Conn., when Manager Mort Kresner promoted automobile agency for fleet of new cars which appropriately bannered toured downtown area to theatre along with American Legion band, and theatre employees carrying red and green torch lights. In addition, 1,200 shopping bags were promoted and imprinted and merchants came through with windows done in election atmosphere.

▽

Street stunt ahead of "Boom Town" as arranged by Tom Muchmore of the Fox West Coast, in San Bernardino, consisted of visiting Santa Claus. Krinkle covered downtown area covering large window cards addressed to the Mayor, chief of police and other city offices which were tied to letter boxes for mailing. Back banner carried copy to the effect that he couldn't wait until Christmas to come down to see the picture.

Effective book store tieup was arranged by Manager J. F. Rogers of the W&V State Theatre, in Harrisburg, Pa., for "Howards of Virginia." In addition bookmarks bearing theatre imprint were widely distributed, while couple dressed in period costumes were used for street bally.

▽

Planting a large mirror in the lobby of the Strand Theatre, in Uvalde, Texas, for "I Love You Again," Manager Boyd F. Scott stood a card alongside with copy reading: "Can you recognize yourself? William Powell couldn't; you'll get loads of laughs when you see, etc., etc. In addition, small pay envelopes were distributed containing laugh pellets, which if taken were guaranteed to change the blues into rosy hues while enjoying the picture at the Strand.

▽

Man-on-street broadcast aided W-Clyde Smith to sell "Lucky Partners" at the Paramount, in Hot Springs, Ark. Tied up to station KWFC, guest tickets were offered to those participating and answering questions relative to the picture. Stressing the premiere teaming of Ronald Coleman and Ginger Rogers, stories and art were planted in local dailies well ahead.

▽

To usher in his new kiddie club, just recently formed at the Columbia Theatre, in Sharon, Pa., Round Tabler Pat Notaro has promoted local shoe merchant for prizes to be awarded winners of his weekly amateur contest held at the theatre. In addition, merchant pays for newspaper ads and plugs the tieup storewide.

▽

Attractor was the street bally used by Manager Bill Harwell for "The Sea Hawk" at the Ohio, in Canton, Ohio. Promoting truck, theatreman bannered each side with picture title and playdates, while mounted atop was giant cutout of Errol Flynn in action pose.

▽

Dressed in loud checkered suit, man with back banner heralding opening of "The Great McGinty" was part of Arnold Gates' campaign for that date at Loew's Park, in Cleveland. In addition bally distributed tinted bookmarks bearing cut and picture copy.

▽

A 12-day serialization of "Knute Rockne —All American" was planted in the morning daily by Frank Shaffer in advance of that picture's opening at the Warner Dixie. With plenty of football interest in the air, Frank advertised the film widely, distributing heralds and window cards.

▽

For "In Old Missouri" at the Melba, in Batesville, Ark., Bill Headstream converted his entire front into rustic dwellings. At either side of box-office small wooden huts were built from the doors of which emerged cutout characters in hillbilly attire. For "Men Against the Sky," Headstream dressed man in aviator's uniform, who covered downtown streets. On back, bally wore muslin outlined airplane which carried title, playdates and picture copy.

Levy Stages Bouts For 'Gloves' Date

One of his most ambitious efforts recently, on behalf of "Golden Gloves" at the Commercial, Chicago, was the series of boxing bouts put on by Manager Milt Levy in cooperation with the neighborhood Y.M.C.A. Inaugurated three weeks ahead, the buildup was aided by prizes contributed by local merchants who also participated in a double-truck under the banner line "Knockout Values."

Daily newspaper stories stimulated interest in the competitions open to novices, the bouts, in eight divisions, held two days ahead at the "Y" with prominent boxing figures acting as officials. At the theatre, Levy displayed various types of boxing gloves and accessories and on the streets had two boys in athletic togs wearing "golden" gloves and mixing it at busy corners. Back signs tipped off the reason for it. Milt secured some good windows for added showings and planted a display in the main lounge of the "Y."

For "Cross Country Romance," the Round Tabler promoted the use of de luxe trailer out front that drew constant crowds. Tiein sign announced that the background of the picture had to do with trailers, the vehicle displayed a day ahead and during the run.

"LET'S HEAR FROM YOU"

Special College Night Held By Starsmore on "Many Girls"

Larry Starsmore's campaign on "Too Many Girls" at the Chief theatre in Colorado Springs, Colorado, included everything from a special College Night to a Beautiful Legs Contest in which a score of pretty co-eds competed for a loving cup and cash prize.

The College night included a tie-up with the local radio station KVOR in which a 15-minute evening period was given over to special college tunes and the interviewing of the coach of the winning football team. The team was also guests of the theatre.

Additional advertising space was used as well as special radio announcements and an ancient jalopy was resurrected and used to parade the downtown streets carrying one college boy and a bevy of girls carrying signs reading "Too Many Girls."

"THANK YOU" CARDS SUGGESTED BY RYAN

In a recent issue of the Warner hicago zone house organ, a smart suggestion is made by Charles H. Ryan, assistant to James Coston, for theatres with parking lot facilities. The idea is a card to be placed under the windshield wiper of patrons' cars, with the copy faced in to be read easily when the driver gets behind the wheel.

Decorated with appropriate art of usherette tipping hat and pointing to copy, the card reads, "Thank you for your patronage. We have cleaned your windshield." Theatre and manager's name follows.

Theatre Area Named "Boom Town" On Shopping Tiein With Stores

Starting in the middle of the month and to run for three weeks including date on the picture, at Warners' Frolic, Chicago, Manager Ben Cohn and his assistant, F. J. Buckles, are working out a campaign to call the seven blocks around the theatre "Boom Town". Already so titled by Mayoral proclamation, some 54 merchants in the area have banded together to make the drive one of stimulation for local business, with all expenses being met by the participating storemen.

Highlights of the promotion include selection, by vote, of the most popular merchant to serve as "Mayor of Boom Town", ballots to be deposited in the lobby of theatre. Winner will be honored with signs by decoration of his store as the drive's "City Hall", and the neighborhood Mayor will then send congratulatory wires to the Mayor of the city.

Before Thanksgiving, merchants will be furnished with streamers reading "Shop and Save with Merchants in Boom Town". From then on, new banners will be supplied to stress early Christmas shopping. Lamp-posts are to be strung with colored pennants lettered with "shop" copy, and at the beginning of the "Boom Town" area "Welcome" copy will be elaborately displayed. At this point the campaign will be opened with a ribbon-cutting ceremony by local Aldermen.

Also planned by Cohn is a missing letter contest with the neighborhood daily to run three weeks. And, among other ideas, merchants and house staff will wear lettered hats; cardboard arrows will be placed on posts, sidewalk stencils planted on corners. Tiein announcements are also set over Station WAAF. In addition to theatre displays for the promotion, one-frame trailers will be run to plug the Thanksgiving and Christmas shopping periods.

Prytz Stresses Comedy Angle In "Scatterbrain" Campaign

Using a special front with cartoon effect predominating, thus did Roy O. Prytz at the Granada, Duluth, sell his date on "Scatterbrain." Trailer 10 days ahead stressed the local Sunday edition on special rotogravure. Five and dime store filled principal window with display of nuts, cutouts and appropriate tiein copy in addition to plugging it likewise inside the store. Salesgirls distributed bags of nuts, copy on outsde calling attention to the picture's opening, same envelopes used for street giveaway. Newsboys handed out heralds in exchange for free show which merited newspaper mention and word-of-mouth advertising, since the kids praised the comedy.

For "Ramparts We Watch," Prytz circularized civic groups and used special trailer stressing fact that the "Baptism of Fire" sequence would be shown despite bans. Street stencils were used for the occasion and with a large Finnish population, theatreman arranged for Finnish radio commentator to endorse the picture.

"LET'S HEAR FROM YOU"

Street Bally Used on "Villain Pursued Her"

The management of the Paramount Theatre, Los Angeles, used an effective street ballyhoo for its campaign on "The Villain Still Pursued Her" in the form of a bicycle-built-for-two. A girl was on the front seat and she was "pursued by the villain," appropriately labelled as was the rear wheel of the machine.

A second novel phase of the campaign was the use of five lovely girls engaged to distribute pretzels on street corners. To the pretzels were attached cards reading "He's as crooked as a pretzel!" Theatre credits were carried. This inexpensive stunt drew wide comment.

Waggoner Joins with Fair On "Coming 'Round Mountain"

With the annual West Texas fair going full swing during Ted Waggoner's date on "Coming Round the Mountain" at the Majestic, Abilene, Texas, Ted painted an old model Ford car with picture copy. Seated in the jalopy was part of his staff dressed in hillbilly attire, car joining the parade and touring entire city. Since the Fair booked Johnny "Scat" Davis, Ted brought him over to his house directly after the Fair closed, officials mentioning the fact on their radio broadcasts.

Also going great guns for the theatreman is what he calls his "Revival Nights" held each Tuesday. Through use of trailer, lobby and newspapers, Waggoner advises that Tuesday night is their night and that he is bringing back pictures of their choice over two years old.

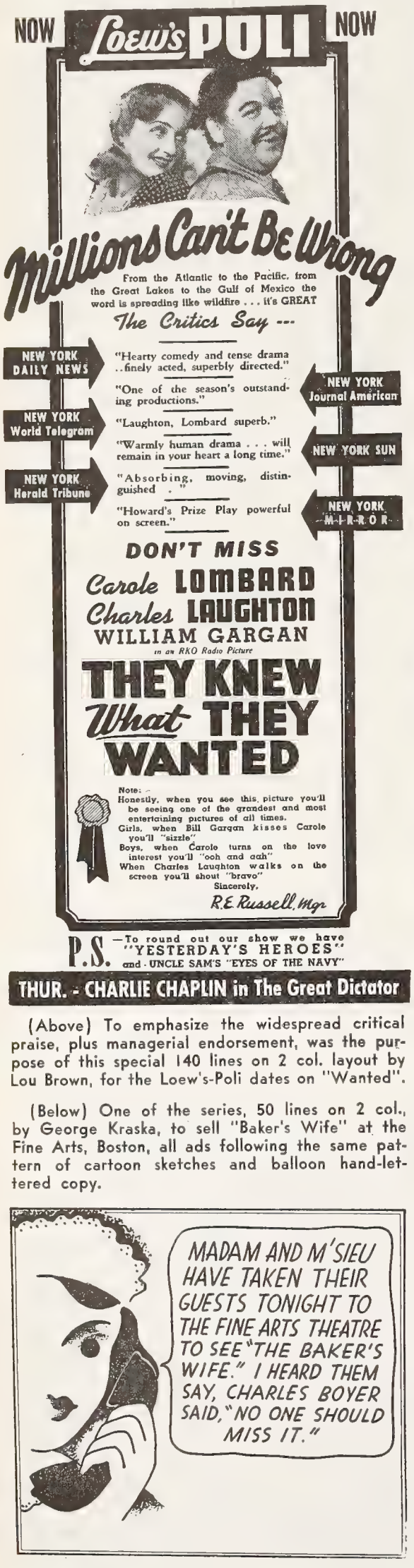
"LET'S HEAR FROM YOU"

Smith Promotes Co-op Page On Theatre Anniversary

To celebrate the fifth anniversary of the Paramount, in Hot Springs, Ark., city manager W. Clyde Smith promoted a full page of congratulatory co-op ads, center of which carried message of thanks from the theatreman to the readers for their patronage. Through the courtesy of local baker, birthday cake was promoted for lobby with attendant on hand to serve guests. While newspaper coverage included story on ace pictures which had been shown at the house during the past years and plug for the forthcoming attractions.

On "The Sea Hawk," Smith used a man-on-the-street broadcast over KWFC for guest tickets, serialization was planted in newspapers and display boards in hotels plugged opening. In addition, numerous windows were promoted.

LATE NEWSPAPER ADVERTISEMENTS



(Above) To emphasize the widespread critical praise, plus managerial endorsement, was the purpose of this special 140 lines on 2 col. layout by Lou Brown, for the Loew's-Poli dates on "Wanted".

(Below) One of the series, 50 lines on 2 col., by George Kraska, to sell "Baker's Wife" at the Fine Arts, Boston, all ads following the same pattern of cartoon sketches and balloon hand-lettered copy.

(Right) For a light copy slant on "Escape" at the Music Hall, an advance teaser campaign of small-space layouts, as illustrated, was used to spot the title and the slogan line above theatre slug. Size: 70 lines on 2 col.

(Below) White-space layout, with star and title in outline, was contrived by Charlie Schlaifer for run-copy of "The Westerner" at the San Francisco United Artists, top blurb tied to famed "U. A. Charley". Size: 70 lines on 2 col.



(Below) To sell last days of current date, the theatre's anniversary and coming attraction was aimed for in this 100 lines on 2 col. type display for the New York Paramount.





(Below) For tiein of football stage party and date on "Knute Rockne", at the Chakeres-Regent, Springfield, Ohio, Hank Harold hooked the two together with giant football art at top framing time and stage copy.



OBITUARIES

Max Turner, 54, Dies in Chicago

Max Turner, 54, stage production executive for Balaban & Katz, died of a heart attack October 31st in Chicago. Mr. Turner, who was born in Chicago, entered the theatre business following his return from France after the first World War.

In 1920 he became manager of the Balaban & Katz Central Park theatre, the first of the de luxe houses built by the circuit. Shortly afterward he became general manager of the William Morris Booking Agency, but left after a few years to form his own agency.

Two years ago Mr. Turner rejoined Balaban & Katz and was chief production executive for the circuit, having charge of the booking of acts.

Funeral services were held Tuesday with internment at the Westlawn Cemetery where the Yarmo De Vere Post of the American Legion gave him a rifle salute.

Pallbearers were Nate Platt, Sam Roberts, Elmer Balaban, Oscar Weil, Jack Kalcheim and Harry Greben.

Walter Montgomery Cox Dies in New York

Walter Montgomery Cox, connected with the production and distribution of motion pictures for D. W. Griffith, and later employed by Warner Brothers as a checker, died in New York on Monday at the age of seventy-three.

Mr. Cox first became associated with the theatrical world when he went to work for D. W. Griffith. While with Mr. Griffith he managed companies on tour which presented the films "Birth of a Nation," "Way Down East," "Intolerance" and others. At that time it was the practice for an orchestra and a crew of technicians as well as a box office man to travel with a film.

Mr. Cox was later employed by the Henry Savage company as a theatre treasurer and was a charter member of the Treasurers' Club of America. His wife, Mrs. Emily Young Cox, survives.

Charles Calla

Funeral services were held in St. Louis, Mo., Friday, November 1, for Charles J. Calla, 65, president of the Southern Real Estate & Finance Co., operating the American theatre and owner of the Orpheum and Shubert-Rialto theatres.

John White

John T. White, secretary-treasurer and member of the board of directors of the Alexander Film Co., Colorado Springs, Colo., died of a heart attack Tuesday, October 29. He was 41.

James Farrell

James P. Farrell died in Carbondale, Pa., October 28. He was a brother of Luke Farrell, Carbondale theatre owner, and uncle of Al Farrell of the Comerford Theatres booking office in Scranton.

George H. Seward

Funeral services for George H. Seward, 67, television pioneer and founder and president of the Hollywood Television Society and the Television Engineers Institute of America, were held Friday, November 1st, in Hollywood.

Joseph Rubenfeld

Funeral services were held Friday in New York, for Joseph Rubenfeld, manager of Loew's Oriental theatre in Brooklyn. Mr. Rubenfeld had managed the theatre for eight years.

Henry C. Wall

Henry C. Wall, 58, owner of the Richmond and Little theatres in Rockingham, N. C., died of a heart attack. Mr. Wall was former chairman of the board of county commissioners. Surviving are his widow and a sister.

Thomas Waltenbaugh

Thomas J. Waltenbaugh, theatre executive of Canton, Ohio, died in St. Thomas' hospital in Akron after an illness of several weeks.

Charles A. Stone

A former director of Pathe Film Corporation, Charles A. Stone died in Troy, New York, on Sunday. He was an investment broker.

Noise Injunction Sought

A suit has been filed in the common pleas court in Cincinnati, Ohio, by Julius Fleishmann, John J. Emery and Louis Schulte against the Midwest Drive-In Theatres, Inc., seeking an injunction to enjoin further operation of their theatre until the volume of "irritating noises" has been reduced.

Suspend Buben's License

License of F. C. Buben, operator of the National Theatre, in Akron, Ohio, has been suspended for 30 days by the Ohio Tax Commission because of Mr. Buben's alleged failure to pay $426 in admission taxes and assessments on the National and Palace Theatres. The latter was formerly operated by Mr. Buben.

Delaware Corp. Dissolves

Griffith Dickinson Theatres, Inc., a Delaware corporation operating theatres in Kansas, Missouri and Nebraska, has been dissolved, as has the Dickinson Realty Company, also a Delaware corporation.

Warner Wins Tax Appeal

Jack L. Warner's claim for exemption of gift taxes of $4,586 for 1932, 1933 and 1935, has been upheld by the U. S. Board of Tax Appeals, at Washington.

Remains Defendant

A motion by Western Electric Company to dismiss the suit against itself as co-defendant with Universal Pictures in the action brought by Samuel Posen, was dismissed on Monday by Supreme Court Justice William T. Collins in New York.

In denying the motion, the court held that Western Electric was chargeable with the acts of its subsidiary, Erpi, and that the complaint stated a cause of action against the latter company. The ruling, however, does not affect any other defendant.

IN COURTS

United Artists Retains Proskauer in Goldwyn Suit

United Artists has retained Joseph M. Proskauer as special counsel, with O'Brien, Driscoll & Raftery and Schwartz & Frohlich continuing as associate counsels, for the Samuel Goldwyn breach of contract suit against the company.

United Artists will move for the dismissal of the Goldwyn action in the near future on the ground that Mr. Goldwyn has failed to comply with an order issued by Federal Judge Vincent L. Leibell directing Mr. Goldwyn to state separate causes of action. The producer is represented by George Z. Madalie who succeeded the late Max D. Steuer as his attorney.

RKO Hearings Reopened

Federal Judge William Bondy ordered the reopening of hearings Friday, November 1st, on allowances in the RKO reorganization proceedings awarded to George L. Schein, attorney for the Schein protective stockholders' committee; David Stock, attorney for H. Cassel and Co.; and Abel Gottheimer and Bernard Bercu, accountants for Mr. Schein. They claimed that the awards granted by Judge Bondy were inadequate for their services. Earlier in the week Kommel and Rosenberg, attorneys for H. Cassel & Company filed a notice of appeal from a decision of Judge Bondy. The court ruled that they were not entitled to allowances for services.

Henie Suit Starts

Trial of the $92,000 breach of contract suit of Dennis R. Scanlan against Sonja Henie started last Thursday, October 31, before Aron Steuer, justice of the New York supreme court. Mr. Scanlan seeks the financial restitution allegedly due as the 15 per cent commission under an agency contract.

Loew's Wins Point

Loew's, Inc., won a point in the $10,000 breach of contract action in the New York supreme court brought against the company by Kurt Pilzer, assignee of Walter Reisch Filmgesellschaft of Austria. It is claimed that Metro-Goldwyn-Mayer purchased the English rights to a remake of the film "Silhouetten," produced by the plaintiff's assignor in 1936, but failed to pay the $10,000 agreed upon.

Copyright Suit Legal

The block copyrighting of features and comics was held to be legal by Daniel W. O. Donoghue, justice of the Washington, D. C., district court, on Friday, November 1st, in a case instituted by King Features.

Letter Suit Review Denied

The United States Supreme Court has refused to review the decision of the U. S. Circuit Court of Appeals by which the patent of Wagner Sign Service, Inc., Chicago, on notch-flange type silhouette changeable letters was declared infringed by the notch-flange letter then manufactured by the Adler Sign Letter Company, also of Chicago. The Supreme Court denied on October 28 an Adler petition for a writ of certiorari.

THE RELEASE CHART

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The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

ACROSS the Sierras, West.....Col
Adventure in Diamonds, 3928, Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This, and Heaven Too, 454, Mel.....FN
Always a Bride, Com.-Mel.....FN
Andy Hardy Meets Debutante, 43, Com..MGM
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, 5013, Mus.-Com.....Univ
Arise My Love, 4009, Com.-Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, 153, West....Producers

BACK Street, Mel.....Univ
Bad Man from Red Butte, 4063, West...Univ
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Barnyard Follies, Mus.-Com.....Rep
Before I Hang, Mel.....Col
Beyond the Sacramento, West.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, Mel.....RKO
Billy the Kid in Texas, 158, West..Producers
Billy the Kid Outlawed, 157, West..Producers
Billy the Kid's Gun Justice, 159, West. Producers
Billy the Kid Rides West, West....Producers
Biscuit-Eater, The, 3935, Mel.....Para
Bitter Sweet, 110, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Blackout, Mel.....UA
Blondie Goes Latin, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Boom Town, 48, Mel.....MGM
Border Legion, West.....Rep
Boss of Bullion City, West.....Univ
Bowery Boy, Mel.....Rep
Boys of the City, Mel.....Mono
Boys from Syracuse, 4003, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Brigham Young—Frontiersman, 107, Mel. 20th-Fox
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com.....Para
Bury Me Not on the Lone Prairie, West..Univ

CALLING All Husbands, 519, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Case of the Black Parrot, Mel.....WB
Chad Hanna, 123, Mel. (C).....20th-Fox
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
Cheers for Miss Bishop, Mel.....UA
Cherokee Strip, 4005, West.....Para
Christmas in July, 4007, Com.....Para
Citizen Kane, Mel.....RKO
City for Conquest, 506, Mel.....WB
Colorado, 051, West.....Rep
Come Live with Me, Com.-Mel.....MGM
Comin' Round the Mountain, 3944, Com..Para
Comrade X, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Cowboy from Sundown, West.....Mono
Crooked Road, 923, Mel.....Rep
Crook's Tour, Com.....Foreign
Cross Country Romance, 039, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, 4008, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dangerous Cargo, Mel.....Foreign
Dark Streets of Cairo, Mel.....Univ
Date with Destiny, A, Mel.....Para
Daybreak, Mel. .....Foreign
Devil Bat, 104, Com.-Mel.....Producers
Devil's Pipeline, Mel.....Univ
Diamond Frontier, 5019, Mel.....Univ
Dispatch from Reuter's, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Kildare Comes Home, 101, Mel.....MGM
Dr. Kildare's Crisis, Mel.....MGM
Doomed Caravan, West.....Para
Doomed to Die, Mel.....Mono
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, 102, Com.-Mel.....RKO
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Dulcy, 106, Com.....MGM
Durango Kid, West.....Col

EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....FN
Edison, the Man, 36, Mel.....MGM
Ellery Queen—Master Detective, Mel.....Col
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Escape, 108, Mel.....MGM
Escape to Glory, Mel.....Col

FACE at the Window, Mel.....Foreign
False Rapture, Mel.....Foreign
Far Horizon, Mel.....WB
Fargo Kid, The, 182, West.....RKO
Father and Son, Mel.....WB
Father Is a Prince, 569, Com.-Mel.....FN
Fight for Life, Mel.....Col
Five Little Peppers in Trouble, Com.....Col
Flagpole Needs a Flag, Mel.....Rep
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, 412, Mel.....WB
Footsteps in the Dark, Mel.....WB
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
Friendly Neighbors, 007, Mus.-Com.....Rep
Frontier Crusader, 151, West.....Producers
Frontier Vengeance, 072, West.....Rep
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GALLANT Sons, Mel.....MGM
Gambling on the High Seas, 424, Mel....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreiegn
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
Ghost Breakers, The, 3938, Com.-Mel....Para
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, 017, Mel.....Rep
Girl in the News, Mel.....Foreign
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, 3942, Mel.....Para
Golden Hoofs, Com.-Mel.....20th-Fox
Golden Trail, The, West.....Mono
Gold Rush Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Great Dictator, The, Com.....UA
Great McGinty, The, 3945, Com.-Mel....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, 152, West.....Producers
Gypsy Cavalier, Mel.....Mono

HAUNTED Honeymoon, 104, Mel.....MGM
Haunted House, Mel.....Mono
Her Father's Daughter, Mel.....Mono
Here Is Ireland, Travelogue.....Foreign
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierra, Mel.....WB
Hired Wife, 5006, Com.....Univ
Hit Parade of 1941, The, 001, Mus.-Com..Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House of Seven Gables, 4013, Mel.....Univ
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Hudson's Bay, 115, Mel.....20th-Fox
Hullabaloo, 109, Com.....MGM

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I Love You Again, 50, Com.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. .....Univ
I'm Still Alive, 103, Mel.....RKO
In Old Colorado, West.....Para.
Invisible Woman, The, Mel.....Univ
Invitation to a Murder, Mel.....WB
Irene, 024, Mus. (C).....RKO
I Take This Oath, 101, Mel.....Producers
I Want a Divorce, 4002, Mel.....Para
I Wanted Wings, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

JENNIE, 122, Mel.....20th-Fox

KEEPING Company, Com.-Mel.....MGM
Kid from Santa Fe, The, West.....Mono
Kit Carson, Mel.....UA
Kitty Foyle, 112, Mel.....RKO
Knute Rockne—All American, 502, Mel....WB

LA CONGA Nights, 4029, Com.....Univ
Laddie, 107, Com.-Mel.....RKO
Ladies Must Live, The, 474, Com.....FN
Lady Eve, The, Com.-Mel.....Para
Lady Hamilton, Mel.....UA
Lady in Question, The, Mel.....Col
Lady with the Red Hair, The, Mel.....WB
Land of the Six Guns, West.....Mono
Last Alarm, The, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, 5062, West.....Univ
Law of the Texan, West.....Col
Leather Pushers, 5051, Mel.....Univ
Legacy, Mel. .....Col
Let George Do It, Com.....Foreign
Let's Make Music, Mus.....RKO
Letter, The, Mel.....FN
Li'l Abner, 109, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, 110, Com.-Mel.....RKO
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Living Corpse, The, Mel.....Foreign
Lone Rider, No. 1, 63, West.....Producers
Lone Star Raiders, West.....Rep
Lone Wolf Keeps a Date, The, Mel.....Col
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Devils, Mel.....Univ
Lucky Partners, 038, Com.....RKO

MAD Men of Europe, Mel.....Col
Magic in Music, Mus.....Para
Maisie Was a Lady, Com.-Mel.....MGM
Major Barbara, Com.....UA
Mala Yerba, Mel.....Foreign
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Margie, 5026, Com.-Mel.....Univ
Marked Men, 103, Mel.....Producers
Mark of Zora, The, 117, Mel.....20th-Fox
Maryland, 050, Mel. (C).....20th-Fox
Mayerling to Sarajevo, Mel.....Foreign
Meet John Doe, Com.-Mel.....WB
Meet the Missus, 018, Com.....Rep
Meet the Wildcat, 5023, Mel.....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, 041, Mus.-Com.....Rep
Men Against the Sky, 101, Mel.....RKO
Mercy Plane, Mel.....Producers
Mexican Spitfire Out West, 111, Com.-Mel. RKO
Michael Shayne, Private Detective, Mel. 20th-Fox
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Misbehaving Husbands, 105, Com.....Producers
Missing People, Mel.....Mono
Missing Ten Days, Mel.....Col
Mr. and Mrs. Smith, Com.-Mel.....RKO
Money and the Woman, 417, Mel.....WB
Moon Over Burma, 4006, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mozart, Mus. .....Foreign
Mummy's Hand, The, 5020, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder Over New York, 121, Mel.....20th-Fox
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, 3943, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEVER Say No, 108, Com.....Producers
New Moon, 31, Mus.....MGM
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, 3946, Mel. (C) Para
No Time for Comedy, 554, Com.....FN

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
Old Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Night in the Tropics, Mus.-Com.....Univ
On Their Own, 044, Com.....20th-Fox
On the Spot, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Open Road, Mel.....Foreign
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep

PASSPORT to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA

Penny Serenade, Com.-Mel.....Col
Phantom of Chinatown, Mel.....Mono
Phantom Raiders, 40, Mel.....MGM
Phantom Submarine, Mel.....Col
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Playgirl, Com.-Mel. .....RKO
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners West, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, The, 4004, Com.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, 5061, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Reaching for the Sun, Mel.....Para
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C) 20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders from Nowhere, West.....Mono
Riders of Black Mountain, 158, West Producers
Ride, Kelly, Ride, Mel.....20th-Fox
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, 414, Mel.....WB
Road Show, Com.....UA
Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel.....20th-Fox
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Sailors Three, Com.....Foreign
Saint in Palm Springs, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Sandy Gets Her Man, Com.....Univ
San Francisco Docks, Mel.....Univ
Santa Fe Trail, Mel.....FN
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret Evidence, 107, Mel.....Producers
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
She Couldn't Say No, Com.....FN
Shepherd of the Hills, Mel.....Para
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Sis Hopkins, Com.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Murder, 105, Mel.....MGM
Slightly Tempted, 5024, Com.-Mel.....Univ
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, 5001, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Strawberry Blonde, Com.-Mel.....WB
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, 103, Mus.-Com....MGM
Susan and God, 39, Com.....MGM

TAKE Me Back to Oklahoma, West.....Mono
TEAR Gas Squad, 423, Mel.....WB
Texas Rangers Ride Again, Mel.....Para
Texas Terrors, 073, West.....Rep
That Gang of Mine, Com.-Mel.....Mono
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 104, Mel. RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel...Para
Three Faces West, 903, Mel.....Rep
Three Gobs and a Girl, Com.-Mel.....RKO
Three Men from Texas, 4050, West.....Para
Thundering Frontier, West.....Col
Time in the Sun, Documentary.....World
Tin Pan Alley, 120, Mus.....20th-Fox
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Topper Returns, Com.....UA
Torrid Zone, 455, Mel.....FN
Torso Murder Mystery, Mel.....Foreign
Trail Blazers, 063, West.....Rep
Trailing Double Trouble, West.....Mono
Trail of the Vigilantes, Mel.....Univ
Triple Justice, 086, West.....RKO
Tugboat Annie Sails Again, Com.....FN
20 Mule Team, 35, Mel.....MGM
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Women, Mel.....Foreign
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Under Texas Stars, West.....Mono
Under Your Hat, Mel.....Foreign
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono
Untitled, Mel. .....Mono
Untitled, 105 .....Producers

VICTORY, Mel. .....Para
Villian Still Pursued Her, 105, Com.....RKO
Virginia, Mel. (C).....Para
Virginia City, 404, Mel.....WB

WAGONS Roll at Night, Mel.....WB
Wagons Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoon (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
West of Pinto Basin, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
Where Did You Get That Girl? Com.....Univ
While Thousands Cheer, Mel.....St. Rts
Whirlpool, Mel. .....Foreign
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? 006, Mel.....Rep
Who Killed Doc Robin? Mel.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, West.....Mono
Wild Man of Borneo, Com.-Mel.....MGM
Women in War, 902, Mel.....Rep
World in Flames, Documentary.....Para
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel.....20th-Fox
You Can't Fool Your Wife, 032, Com.....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're the One, Mus.....Para
You're Out of Luck, Mel.....Mono
You Betcha My Life, 106, Com.....Producers
Youth Will Be Served, 119, Com.....20th-Fox

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel Date	Running Time Minutes	Reviewed
Angels Over Broadway (G)	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	80.	Oct. 12,'40
Before I Hang (G)	Boris Karloff-Evelyn Keyes	Sept. 17,'40	63.	Oct. 12,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70.	July 27,'40
Blondie Plays Cupid (G)	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†	*66.	Nov. 2,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61.	Aug. 31,'40
Five Little Peppers In Trouble.	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40	65	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59.	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61.	July 27,'40
Glamour for Sale (A)	Roger Pryor-Anita Louise	Sept. 30,'40	57.	Nov. 9,'40
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	64	
He Stayed for Breakfast (A) (Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48; Sept. 28,'40, p. 141.)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89.	Aug. 10,'40
Howards of Virginia, The (G). (Exploitation: Oct. 5,'40, p. 62; Oct. 26,'40, p. 54.)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117.	Aug. 31,'40
I Married Adventure (G)	Osa Johnson	July 24,'40	78.	July 20,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81.	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71.	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59.	June 22,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66.	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63.	Jan. 20,'40
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	65	
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60.	June 22,'40
Prairie Schooners	Bill Elliott-Evelyn Young	Sept. 30,'40†	58	
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62.	Aug. 17,'40
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69.	Sept. 28,'40
21 Days Together (A) (Exploitation: July 20,'40, p. 46.)	Vivien Leigh-Laurence Olivier	May 16,'40	72.	June 1,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	57.	July 20,'40

Coming Attractions

Title	Star	Rel Date	Minutes	Reviewed
Across the Sierras	Bill Elliott-Luana Walters			
Arizona	Jean Arthur-Wm. Holden			
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†		
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms			
Ellery Queen—Master Detective. (See "In the Cutting Room," Oct. 19,'40.)	Ralph Bellamy-Marg't Lindsey	Nov. 28,'40†		
Escape to Glory (See "Passage West," "In the Cutting Room," Oct. 12,'40.)	Pat O'Brien-Constance Bennett	Nov. 21,'40†		
Fight for Life (A)	Myron McCormick		69.	Mar. 16,'40
Great Plane Robbery, The (See "In the Cutting Room," May 25,'40.)	Jack Holt-Vicki Lester	Dec. 9,'40†		
Great Swindle, The	Jack Holt-Marjorie Reynolds			
Legacy	Warner Baxter-Ingrid Bergman-Fay Wray			
Lone Wolf Keeps a Date, The (See "In the Cutting Room," Oct. 12,'40.)	Warren William-Francis Robinson	Nov. 23,'40†		
Missing Ten Days*		Dec. 5,'40†		
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Penny Serenade	Irene Dunne-Cary Grant			
Phantom Submarine, The	Anita Louise-Bruce Bennett	Dec. 16,'40†		
Pinto Kid, The	Chas. Starrett-Louise Currie	Jan. 9,'41†		
This Thing Called Love	Rosalind Russell-Melvyn Douglas	Dec. 31,'40†		
Thundering Frontier, The (G)	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Dec. 5,'40†	57.	Sept. 21,'40
Wildcat of Tucson	Bill Elliott-Evelyn Young	Dec. 31,'40†		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker-Fay Holden-Ann Rutherford	July 5,'40	89.	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61; Sept. 28,'40, p. 136.)				
Bitter Sweet 110	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40†	94	
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120.	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52; Sept. 28,'40, pp. 139, 147; Oct. 5,'40, pp. 62, 64; Oct. 12,'40, pp. 65, 66; Oct. 19,'40, pp. 69, 70; Oct. 26,'40, p. 56; Nov. 2,'40, p. 69.)				
Captain Is a Lady, The (G) 42.	C. Coburn-B. Bondi-B. Burke	June 21,'40	65.	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80.	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	73.	Oct. 5,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40†	104.	Nov. 2,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40	82.	July 27,'40
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings	Sept. 20,'40†	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40†	77.	Oct. 26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeannette MacDonald - Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80, 82; Oct. 12,'40, p. 68.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80; Sept. 28,'40, p. 136.)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71.	Sept. 21,'40
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser-Paul Whiteman & Orch.	Sept. 27,'40†	121.	Sept. 21,'40
(Exploitation: Oct. 12,'40, p. 68; Oct. 26,'40, p. 53.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40†	96.	Oct. 12,'40
(Exploitation: Nov. 2,'40, p. 69.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68; Sept. 28,'40, p. 147; Oct. 12,'40, p. 65.)				
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58; Nov. 2,'40, p. 67.)				
We Who Are Young (A) 45	Lena Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

(See "In the Cutting Room," Sept. 28,'40.)				
Come Live with Me	James Stewart-Hedy Lamarr			
Comrade X	Clark Gable-Hedy Lamarr	Nov. 29,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				
Dr. Kildare's Crisis	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Dec. 13,'40†		
(See "Should Dr. Kildare Tell?" "In the Cutting Room," Oct. 19,'40.)				
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon			
(See "In the Cutting Room," Nov. 2,'40.)				
Gallant Sons	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov. 15,'40†		
(See "Fighting Sons," "In the Cutting Room," Oct. 26,'40.)				
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros.	Dec. 6,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Keeping Company	John Shelton-Ann Rutherford-Virginia Weidler	Dec. 20,'40†		
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger	Nov. 22,'40†		
(See "In the Cutting Room," Oct. 12,'40.)				
Masie Was a Lady	Ann Sothern-Lew Ayres-Maureen O'Sullivan			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams		102.	Jan. 27,'40
Wild Man of Borneo	F. Morgan-B. Burke-J. Preisser			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40†	62.	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chambers of Horrors	Leslie Banks-Gina Malo	Nov. 8,'40†		
Cowboy from Sundown (G)	Tex Ritter	May 9,'40	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40†	64.	Oct. 12,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Kid from Santa Fe, The (G) 3965	Jack Randall	May 23,'40	50.	Sept. 28,'40
Land of the Six Guns (G)	Jack Randall-Louise Stanley	May 2,'40	54.	June 29,'40
Last Alarm, The (G)	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hedges-G. Heusten	Aug. 12,'40	62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40	69.	
Old Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40†	78.	Oct. 26,'40
On the Spot (G)	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	73.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40†	61.	Sept. 7,'40
Riders from Nowhere	Jack Randall-Margaret Roach	May 30,'40	45	
(See "In the Cutting Room," May 11,'40.)				
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	62.	Oct. 5,'40
Trailing Double Trouble (G)	Ray Corrigan - John King - Max Terhune	Oct. 1,'40†	58.	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range	Jack Randall-Phyllis Ruth	June 25,'40	57	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Gypsy Cavalier	Gilbert Roland	Nov. 28,'40†		
Her Father's Daughter	Edith Fellows-Wilbur Evans	Dec. 22,'40†		
Phantom of Chinatown	Keye Luke-Grant Withers	Nov. 18,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Take Me Back to Oklahoma	Tex Ritter-Terry Walker	Nov. 11,'40†		
(See "Oklahoma Bound," "In the Cutting Room," Oct. 26,'40.)				
Under Texas Stars	Tex Ritter	Dec. 29,'40†		
Untitled	Leo Gorcey-Bobby Jordan			
You're Out of Luck	Frankie Darro	Jan. 5,'41		
West of Pinto Basin	Ray Corrigan - John King - Max Terhune	Nov. 25,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40†	113.	Oct. 19,'40
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79; Oct. 19,'40, p. 66.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson-Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84; Oct. 26,'40, p. 53.)				
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40†	86.	Oct. 5,'40
Christmas in July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40†	72.	Sept. 21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
(Exploitation: Sept. 28,'40, p. 136.)				
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40†	75.	Oct. 12,'40
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52; Oct. 12,'40, p. 65; Oct. 26,'40, pp. 54, 56.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Moon Over Burma (G) 4006	D. Lamour-R. Preston-P. Foster	Oct. 18,'40†	76.	Oct. 19,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40†	74.	Oct. 5,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
(Exploitation: Oct. 12,'40, p. 64.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40
World in Flames (G)	Documentary	Oct. 25,'40†	60.	Oct. 19,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Jan. 17,'41†		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Red Cameron			
Doomed Caravan	W. Boyd-R. Hayden-A. Clyde	Jan. 24,'41†		
(See "In the Cutting Room," Nov. 2,'40.)				
In Old Colorado*	W. Boyd-R. Hayden-A. Clyde			
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Feb. 21,'41†		
Lady Eve, The	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette			

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Magic in Music	A. Jones-S. Foster-M. Lindsay			
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†		
North West Mounted Police (G) 3946	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125.	Oct. 26,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker			
Round Up, The	R. Dix-P. Morison-P. Foster			
(See "In the Cutting Room," Oct. 19,'40.)				
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†		
(See "In the Cutting Room," Sept. 21,'40.)				
Shepherd of the Hills	John Wayne - Betty Field - Harry Carey-Beulah Bondi			
Southerner, The	Madeleine Carroll - Fred MacMurray	Feb. 14,'41†		
(See "Virginia," "In the Cutting Room," Oct. 19,'40.)				
Texas Rangers Ride Again (G) 4050	J. Howard-E. Drew-M. Robson	Dec. 13,'40†	*67.	Nov. 2,'40
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40†	76.	Sept. 14,'40
Victory	Fredric March-Betty Field	Jan. 3,'41†		
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41†		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40†	60.	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63.	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60.	
Frontier Crusader (G) 151	Tim McCoy	June 1,'40†	62.	June 15,'40
Gun Code 152	Tim McCoy	Aug. 3,'40†	57.	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 13,'40†	67.	
I Take This Oath (G) 101	Gordon Jones-Joyce Compton	May 20,'40†	67.	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug.' 28,'40†	66.	
Mercy Plane (G)	James Dunn-Frances Gifford	July 15,'40	72.	Nov. 2,'40
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 5,'40†		
Coming Attractions				
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 13,'40†		
Billy the Kid Rides West	Bob Steele			
Devil Bat 104	Bela Lugosi	Dec. 6,'40†		
You Betcha My Life* 106	Henry Armetta	Dec. 27,'40†		
Lone Rider, No. 1* 163	George Houston			
Misbehaving Husbands* 105		Dec. 20,'40†		
Never Say No* 108		Jan. 17,'41†		
Secret Evidence* 107		Jan. 17,'41†		
Untitled 105		Nov. 22,'40†		
You Betcha My Life* 106	Henry Armetta			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57.	June 22,'40
Colorado (G) 051	Roy Rogers - George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57.	Sept. 7,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66.	May 11,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40	67.	Aug. 17,'40
Friendly Neighbors 007	Weaver Bros. and Elviry	Nov. 7,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40†	57.	Oct. 12,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66.	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75.	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69.	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68.	July 6,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†	88.	Oct. 19,'40
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct. 11,'40†	73.	Oct. 5,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57.	Aug. 17,'40
One's Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57.	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59.	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Antry-S. Burnette-J. Storey	Sept. 6,'40†	65.	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72.	Aug. 3,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81.	June 15,'40
(Reviewed under the title, "The Refugee.")				
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57.	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57.	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69.	June 29,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40†	70.	Nov. 2,'40
Coming Attractions				
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71.	May 25,'40
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†	59.	Oct. 5,'40
Barnyard Follies	M. Lee-R. Davis-J. Storey			
Border Legion	R. Rogers-G. Hayes-C. Hughes			
Bowery Boy*	Dennis O'Keefe-Jimmy Lydon			
(See "In the Cutting Room," Nov. 2,'40.)				
Flagpole Needs a Flag, A	Lloyd Nolan-Doris Davenport			
Lone Star Raiders*	3 Mesquiteers-June Johnson			
Meet the Missus 018	Roscoe Karns - Ruth Donnelly -	Nov. 29,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Melody Ranch 041	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee	Nov. 15,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Sis Hopkins	Judy Canova			
Texas Terrors 073	Don Barry-Julie Duncan	Nov. 22,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40†	58.	Nov. 2,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Windy Poplars (G) 035.	Anne Shirley-James Ellison	June 28,'40	86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Cross Country Romance (G) 039.	Gene Raymond-Wendy Barrie	July 12,'40	68.	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89.	Aug. 31,'40
(Exploitation: Nov. 2,'40, p. 65.)				
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68.	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81.	Sept. 14,'40
(Exploitation: Nov. 2,'40, p. 66.)				
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	72.	Sept. 21,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)				
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	70.	Sept. 21,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40†	78.	Nov. 9,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40	101.	Aug. 17,'40
(Exploitation: Sept. 14,'40, pp. 50, 51; Oct. 26,'40, pp. 53, 56.)				
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	70.	Sept. 21,'40
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 8,'40†	76.	Oct. 12,'40
Millionaires in Prison (G) 037.	Lee Tracy-Linda Hayes	July 26,'40	64.	June 29,'40
My Favorite Wife (A) 025	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88.	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68.	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	58.	June 22,'40
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95.	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40†	87.	July 27,'40
(Exploitation: Sept. 14,'40, p. 50; Oct. 12,'40, pp. 65, 68; Oct. 26,'40, pp. 52, 55.)				
Saint Takes Over, The (G) 033.	George Sanders-Wendy Barrie	June 7,'40	69.	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	58.	Aug. 25,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64.	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40†	90.	Oct. 12,'40
(Exploitation: Nov. 2,'40, p. 65.)				
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke-F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	81.	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Too Many Girls (G) 106	Lucille Ball-Richard Carlson-Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Nov. 1,'40†	85.	Oct. 12,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept. 20,'40	66.	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 11,'40†	67.	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40†	59.	Oct. 12,'40
Walt Disney Festival (G)		Aug. 2,'40	117.	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)				
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63.	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68.	May 18,'40
Coming Attractions				
Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 8,'41†		
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Nov. 22,'40†	*63.	Nov. 2,'40
Kitty Foyle 112	Ginger Rogers-Dennis Morgan	Nov. 29,'40†		
Let's Make Music	Bob Crosby-Jean Rogers			
Little Men 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 29,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†		
Playgirl	Kay Francis-James Ellison			
Remedy for Riches	Jean Hersholt-Dorothy Lovett	Nov. 15,'40†		
(See "In the Cutting Room," Oct. 12,'40.)				
Saint in Palm Springs, The	George Sanders-Wendy Barrie			
Three Girls and a Gob	George Murphy-Lucille Ball			
(Exploitation: Oct. 19,'40, p. 70.)				
You'll Find Out 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young—Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 65; Oct. 26,'40, p. 54.)				
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40†	63.	Aug. 3,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88.	Oct. 5,'40
(Exploitation: Oct. 19,'40, p. 68; Nov. 2,'40, pp. 64, 67.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71.	Aug. 24,'40
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Mark of Zorro, The (G) 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†	93.	Nov. 9,'40
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48; Oct. 26,'40, pp. 54, 55.)				
Night Train (A) 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†	93.	June 8,'40
(Reviewed under title, "Gestapo.")				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
(Exploitation: Sept. 21,'40, p. 48.)				
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,'40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Chad Hanna 123	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40†	70.	
For Beauty's Sake	Ted North-Marjorie Weaver			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers			
Hudson's Bay 115	Paul Muni-Gene Tierney-Virginia Field—John Sutton	Jan. 3,'41†		
(See "In the Cutting Room," Oct. 19,'40.)				
Jennie 122	Virginia Gilmore-Wm. Henry	Dec. 20,'40†		
Michael Shayne, Private Detective	Lloyd Nolan-Marjorie Weaver			
(See "In the Cutting Room," Nov. 2,'40.)				
Murder Over New York 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40†	63.	
Ride, Kelly, Ride	Marvin Stephens-Rita Quigley-Eugene Pallette			
(See "In the Cutting Room," Oct. 26,'40.)				
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison			
(See "In the Cutting Room," Nov. 2,'40.)				
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70.	June 29,'40
Tin Pan Alley 120	Alice Faye - Betty Grable - Jack Oakie-John Payne	Nov. 29,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 21,'41†		
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40†	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,'40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 49; Oct. 5,'40, p. 62; Oct. 12,'40, p. 67; Oct. 19,'40, p. 66.)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	92.	Aug. 3,'40
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84; Oct. 19,'40, p. 70.)				
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)				

Coming Attractions

Blackout	Valerie Hobson-Conrad Veidt	Nov. 29,'40†	81.	
Cheers or Miss Bishop	Martha Scott-Wm. Gargan			
Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee			
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie		*126.	Oct. 19,'40
(Exploitation: Nov. 2,'40, p. 64.)				
Lady Hamilton	Vivien Leigh-Laurence Olivier			
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald	Nov. 22,'40†	105.	Oct. 12,'40
Major Barbara	Wendy Hiller-Robt. Morley			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Jan. 1,41†	102.	
Thief of Bagdad (G)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40†	109.	Oct. 19,'40
(Exploitation: Sept. 7,'40, p. 56.)				
Topper Returns*	Joan Blondell - Roland Young - C. Landis - "Rochester" - B. Burke			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
(Exploitation: Nov. 2,'40, p. 66.)				
Alias the Deacon (G) 4015	B. Burns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48; Oct. 5,'40, p. 64.)				
Devil's Pipeline	Richard Arlen-Andy Devine	Nov. 1,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40†	71.	Oct. 12,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
(Exploitation: Oct. 12,'40, p. 67; Oct. 26,'40, p. 52.)				
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	63.	Aug. 10,'40
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
(Exploitation: Oct. 19,'40, p. 67.)				
Law and Order 5062	Johnny Mack Brown - Fuzzy Knight - Neil O'Day	Oct. 18,'40	57.	
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Little Bit of Heaven, A (G)	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†	86.	Oct. 19,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sandy Gets Her Man	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†		
(See "Fireman Save My Child," "In the Cutting Room," Sept. 21,'40.)				
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Seven Sinners (A)	Marlene Dietrich—John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†	86.	Nov. 2,'40
Ski Patrol (G) 4031	Lull Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Slightly Tempted (G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. 7,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50; Oct. 5,'40, p. 65.)				
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

Coming Attractions

Back Street	M. Sullavan-C. Boyer-R. Carlson			
Bank Dick, The	W. C. Fields	Nov. 29,'40†		
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight			
Dark Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec. 20,'40†		
(See "Streets of Cairo," "In the Cutting Room," Oct. 5,'40.)				
Give Us Wings	"Dead End Kids"-W. Ford			
(See "In the Cutting Room," Sept. 21,'40.)				
Invisible Woman, The	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 13,'40†		
Lucky Devils	Richard Arlen-Andy Devine			
(See "Flying News" "In the Cutting Room," Sept. 28,'40.)				
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	59.	Sept. 21,'40
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†	65.	Nov. 2,'40
One Night in the Tropics (G)	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†	*83.	Nov. 9,'40
San Francisco Docks	Burgess Meredith-Irene Hervey			
Trail of the Vigilantes	Franchot Tone-Broderick Crawford-M. Auer-Andy Devine-Peggy Moran-Warren William	Dec. 27,'40†		
Where Did You Get That Girl?*	H. Parrish-C. Lang-L. Errol			
Who Killed Doc Robin?	Richard Arlen-Andy Devine			

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This, and Heaven Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59; Oct. 5,'40, p. 66.)				
Always a Bride	Rosemary Lane-George Reeves	Nov. 2,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Father Is a Prince 569	Grant Mitchell-Nana Bryant	Oct. 12,'40†	56.	
Fugitive from Justice (G) 473	Roger Pryor-Lucile Fairbanks	June 15,'40	53.	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55.	July 13,'40
No Time for Comedy (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40†	93.	Sept. 7,'40
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95.	July 13,'40
(Exploitation: Sept. 14,'40, p. 50.)				
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				
Tugboat Annie Sails Again (G)	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct. 26,'40†	*75.	Oct. 26,'40

Coming Attractions

East of the River (G)	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40†	73.	Nov. 2,'40
Letter, The	Bette Davis-Herbert Marshall	Nov. 23,'40†		
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale	Dec. 28,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
She Couldn't Say No	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91.	June 1,'40
(Exploitation: July 13,'40, p. 42; Sept. 28,'40, p. 147.)				
Calling All Husbands (G) 519	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64.	Sept. 21,'40
City for Conquest (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40†	*106.	Sept. 14,'40
Dispatch from Reuter's, A (G)	Edw. G. Robinson - Edna Best - Eddie Albert-Otto Kruger	Oct. 19,'40†	90.	Sept. 28,'40
Flowing Gold (G) 412	P. O'Brien - J. Garfield - F. Farmer	Aug. 24,'40	82.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56.	
Knute Rockne—All American (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40†	98.	Oct. 12,'40
(Exploitation: Sept. 28,'40, p. 147; Oct. 19,'40, p. 67; Oct. 26,'40, p. 52.)				
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65.	Aug. 17,'40
My Love Came Back (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85.	June 29,'40
(Exploitation: Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69.	Aug. 24,'40
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40	101.	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn - Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126.	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48; Oct. 12,'40, p. 68; Nov. 2,'40, pp. 65, 69.)				
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Case of the Black Parrot	Wm. Lundigan-Maris Wrixon			
Far Horizon*	B. Davis-G. Brent-H. McDaniel			
Father and Sons*	John Litel-Frieda Inescort			
Footsteps in the Dark	Errol Flynn - Ralph Bellamy - Brenda Marshall			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson	Jan. 4,'41†		
High Sierra	Humphrey Bogart-Ida Lupino			
(See "In the Cutting Room," Oct. 19,'40.)				
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Invitation to a Murder	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel	Dec. 7,'40†		
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains	Nov. 30,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
(See "In the Cutting Room," Oct. 26,'40.)				
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				
Strawberry Blonde	James Cagney-O. de Havilland-Rita Hayworth			
Wagons Roll at Night, The	H. Bogart-S. Sidey-E. Albert			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82.	Sept. 7,'40
Dangerous Cargo (A) 3	Walter Rilla	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
(Reviewed under title, "Hell's Cargo.")					
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp	July 29,'40	88.	Aug. 3,'40
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65.	Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62.	
Gaslight (A)	Anton Walbrook	Anglo-American		89.	June 15,'40
Girl in the News, The (A)	Margaret Lockwood	MGM		78.	Oct. 12,'40
Here Is Ireland (G)	Travelogue	Irish American	Oct. 3,'40	80.	Oct. 12,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82.	Sept. 28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95.	Aug. 24,'40
Mala Yerba (Marcela) (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109.	Oct. 5,'40
Mayerling to Sarajevo* (A)	John Lodge	Leo	Oct. 30,'40	90.	Nov. 9,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75.	Oct. 19,'40
Murder in the Night (A) 2	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Glbb McLaughlin	Film Alliance	June 15,'40		
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85.	Oct. 19,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Sailors Three (G)	Tommy Trinder	Assoc. British		87.	Oct. 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Spies in the Air (A) 1	Harry Lauder	Film Alliance	July 6,'40	62.	July 13,'40
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40
Torso Murder Mystery (A)	Bruce Cabot	Ziehm	Oct. 23,'40	70.	Dec. 30,'40
(Reviewed under the title, "Traitor Spy.")					
Two Women* (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100.	Nov. 9,'40
Under Your Hat (G)	Jack Hulbert	British Lion		73.	Oct. 12,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	79.	Oct. 19,'40

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go (3 Stooges) 1406	June	1,'40..2 rls.
Bundle of Bliss, A (Andy Clyde) 2424	Nov.	1,'40†.2 rls.
Cold Turkey (Harry Langdon) 2423	Oct.	18,'40†.2 rls.
Cookoo Cavaliers (3 Stoogee) 2403	Nov.	15,'40†.2 rls.
From Nurse to Worse (3 Stooges) (8-31-40) 2401	Aug.	23,'40†17....
Fireman Save My Choo Choo (Andy Clyde) (7-9-40) 1438	Aug.	9,'40.18....
His Bridal Fright (Charley Chase) 1437	July	12,'40..2 rls.
How High Is Up? (3 Stooges) (7-20-40) 1408	July	26,'40.16....
No Census, No Feelings 2402	Oct.	4,'40†.2 rls.
Pleased to Mitt You 2421	Sept.	6,'40†18....
Spook Speaks, The (Buster Keaton) (10-21-40) 2422	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
CINESCOPES		
Floating Elephants (10-12-40) 2972	Oct.	4,'40†.9....
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†11....
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Nice Work, If You Can Do It 2973	Nov.	8,'40†.1 rl..
COLOR RHAPSODIES		
Mad Hatter, The 2503	Nov.	3,'40†.7....
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television (10-12-40) 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Wise Owl 2504	Dec.	6,'40†.1 rl..
Ye Old Swap Shoppe 1511	June	28,'40..1 rl..
COLUMBIA QUIZ REELS		
Take It or Leave It No. 1 2601	Nov.	22,'40†.1 rl..
COLUMBIA TOURS		
Beautiful British Columbia 2556	Dec.	20,'40†.1 rl..
Historic Virginia 2551	Aug.	16,'40†10....
In the Land of Pagodas 1558	June	14,'40..1 rl..
Islands of the West Indies 2554	Oct.	25,'40†.1 rl..
Old and New Arizona 2553	Sept.	27,'40†.1 rl..
Savoy in the Alps 2552	Sept.	13,'40†10....
Sojourn in Havana 2555	Nov.	25,'40..1 rl..
COMMUNITY SING (Series 4)		
No. 7 1657 (Topical Songs-D. Baker)	Aug.	16,'40..1 rl..
(Series 5)		
No. 1 2651 (Jolly Tunes-D. Baker)	Oct.	2,'40†.1 rl..
No. 2 2652 (Popular Love Songs—D. Baker)	Nov.	8,'40†.1 rl..
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754	June	14,'40..1 rl..
Farmer Tom Thumb (10-12-40) 2751	Sept.	27,'40†.6....
Happy Holidays 2702	Oct.	18,'40†.1 rl..
Mouse Meets Lion 2752	Oct.	25,'40†.1 rl..
Pooch Parade 1755	July	19,'40..1 rl..
PHANTASIES CARTOONS		
Happy Holidays 2702	Oct.	25,'40†.1 rl..
Millionaire Hobo 1702	Nov.	24,'39..7....
News Oddities 1706	July	19,'40..1 rl..
School Boy Dreams (10-12-40) 2701	Sept.	24,'40†.5....
Wallflower, The 2703	Nov.	29,'40†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851 (Ken Murray)	Sept.	6,'40†.1 rl..
No. 2 2852 (Don Wilson)	Oct.	18,'40†.1 rl..
No. 3 2853	Nov.	22,'40†.1 rl..
No. 4 2854	Dec.	27,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40..1 rl..
Fishing in Hawaii 1810	Aug.	30,'40..1 rl..
Hunting Wild Deer 2802	Nov.	8,'40†.1 rl..
Master of Cue with Willie Hoppe (10-12-40) 2801	Oct.	4,'40†.9....
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
WASHINGTON PARADE		
2nd Series		
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	2,'40†.1 rl..
No. 2 2902 (West Point)	Nov.	28,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Gallopin' Gals W-94	Oct.	26,'40..7....
Homeless Flea, The W-93	Oct.	12,'40..8....
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird (9-28-40) W-92	Sept.	7,'40..8....
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women in Hiding (7-27-40) P-4 (Marsha Hunt)	June	22,'40.22....
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40.20....
No. 31—Soak the Old (9-28-40) P-6 (Ralph Morgan)	Aug.	24,'40.20....
No. 32—Eyes of the Navy (10-26-40) P-201	Oct.	26,'40†20....
FITZPATRICK TRAVELTALKS		
Capital City, Washington, D. C., The T-211	Sept.	7,'40†.9....
Cavalcade of San Francisco (10-5-40) T-212	Sept.	28,'40†.9....
Modern New Orleans (6-15-40) T-61	May	11,'40..8....
Old New Mexico	Oct.	26,'40†.9....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Servant of Mankind (6-8-40) M-79	May	11,'40..9....
OUR GANG		
Auto Antics (9-16-39) C-942	July	22,'39.10....
Bubbling Troubles (7-6-40) C-138	May	25,'40.11....
Goin' Fishin' C-293	Oct.	26,'40†10....
Good Bad Boys (9-7-40) C-291	Sept.	7,'40†11....
Waldo's Last Stand C-292	Oct.	5,'40†11....
PASSING PARADE (Sepia)		
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40.11....
No. 16—The Baron and the Rose (9-28-40) K-126	Sept.	7,'40.11....
No. 17—Utopia of Death K-127	Oct.	12,'40.10....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Football Thrills of 1939 (9-28-40) S-113	Sept.	7,'40.10....
Please Answer (9-14-40) S-112	Aug.	24,'40..9....
Quicker'n a Wink S-261 (Sepia)	Oct.	12,'40†.9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40.10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
ANIMATED ANTICS		
Dandy Lion, The (10-5-40) HO-1	Sept.	20,'40†.7....
COLOR CLASSICS		
Snubbed by a Snob (8-24-40) C9-5	July	19,'40..7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	Aug.	23,'40..7....
COLOR CRUISES		
Pacific Paradise (7-13-40) K9-7	June	21,'40.10....
Rio de Janeiro K9-7	May	31,'40..1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40.10....
Listen to Larry (11-2-40) Larry Clinton & Orch.		10....
Moments of Charm of 1941 (10-5-40) A0-1	Sept.	13,'40†11....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40.11....
GABBY COLOR CARTOONS		
King for a Day (10-26-40)	Oct.	18,'40†.7....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40.11....
Nature's Nursery (11-2-40) V0-1	Oct.	11,'40†10....
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40.11....
Television Preview (5-18-40) V9-8	May	17,'40.10....
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
Nurse Mates (7-6-40) E9-8	June	21,'40..7....
Onion Pacific (6-15-40) E9-6	May	24,'40..7....
My Pop, My Pop (10-26-40) E0-2	Oct.	18,'40†.7....
Popeye Meets William Tell (10-5-40) E0-1	Sept.	20,'40†.7....
Puttin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†.7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40..7....
With Poopdeck Pappy E0-3	Nov.	1,'40†.1 rl..
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 6—(7-20-40) J9-6	June	28,'40.11....
(New Series)		
No. 1 (10-5-40) J0-1	Sept.	6,'40†11....
GRANTLAND RICE SPORTLIGHTS		
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40.10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40.10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
No. 79—Diving Demons (10-5-40) R0-1	Sept.	6,'40†10....
No. 80—Sporting Everglades (10-26-40) R0-2	Oct.	4,'40†10....
No. 81—Motorcycle Stunting R0-3	Nov.	8,'40†.1 rl..
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40..7....
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40..7....
Pedagogical Institution B9-11	Sept.	13,'40..1 rl..
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Night Club Was a Stick B9-4	May	10,'40..1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Way Back When Women Had Their Weigh B9-12	Sept.	27,'40..1 rl..
Wedding Bells B9-7	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS		
(Color)		
No. 5—(5-18-40) L9-5	May	31,'40.10....
No. 6—(8-24-40) L9-6	Aug.	2,'40.11....
(New Series)		
No. 1 (10-5-40) L0-1	Sept.	7,'40†11....
No. 2 L0-2	Nov.	29,'40†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40.20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†18....
Tattle Television 13,702	Nov.	29,'40†19....
EDGAR KENNEDY COMEDIES		
Mutiny in the County 03,404	May	3,'40.17....
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†18....
'Taint Legal, 03,405	May	25,'40.16....
Trailer Tragedy A (10-19-40)	Oct.	18,'40†17....
INFORMATION PLEASE		
No. 10—(6-15-40) 04,210	May	17,'40.11....
No. 11—(6-22-40) 04,211	June	14,'40.16....
No. 12—(7- 6-40) 04,212	July	12,'40.12....
No. 13—(8-13-40) 04,213	Aug.	9,'40.11....
1940-41		
No. 1 (9-14-40) 14,201	Sept.	6,'40†11....
No. 2—(10-26-40) 14,202	Oct.	4,'40†10....
MARCH OF TIME		
1939-40		
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40.19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40.11....
1940-41		
No. 1—On Foreign Newsfronts (9-21-40) 13,101	Sept.	13,'40†19....
No. 2—Britain's R.A.F. (10-5-40) 13,102	Oct.	4,'40†.2 rls.
No. 3—Mexico (10-26-40) 13,103	Oct.	25,'40†19....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
PICTURE PEOPLE		
No. 1 (9-14-40)	Sept.	13,'40†10....
No. 2 (10-26-40)	Oct.	11,'40†10....
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40.16....
RAY WHITLEY COMEDIES		
Bar Buckaroos 13,501	Nov.	8,'40†16....
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....
REELISMS		
Hats 04,613	Aug.	16,'40..9....
Stray Lamb (6-22-40) 04,610	May	24,'40..8....
Streamlined (8-10-40) 04,611	June	21,'40..9....

THE RELEASE CHART

Title	Rel. Date	Min.
Week-end 04,612	July	19,'40..9....
RKO PATHE SPORTSCOPE		
Arrow Points (9-14-40) 04,312	July	5,'40..8....
Hurdle Hoppers (6-15-40) 04,311	June	7,'40..9....
Kentucky Royalty (10-26-40) 14,302	Sept.	27,'40†.9....
Quail Quest (9-14-40) 14,301	Aug.	30,'40†.9....
Silent Wings (6-22-40) 04,310	May	10,'40..9....
Trouble Shooters (9-14-40) 04,313	Aug.	2,'40..9....
SPECIAL		
Jenkins vs. Armstrong Fight (7-27-40) 065	July	18,'40.18....
Power and the Land (10-19-40)	Nov.	11,'40.36....
WALT DISNEY CARTOONS		
Bone Trouble 04,107	June	28,'40..9....
Billposters, The (5-25-40) 04,105	May	17,'40..8....
Donald's Vacation (8-10-40) 04,109	Aug.	9,'40..8....
Fire Chief 04,114	Nov.	22,'40..1 rl..
Gone With the Whirlwind 04,113	Nov.	1,'40..1 rl..
Mr. Duck Steps Out (5-25-40) 04,106	June	7,'40..8....
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40..1 rl..
Officer Duck (6-1-40) 04,101	Sept.	22,'40..8....
Pluto's Dream House (9-14-40) 04,110	Aug.	30,'40..8....
Put Put Trouble 04,108	July	19,'40..7....
Tugboat Mickey (5-25-40) 04,104	Apr.	26,'40..7....
Window Cleaners (10-19-40) 04,111	Sept.	20,'40..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midget Motor Mania 1201	Nov.	8,'40†.1 rl..
Sanctuary of Seals (6-1-40) 0204	Oct.	7,'40..9....
BELIEVE IT OR NOT—RIPLEY		
Acquitted by the Sea 1601	Sept.	27,'40†10....
FASHIONS (Color)		
Fashion Forecast, No. 8 0604	July	19,'40..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40.10....
Eskimo Trails (8-10-40) 1101	Aug.	2,'40†10....
Isle of Mystery 1103	Oct.	25,'40†10....
LEW LEHR DRIBBLE PUSS PARADE		
Cherrie My Dears! 0404	July	5,'40..1 rl..
Grunters and Groaners (8-17-40) 1401	Aug.	30,'40†.8....
Tale of Butch the Parrot 1402	Dec.	6,'40†.1 rl..
MAGIC CARPET SERIES (Lowell Thomas)		
Isles of the East (6-15-40) 1018	May	24,'40..9....
Land of Flowers (8-17-40) 1102	Sept.	13,'40†.9....
Old Dominion State 1104	Nov.	22,'40†.1 rl..
TERRY-TOONS		
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug.	9,'40†.7....
Catnip Capers (6-1-40) 0559 (color)	May	31,'40..7....
Club Life in the Stone Age 1501	Aug.	23,'40†.7....
Happy Haunting Grounds 1503	Oct.	18,'40†.7....
How Wet Was My Ocean 1553 (color)	Oct.	4,'40†.7....
Landing of the Pilgrims 1554 (color)	Nov.	1,'40†.1 rl..
Love in a Cottage 0517	July	28,'40..1 rl..
Lucky Duck, The 1552 (color)	Sept.	6,'40†.1 rl..
Magic Pencil, The 1504	Nov.	15,'40†.1 rl..
Plane Goofy 1555 (color)	Oct.	29,'40†.1 rl..
Professor Offkeyski (6-1-40) 0514	June	14,'40..7....
Rover's Rescue 0515	June	28,'40..1 rl..
Rupert the Runt 0516	July	12,'40..1 rl..
Snow Man, The 1505	Dec.	13,'40†.1 rl..
Swiss Ski Yodelers (6-8-40) 0513	May	17,'40..7....
Temperamental Lion, The 1556 (color)	Dec.	27,'40†.1 rl..
Touchdown Demons 1502	Sept.	20,'40†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40..7....
ED THORGERSEN (Sports)		
Action on Ice 0306	June	21,'40..1 rl..
Bowling for Strikes 1303	Dec.	20,'40†.1 rl..
Lure of the Trout 1302	Oct.	11,'40†.1 rl..
Vacation Time (8-10-40) 1301 (color)	Aug.	16,'40†.8....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issue)		
Candyland 5264	July	29,'40†.8....
Fox and the Rabbit 5265	Aug.	12,'40†.8....
Jolly Little Elves 5261	June	3,'40†.8¼..
Springtime Serenade 5263	July	10,'40†.7½..
Three Lazy Mice 5262	June	24,'40†.1 rl..
Toyland Premier 5266	Aug.	19,'40†.9....
GOING PLACES WITH GRAHAM McNAMEE		
No. 78—(6-29-40) 4363	June	17,'40..9....
No. 79—(8- 3-40) 4364	July	15,'40..9....
No. 80—(8-10-40) 4365	Aug.	12,'40..9½..
No. 81—(9-21-40) 5351	Sept.	23,'40†.9....
No. 82—(10-12-40) 5352	Oct.	14,'40†.9⅔..
No. 83—(10-12-40) 5353	Nov.	11,'40†.9½..
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House (10-12-40) 5241	Sept.	23,'40†.7½..
Recruiting Daze (11-2-40) 5242	Oct.	28,'40†.7....
SPECIAL		
Swing with Bing (4-6-40) 5110	Sept.	4,'40†19....
STRANGER THAN FICTION SERIES		
No. 78—Novelty (6-29-40) 4383	June	10,'40..9....
No. 79—Novelty (7-27-40) 4384	July	8,'40..9½..
No. 80—Novelty (8-10-40) 4385	Aug.	5,'40..9½..
No. 81—Novelty (9-21-40) 5371	Sept.	16,'40†.9....
No. 82—Novelty (10-12-40) 5372	Oct.	7,'40†.9....
No. 83—Novelty (10-12-40) 5373	Nov.	14,'40†.9....
TWO-REEL MUSICALS		
Class in Swing (10-12-40) 5221 Florine McKinney	Sept.	25,'40†16....
Congamania, The 5222	Oct.	23,'40†17....
Folies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40.17....
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July	17,'40.17....
I Dream of Jeannie with the Light Brown Hair (9-21-40) June Stillman	Aug.	28,'40.17....
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June	19,'40.18....
Swingin' in the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May	15,'40.19....
Varsity Vanities (8-10-40) 4232 Martha Tilton	Aug.	7,'40.17½..

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (color)	June	1,'40.19....
Spills for Thrills (7-20-40) 5109	June	15,'40.19....
Pony Express Days (7-6-40) 5007 Geo. Reeves (color)	July	13,'40.19....
Young America Flies (8-30-40) 5110	July	13,'40.22....
Ed Sullivan's Hollywood 6202	Nov.	16,'40†.2 rls.
Just a Cute Kid 6201 Cliff Edwards	Oct.	5,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40.10....
The Valley (7-13-40) 5409	July	20,'40.10....
Famous Movie Dogs (7-27-40) 5410	Aug.	17,'40.19....
ELSA MAXWELL COMEDIES		
Riding Into Society (8-31-40) 6101	Sept.	7,'40†.2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights (8-31-40) 6301	Sept.	28,'40†10....
Shark Hunting (8-3-40) 6302	Nov.	9,'40†10....
LOONEY TUNES		
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40..7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40..7....
No. 89—Patient Porky (8-3-40) 5616	Sept.	14,'40.10....
No. 90—Calling Dr. Porky 6601	Sept.	21,'40†.1 rl..
No. 91—Pre-Historic Porky (10-26-40) 6602	Oct.	12,'40†.7....
No. 92—Sour Puss 6603	Nov.	2,'40†.1 rl..
No. 93—Porky's Hired Hand 6604	Nov.	30,'40†.1 rl..
MELODY MASTERS		
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40.10....
Woody Herman and His Orchestra 5510	July	27,'40..1 rl..
Matty Malneck & Band (8-3-40) 6501	Sept.	14,'40†10....
Joe Reichman & Orch. (10-26-40) 6502	Oct.	26,'40†10....
Jan Garber & Orch. 6503	Nov.	23,'40†.1 rl..
MERRIE MELODIES (Color)		
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June	8,'40..7....
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7....
No. 112—Little Blabbermouse (8-3-40) 5322	July	6,'40..7....
No. 113—The Egg Collector 5323	July	20,'40..7....
No. 114—A Wild Hare 5324	July	27,'40..7....
No. 115—Ghost Wanted 5325	Aug.	10,'40..7....
No. 116—Ceiling Hero 5326	Aug.	24,'40..7....
No. 117—Malibu Beach Party (9-7-40) 6701	Sept.	14,'40†.7....
No. 118—Stagefright (11-2-40) 6702	Sept.	28,'40†.7....
No. 119—Holiday Highlights (11-2-40) 6703	Oct.	12,'40†.7....
No. 120—Good Night Elmer 6704	Oct.	26,'40†.1 rl..
No. 121—Wacky Wildlife 6705	Nov.	9,'40†.1 rl..
No. 122—Bedtime for Sniffles 6706	Nov.	23,'40†.1 rl..
SPECIAL		
London Can Take It (10-26-40)	Oct.	26,'40..9....
SPORTS PARADE		
Diary of a Racing Pigeon 6403	Nov.	30,'40†.1 rl..
Dogs You Seldom See (8-31-40) 6402	Nov.	2,'40†10....
Flying Fishing (11-2-40) 6401	Sept.	21,'40†10....
TECHNICOLOR SPECIALS		
Flag of Humanity (10-26-40) 6001	Oct.	19,'40†20....
Nana Bryant		
Service with the Colors (9-7-40) 5008	Aug.	31,'40.20....
R. Armstrong-Wm. Lundigan		
VITAPHONE VARIETIES		
All Girl Revue 5706	June	27,'40..1 rl..
History Repeats Itself (10-14-39)		10....

OTHER PRODUCTS

Title	Rel. Date	Min.
ASTOR		
SHIRLEY TEMPLE REISSUES		
Dora's Dunking Doughnuts	Nov.	1,'40..2 rls.
Managed Money	Dec.	1,'40..2 rls.
Merrily Yours	Jan.	1,'41..2 rls.
Pardon My Pups	Oct.	1,'40..2 rls.
BRITISH COUNCIL		
British News—The Answer—Atlantic—Sailors Without Uniforms (10-26-40)		
CENTRAL		
Mediterranean Milestones (11-2-40)		10....
COMMUNITY CHESTS and COUNCILS		
Volunteer Worker, The (10-5-40)		3....
GPO-ABFD		
Men of the Lightship (9-31-40)		25....
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		21....
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		7....
White Battle Front—Welfare of the Workers — Village School (10-26-40)		
NATIONAL YOUTH ADMINISTRATION		
Youth Gets a Break (11-2-40)		30....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 (each)	July	19,'40..2 rls.
Don Douglas-Lorna Gray (15 episodes)	(1st episode	32 min.)
Green Archer, The (11-2-40) (each)	Oct.	25,'40..2 rls.
Victor Jory-Iris Meredith (15 episodes)	(1st episode)	32 minutes

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973	June	15,'40..2 rls.
Don "Red" Barry	(1st episode	30 min.)
King of the Royal Mounted (8-17-40) 081	Sept.	20,'40†.2 rls.
Allan Lane-Lita Conway (1st episode 30 min.)		(each)
Mysterious Dr. Satan 082	Dec.	13,'40†.....
E. Ciannelli-Robt. Wilcox		

UNIVERSAL

Title	Rel. Date	Min.
Green Hornet Strikes Again, The (11-2-40) (each)	Dec.	24,'40†.....
Warren Hull-Anna Nagel (15 episodes)		
Junior G-Men (8-3-40) "Dead End Kids"	Oct.	1,'40†.2 rls. (each)
Riders of Death Valley D. Foran-L. Carrillo-B. Jones-C. Bickford		
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21....

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NEW YORK,
N. Y.

REVIEWS:

Fantasia
The Letter
Bitter Sweet
You'll Find Out
Lady with Red Hair
Little Nelly Kelly
Gallant Sons
Night at Earl Carroll's
Give Us Wings
Friendly Neighbors
Sandy Gets Her Man
Missing People
Prairie Schooners
Heritage
The Devil's Pipeline
Lone Wolf Keeps Date
Girls Under 21

Government, Arbitration Groups Re-map Industry Under the Decree; "All Contracts Illegal": U. S.

Loew's Says Ads Are Six Times Better Than Mail

Capital Sees More Film Taxes for U. S. Defense

—in Better Theatres

The Sound System of "Fantasia"

VOL. 141, NO. 7 In Two Sections—Section One NOVEMBER 16, 1940

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Extra! THE NEW ESCAPE CLAUSE!

•

In the event that a picture should immediately establish itself as a sensational box-office attraction —

For instance, if it should be playing a 3rd week at Radio City Music Hall, N. Y. and continue to do outstanding business—

Likewise, if in all early bookings such as cities like Philadelphia, San Francisco, Detroit, Denver, Akron, Cleveland, Harrisburg, Reading, Memphis, etc., it should be an extraordinary commercial success —

In such an instance, it is agreed that the showmen of America should clear their booking schedules to permit long and successful extended engagements of such a picture.

Such a picture is M-G-M's "ESCAPE" starring NORMA SHEARER, ROBERT TAYLOR with Conrad Veidt, Nazimova, Felix Bressart, Albert Bassermann, Philip Dorn, Bonita Granville. A Mervyn LeRoy Production. Screen Play by Arch Oboler and Marguerite Roberts. Based on the novel "Escape" by Ethel Vance. Produced by Lawrence Weingarten. Directed by Mervyn LeRoy.

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Next month at Santa Fe the Dual Celebration of the opening of America's Santa Fe Trail . . . and the first gala opening of

WARNERS' 'SANTA FE TRAIL'

It's a fete that's never been beat—even by Warners! Two long trainloads of Newspaper Men (more than ever before!) Exhibitors, Governors, Senators, Congressmen, Stars, Radio Commentators, etc. etc. *Watch!*

ERROL FLYNN and OLIVIA de HAVILLAND in "SANTA FE TRAIL" with RAYMOND MASSEY • RONALD REAGAN • ALAN HALE • William Lundigan • Van Heflin

Bette

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JAMES STEPHENSON
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A WILLIAM WYLER PROD'N
Screen Play by Howard Koch • Music by Max Steiner



THIS WEEK IN SA

Bette



IN 'THE LETTER!'

RANCISCO AND ST. LOUIS · WARNERS, PRODUCERS

THE MARK OF ZORRO" CINCINNATI "THE MARK OF ZORR

ALTIMORE "THE MARK OF ZORRO" NEW YORK "THE MA

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 7 — November 16, 1940

ADVENTURE IN COSMOS

OPENING this week in Broadway, and soon to roadshow the land is the most complete and competent exploration of the capacities of the film-sound art in the more remote ranges of expression.

It is "Fantasia", Mr. Walt Disney's magnum opus, builded out of the riches of experience and resources discovered for him by that infinitesimal giant, Mickey Mouse.

"Fantasia" is the dream flower of madly artful wishing empowered by the genii of electrons and optics. It is adventure in sound, form, color—all meaning quite as much or as little as the spectator can take to it in capacity in either literacy or sensitivity. The spectator may either think or feel, or both, but if he is not accompanied by himself he will not know he has been to a show.

Measures of the enterprise in terms of showmanship and technology, by others, are appearing elsewhere in these pages. This consideration here is farther removed from today's practicalities. In view of the nature of the production and the conditions surrounding its exploitation, its principal significance to the existing motion picture screen, is in influences that it may have on the art of tomorrow.

Inescapably, it would appear, "Fantasia", by reason of its special challenges to attention, can widen the angles of motion picture acceptance. It must inevitably contribute to the dignity of the art, to its serious consideration among those who can be entertained by processes related to intellectualization. And that has nothing to do with all the entertainment that may also be had by the less conscious components of the audience.

In spite of the modesty of Mr. Disney in presentation of Leopold Stokowski, of Deems Taylor, and of the music of Bach, Tchaikovsky, Dukas, Stravinsky, Beethoven, Ponchielli, Moussorgsky and Schubert—and Mickey Mouse—it is dominantly Disney-the-dreamer.

FANCY, if you will, an ardent young man a-lolling one mellow afternoon on a sunny hillside, under maybe an apple tree in bloom, a-thinking of this and that and paying no heed save to his wonderings. He might be wondering how high is up, and how did the world begin, and what does purple, pink or blue sound like, and how did snowflakes get that way? Are the little piping notes of the piccolo like sparks in the limpid blue of the sky, and do the woodwinds mean bosky, sprite invaded dells? Suppose that fairy girls, needle slim, should string jewels on spider webs and go to skate on azure lakes!

And then for a dash of blood and thunder, too, battling dinosaurs, maelstroms, the same kind Edgar Allan Poe dreamed about, too, in nightmarish splendors, storm, earthquake, cosmic disaster, cosmic synthesis, volcanoes, amoebas—remember that ancient story of "when I was a tadpole and you were a fish"? Consider that pictured with so lavish a store of fancy as that young man a-day-dreaming in the orchard, and then you'll be seeing what that Mr. Disney has done with Hollywood tools.

Here is the impingement of a very young man, very much free of fetish of the cinema's slight but hard tradition, saying what he has damned well wanted to say—and painting, in Kiplingesque technique "with brushes of comet's hair".

Mr. Disney dreams so—and it will be best for him and his world, and all the motion picture too, if he never wakes up. He has found escape into infinity where yesterday telescopes with tomorrow in a snarl of rainbows.

△ △ △

OUR New Orleans correspondent reports on a Kiwanis club speech by Mr. J. Leroy Johnson, advertising manager for Walter Wanger Pictures, finding him saying: "The days of glamour in American motion pictures are gone . . . the trend in pictures is to get down to facts . . . "

This judgment arrives in curious contrast with the concurrent advent of Mr. Disney's dream-storm adventure in music, form and color.

Further, when glamour is gone the theatre is gone. "Down to facts" is the business of laboratories, dissection rooms, courts, text books, banks, adding machines—not the scene or materials of entertainment.

Says Mr. Johnson, "Hollywood has sensed that this is the trend of living all over the world and it intends to lead the way."

The "trend all over the world," if you will have a look at it, seems to be toward a mess of war and hunger in which no one is having a good time. Hollywood is not addressed at all at any such program. Hollywood intends to make some entertainment to sell seats, and it is not addressed at any program of making the motion picture theatre either a hall of debate or a night school.

△ △ △

PERENNIAL ROOSTER

THE arrival of the thirtieth anniversary of the founding of Pathe News brings to mind the fact that it is the oldest surviving product of the screen. It has been through several changes of ownership and many changes of policy, but in three decades it has never missed a release date. It began as Pathe Weekly and evolved into a bi-weekly. Also there was a time, brief and experimental, when Pathe tried issuing a daily release. The difficulty was that the exhibitor was not that much interested. The Gallic Pathe rooster was the first great trade mark. When sound came Pathe News spent $1,200 to make the rooster crow. Close to two million prints of the rooster and the newsreel have gone to the screen in the thirty years. Multiply that by the average number of runs per print and you have an astronomical circulation figure.

△ △ △

ANOTHER item to make the war seem closer—over in West Orange, New Jersey, a bomb-proof vault is being built to house the archives of Thomas A. Edison. Happily, in a larger sense, the works of Mr. Edison are so spread around the world that not until there is complete blackout of all the technology of civilization can the memory of his contributions be obscured.

—Terry Ramsaye

This Week in the News

REMAPPING the industry under the consent decree; how arbitration machinery will work Pages 12, 13
EXHIBITION continues last ditch opposition to consent decree as Government, distributors and AAA approve supervision structure Page 14
TAX INCREASE instead of lower exemption on admissions predicted Page 20
"FANTASIA" and "Fantasound" have world premiere in New York Page 21
DIRECTORY advertising campaign replacing direct mail found success Page 25
LOCATION PREMIERES: "Arizona" in Tucson, "Wind" to Atlanta Page 26
PARAMOUNT partners meet on coast to discuss production, policy and consent decree Page 27
STORY trend is to originals, five-year survey of studio purchases shows Page 33
FRENCH CANADIANS turn to U. S. for product as result of war Page 34

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What the Picture Did for Me Page 49

'Fantasound' and 'Vitasound'

THE Radio Corporation Tuesday night in New York closed the switch for the first public hearing of what it calls "a new revolutionary sound," which it demonstrated to the Broadway press in advance of its world premiere, Wednesday, in conjunction with the first public showing of Walt Disney's new "Fantasia" at the Broadway theatre at 53rd Street, reports on which appear on pages 21 and 40.

"Fantasia" is described by its sponsors as requiring a special RCA mechanism to reproduce "Fantasound" and it is admitted that only a few reproducers can be made available within the period of normal motion picture circulation.

A few hours before the Broadway press gathered in New York Tuesday for its first hearing of "Fantasound," Warner Brothers in Hollywood announced it had "Vitasound" —described by Warners as "a completely faithful reproduction of original sound without violent and expensive changes in theatre and studio equipment."

The Warners intimated "five years of secretly conducted research" for "Vitasound," crediting Major Nathan Levinson, its Burbank studio sound head, with supervision.

"Vitasound" will first be heard at the opening of Warners' "Santa Fe Trail" December 14th, at the first theatre installation in the New York Strand and Warner theatres in Hollywood and Los Angeles; other key Warner houses are to be equipped subsequently.

"Vitasound," it is claimed, utilizes two sound tracks and, says Warners, requires the installation of a $40 attachment to film printing machines and theatre equipment additions costing about $1,500. It was said that a film prepared for "Vitasound" could be exhibited normally on a projector not equipped with "Vitasound" apparatus.

Stage-Film Truce

AMENDMENTS to the basic agreement between the League of New York Theatres and the Dramatists Guild which opens the way for purchase of film rights to Broadway plays by film companies prior to their opening, were unanimously approved, on Tuesday, at the annual meeting of the Guild in the Music Box Theatre, New York.

The amendments go into effect on Friday, this week, for an experimental period of one year.

The new changes place a limit of $200,000 upon the amount to be paid to the author and manager out of the gross of a film-backed play, further payments to be made out of profits, and based on the play's run.

They also give a film company an opportunity to cancel its purchase by abandoning its first payments; permit the film companies to use a manager from its own employ if two regular Broadway managers refuse to produce a play in which the company is interested.

Box Office 'Needle'

INCREASED competition from other amusement and sports fields, has caused members of Northwest Allied, an exhibitors' organization with headquarters in Minneapolis, to start a "back to the box-office movement."

The exhibitors have launched a campaign with trailers on the screens of all member theatres, stressing "Go to Movies." Valances and special banners on individual films and newspaper campaigns, Postal cards and other media will be employed. There will also be campaigns directed at special groups which might be interested in certain films.

Citing the fact that "the keenest kind of competition has come into the industry," Fred Strom, Allied's executive secretary, said that competing for the public's "entertainment dollar," are night clubs, taverns, bowling alleys, basketball, night baseball and football, hockey and ice shows, carnivals, festivals, better radio programs, industrial shows, etc., etc.

Outstanding pictures will be booked for extended runs to encourage production of better product. Notwithstanding, said Mr. Strom, the exhibitors would continue their campaign for lower rentals.

Eastman's Bonus

DIRECTORS of Eastman Kodak, Wednesday, in Kodak Park, Rochester, voted for employees a 1941 wage bonus-dividend of $2,625,000, payable March 24. The sum represents a $262,669 increase over 1940.

A quarterly dividend of $1.50 a share on common stock also was declared, along with the regular one and one-half per cent dividend on the preferred stock, amounting also to $1.50 per share.

Kodak employes in U. S. Military Service will participate in the new bonus, even though they are not at work on the date of payment, provided they are otherwise eligible.

The dividend was the 29th since the plan was inaugurated in 1912. It will bring the total Kodak wage-dividend payments since that time to some $48,275,000.

Plays Into Films

FOR the first time on the record a complete Broadway production, "Journey to Jerusalem," has been filmed, in its stage version. Direct shooting was at the Fox-Movietone studios in New York, in a few hours, comparatively. The Playwrights Producing Company play recently closed on Broadway after a brief engagement.

Joseph Pollock, former executive of National Screen Service, who retired in 1930, produced the film. He declared Tuesday that he had not decided on the manner or method or field of distribution, although in all likelihood the film and others will be distributed through regular 16mm. channels, of churches, schools, institutions and elsewhere, in 16mm. width.

50 Turn to Cash

THE competitive situation between independents and circuits in Chicago is getting no place fast. Added this week to the long and sometimes bitter argument over multiple features and other argumentative practices was the sudden decision, Wednesday, by Allied States of Illinois, Jack Kirsch, president, to resume *Screeno* cash giveaways in 50 independent theatres of that organization. This form of cash giveaway returns there after four years.

At midweek, the heads of local individual theatres or circuits not affiliated with Allied were either uncommunicative or undecided as to what they would do to compete with the independents' unexpected decision to use anywhere from $25 to $50 to be given away as another inducement to gain patronage.

Roebuck Plan Fades

WHAT appeared four months ago an idea which might spread, applicable to any theatre, and with Sears, Roebuck Company participating, has bogged down where it started—in Philadelphia, at six independent neighborhood houses.

The idea: a giveaway, by the theatre owner, of a coupon with each admission, redeemable in goods at the local Sears, Roebuck store, at the cash value of one, two or five cents, as stamped on the coupon. The exhibitor bought coupons from Sears at face value, distributing them in numbers and in the cash value he saw fit. Sears paid for advertising and promotion.

The public relations department of the home office of Sears, Roebuck, and Company, in Chicago, this week said, "The whole experiment has been dropped." It added that the Philadelphia trial had "not panned out well."

The plan was started in the Philadelphia houses, June 3rd. A special "outside" corporation, to market coupons to exhibitors was set up. In this, were Robert F. Bogatin, Charles Golfine, and Moe Verbin, all of Philadelphia.

The War & Hollywood

HOLLYWOOD'S participation in National Defense moved forward Monday when Colonel A. D. Bruce, U.S. Army General Staff, and Major Robert Schlosberg, of the Army Signal Corps Photographic Division, arrived in the production capital, from Washington, with Gordon Mitchell, Academy Research Council director, to confer with Darryl F. Zanuck, of Twentieth Century-Fox, on the next move toward the production of training films for Army service men.

The military commission interviewed screen writers with a view to commissioning junior writers for service at the Signal Corps' film-training base at Fort Monmouth, N. J., where they would write scripts for the films to be supplied for instruction.

A full meeting of Hollywood's Producers' Committee for National Defense, under Y. Frank Freeman, of Paramount, committee chairman, was set for later in the week.

"Hollywood's Own," a United States Marine detachment composed of several in motion picture production, arrived at San Diego, Cal., this week, for training, commanded by Major W. S. Van Dyke II, with Captain James Roosevelt as adjutant.

Major L. E. Thompson, RKO Theatres, reported Monday that between 8,000 and 9,000 theatres in the U. S. were engaged in the two weeks' drive to help put over the Annual Roll Call of the American Red Cross, from November 11th to 30th—the call this year stressing war relief activities.

England receives three more war ambulances from the U. S., from the Karl Hoblitzelle Texas theatre interests—one donated in the name of Mr. Hoblitzelle, one from Interstate Circuit, the third from Texas Consolidated Theatres.

The British Problem

DISTRIBUTORS' foreign sales heads, and their presidents, and officers of the Motion Picture Producers and Distributors of America, are still mulling British proposals anent remittance of money to this country, proffering counter proposals, and at midweek were expecting further advice from London. Both groups on Friday, November 8th, at the headquarters of the MPPDA, in New York, heard Will Hays report his conversations with Joseph P. Kennedy.

It was understood that Mr. Kennedy brought news that the British would allow American companies to remit from $10,000,000 to $12,000,000 in the coming year, replacing the agreement which expired October 31st, and ending a hiatus during which the Americans have not been able to withdraw any money. Under the old agreement, $17,500,000 was allowed to be sent here.

Other factors under discussion with the British were the possibly enforced purchase, by the Americans, of British pictures for release here; and restrictions, by them, of American investments, in blocked sterling, in British theatres. The Americans are represented as feeling that, if the British are allowing less money to be withdrawn from their country this year, they can be more lenient in other of the items which will comprise the total agreement.

Griffith Show

DAVID WARK GRIFFITH became officially classic when this week the Museum of Modern Art and its Film Library in New York opened an exhibition reviewing his work for the motion picture screen from 1907 to 1924.

Predominant was attention to "The Birth of a Nation," but included are documents, stills, and data concerning a total of twenty-two pictures.

Mr. Griffith's pictures are to be shown in a cycle of ten programs, running till January 5.

Incidental to the Griffith story, at Tuesday's opening, Billy Bitzer, cameraman extraordinary to Biograph and Griffith for many a year, displayed and demonstrated the camera that helped so much to make Griffith's fame.

Warners vs. Sparks

THE split which came nearly two years ago between Warner Brothers and the Sparks Circuit of Florida, over their inability to get together on terms for the selling and buying of Warner pictures, resounded again, on Monday, in New York, in an announcement from the Warner home office which stated:

"The only independently operated first run theatre in Jacksonville, Fla., is now under construction as the first of a chain of theatres to be operated by the St. Johns Amusement Corporation, which is planning a series of first run theatres throughout Florida, some of which will be in opposition to the Sparks Circuit in this territory.

"Arthur J. Siegel, who recently resigned from Warner Brothers Pictures, will be the operating head of the newly formed circuit.

"After over a year and a half, during which time Warner Brothers-First National features have not played the Sparks Circuit, Jacksonville moviegoers will have an opportunity to see on the screen some of their favorite stars." The statement continued to mention its stars and pictures which have been kept out of the Florida city.

Venezuela Freezes

THE Venezuela Government has adopted regulations which make it mandatory for American distributors doing business in that country to obtain an export license before they are permitted to take any funds out of the country, it was learned in New York this week. Thus do foreign earnings of U. S. distributors become further frozen in a world where nearly all foreign income is frozen.

Also, the Municipal Council of the Federal District of Venezuela has adopted regulations providing for motion picture and theatrical censorship.

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THIS WEEK IN PICTURES



By Staff Photographer

DISTRIBUTOR BITES NEWSPAPER. Andre Heymann, above, president of the French Cinema Center, personally picketed the New York Times after that paper printed a review of Mr. Heymann's "Heritage" which he considered unfair to unorganized distributors. Police, however, were skeptical because of the "Now Playing at the Belmont" line in not too modest type.



MOMENT OF FAME. Urban Santone, Paramount News cameraman, takes a turn at drawing numbers from the draft fishbowl in Washington.

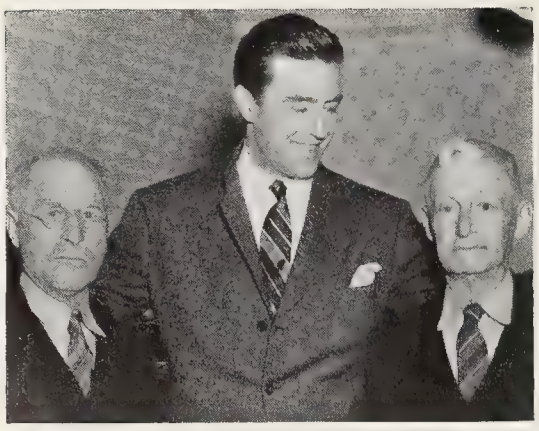


MEYER SCHINE, of the Schine circuit, and friends visit Harold Lloyd at the RKO studios, left. A. J. Zukerwor, Mrs. Schine, Lucille Ball, Mr. Lloyd, Mrs. Zukerwor and Mr. Schine.

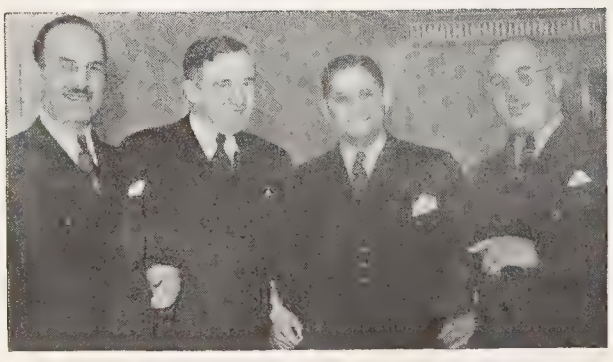


By Staff Photographer

Walter Gould, left, new foreign sales manager for United Artists



JAMES LESLIE, above, operator of the Clark in Clark, S. D., for 25 years, now retired at 82, with a friend, M. J. Travers, meets Ray Milland at Paramount.



IN BRITISH COLUMBIA, left. Famous Players heads: Rube Bolstad, John Fitzgibbons, Larry Bearg, Ben Geldsaler.



By Staff Photographer

DAVID A. LIPTON, above, newly appointed director of advertising, publicity and exploitation for Columbia, will assume the post January 2.



TOM BERTA, Rock Springs, Wyoming, city manager for Fox Intermountain receives a plaque marking his 35th anniversary in the industry, 32 of them spent in Rock Springs. Left to right: Wilford Williams, manager Victory, Kemmerer, Wyo.; Mr. Berta; Jud Witherspoon, Lions Club; A. D. Eichenlaub, manager Strand; Senator Rudolph Anselmi.



CONFERENCE. Warner district managers and home office sales executives: standing, Mike Dolid, Ralph McCoy, Carl Leserman, Robert Smeltzer, Roy Haines, James Winn, Ben Kalmenson, Henry Herbel, Rud Lorenz, Edward Schnitzer, Arthur Sachson, Wolfe Cohen, A. W. Schwalberg, Mort Blumenstock. Seated, Gradwell Sears and Fred Jack.



FOR CHARITY. Deanna Durbin, head of the actors' division of Universal Studios, with Joseph Pasternak turns over $30,590 to Louis B. Mayer, 1940 Film Industry Chest Chairman.

PERSONAL APPEARANCE in Seattle. Mrs. John Boettiger, daughter of President Roosevelt and wife of the publisher of the Seattle Post Intelligencer, and Frank Newman, Sr., of Evergreen Theatres, greet Charles Laughton during the actor's tour of the northwest.





By Metropolitan



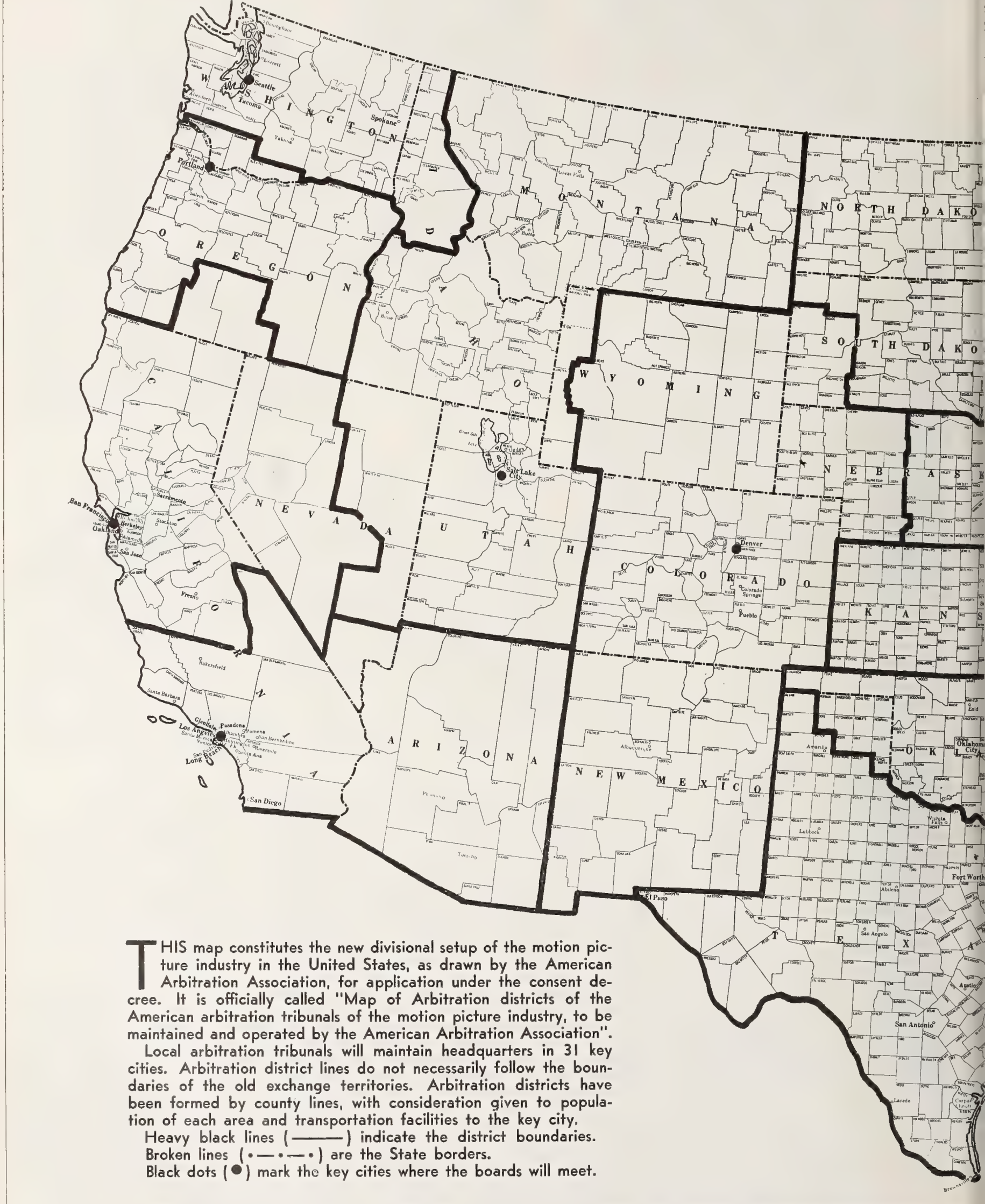
J. M. KNAUT, above, who has been appointed manager of RCA Photophone sales in the RCA Manufacturing Company's International Division.



PARTY for the professor. Kay Kyser with Thomas P. Durell and Raymond Bill, left, RKO directors and Ned E. Depinet, vice-president in charge of sales, at an RKO party at the Waldorf, New York, for the professor whose "You'll Find Out" is at the Roxy.

SALES MEETING, above. Republic franchise holders and branch managers held an eastern regional meeting in New York this week. Seated at the table, clockwise: Jake Flax, Morris Goodman, vice-president in charge of foreign sales; Max Gillis, Morris Epstein, J. R. Grainger, president and general sales manager; H. J. Yates, president of Consolidated Film Industries; Nat Lefton, George H. Kirby, Sam P. Gorrell, Sam Seletsky, M. E. Morey. Standing: Jack Bellman, J. L. Pindat, Sam Flax, Arthur Newman, James H. Alexander, G. C. Schaefer, vice-president and general manager; Sam Fineberg, J. J. O'Connell, S. Borus, Sam Seplowin, and Charles Reed Jones, director of advertising.

HOW THE INDUSTRY IS RE



THIS map constitutes the new divisional setup of the motion picture industry in the United States, as drawn by the American Arbitration Association, for application under the consent decree. It is officially called "Map of Arbitration districts of the American arbitration tribunals of the motion picture industry, to be maintained and operated by the American Arbitration Association".

Local arbitration tribunals will maintain headquarters in 31 key cities. Arbitration district lines do not necessarily follow the boundaries of the old exchange territories. Arbitration districts have been formed by county lines, with consideration given to population of each area and transportation facilities to the key city.

Heavy black lines (———) indicate the district boundaries.

Broken lines (• — • — •) are the State borders.

Black dots (●) mark the key cities where the boards will meet.

MAPPED UNDER THE DECREE



Copyright Am. Map Co., N. Y. C., N. Y.—10170

U. S. SUB-DIVIDED INTO 31 DISTRICTS UNDER DECREE

Government, Distributors and AAA Approve Remapping; Exhibitor Organizations Continue Last Ditch Opposition

The United States Government, the American Arbitration Association, Federal Judge Henry W. Goddard, and the "Big 5" distributors this week approved a re-mapping of the motion picture market of this country, defining 31 districts for the purpose of applying supervision and arbitration under the consent decree, in the settlement of the Government's key anti-trust suit—the new map of the U. S. industry appears on pages 12 and 13. The AAA drew the map.

On the eve of the public hearing on the decree before Judge Goddard, Thursday morning, at the Federal Courthouse, Foley Square, New York, local and national exhibitor organizations prepared arguments to present in opposition to the compromise settlement, and the defense counsel was studying the Department of Justice' amended complaint, which charges that all existing film contracts are illegal. The complaint had been filed last Saturday.

Exhibitor groups opposed to the decree and planning court protests included National Allied, Motion Picture Theatre Owners of America, the Pacific Coast Conference of Independent Theatre Owners, New York Allied, New York Independent Theatre Owners Association, MPTO of North and South Carolina, Northwest Allied, MPTO of Connecticut, Allied of Connecticut, MPTO of Western New York, UMPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, certain Paramount partners. Also Columbia and United Artists were to oppose the amended complaint which they claim is directed against the non-consenting defendants.

Three additional exhibitor units sent representatives to New York Wednesday to oppose the entering of the decree. They are: the MPTO of Virginia, represented by Robert T. Barton, attorney; the Texas Theatre Owners Protective Association, represented by Judge Roy L. Walker, and the Robb & Rowley and Jefferson Amusement Company circuits of west Texas, represented by Michael Rice.

Arbitration Details Worked Out

Arbitration machinery details, meanwhile, were worked out at a conference Wednesday afternoon between Judge Goddard, representatives of the Department of Justice and the American Arbitration Association. One of the chief topics of discussion was the map of the arbitration districts and tribunal centers which are to be administered by the association. Previously the five consenting companies had approved the map. The Government's approval was given at the Wednesday meeting.

Pictures of executive heads of the American Arbitration Association are on page 19.

NEELY MAY STAY IN U. S. SENATE

Matthew M. Neely, Senator from West Virginia who was elected governor of his home state at the recent election, may postpone taking office and remain in the Senate, it was reported this week from Washington. He was said to be in line for the chairmanship of the Senate Judiciary Committee. In the motion picture industry Senator Neely is known as the author of the anti-block booking bill which bears his name and for a bill advocating theatre divorcement.

The map which establishes a new division of the country for motion picture purposes and supersedes, in many respects, the traditional exchange territories, has 31 districts. The cities selected for headquarters of the local arbitration boards are exchange cities but the lines of the arbitration map, which follow county boundaries, are not those of the old exchange districts in every case. Due consideration was given to means of transportation, population and other factors in determining the size and shape of the various districts.

The official map is a Cleartype county-town trading center map showing all towns over 10,000 and copyright by the American Map Company, Inc.

Tribunal Cities Listed

Beginning in the northeast section of the country districts and local arbitration tribunal cities are:

Maine, Vermont, New Hampshire, Massachusetts, Rhode Island—Arbitration tribunal headquarters at Boston.

Connecticut—New Haven

Southern New York and Northern New Jersey—New York City

Eastern Pennsylvania, Delaware and Southern New Jersey—Philadelphia

Central New York—Albany

Western New York—Buffalo

Western Pennsylvania and half of West Virginia—Pittsburgh

Maryland and Virginia—Washington

North and South Carolina—Charlotte

Florida, Georgia, Alabama and most of Tennessee—Atlanta

Eastern half of Kentucky, Western half of West Virginia and Southern half of Ohio—Cincinnati

Northern half of Ohio—Cleveland

Michigan (East of the lake)—Detroit

Most of Wisconsin and Michigan counties West of the Lake—Milwaukee

Indiana (South of South Bend) and part of Western Kentucky—Indianapolis

Northern Illinois down to and including Springfield and a small part of Indiana—Chicago

Southern Illinois and Eastern Missouri and a few counties in the extreme Western end of Kentucky—St. Louis

Western Tennessee, Northern Mississippi and Arkansas—Memphis

Southern Mississippi and Louisiana—New Orleans

Western Missouri and Kansas—Kansas City

All but the 17 most Western counties of Iowa—Des Moines

Western Wisconsin, Minnesota, North Dakota, South Dakota—Minneapolis

Western Iowa and the Eastern two-thirds of Nebraska—Omaha

Oklahoma and a few Texas counties—Oklahoma City

Texas—Dallas

New Mexico, Colorado, all but a few counties of Wyoming, Western South Dakota and western Nebraska—Denver

Montana, Southern Idaho, a few counties of Wyoming, Utah and four Western counties in Nevada—Salt Lake City

Arizona, one Nevada county and Southern California—Los Angeles

Northern California, Western Nevada, and two counties of Oregon—San Francisco

Washington and 10 counties in West Montana—Seattle

Oregon (with the exception of two counties)—Portland

Braden To Tour Country

On Saturday J. Noble Braden, executive secretary of the American Arbitration Association, will start a tour of the country, beginning at Los Angeles. He will be gone about a month and following his inspection he will make recommendations to the arbitration committee of the association which will pick the panels for the individual districts. Shortly after this is done Mr. Braden will make another trip to the 30 districts outside of New York to instruct local personnel in their arbitration work.

Arbitration as provided under the decree will probably go into effect sometime late this winter, probably in February, if the decree is signed.

The clerks for the individual boards will be selected on the same basis, as far as background is concerned, as the arbitrators. No one with previous connection with the industry will be appointed. An attempt will be made to choose, for the position of clerk, men with extensive legal or business experience, or those experienced in both.

MPTOA In Court

On Tuesday, after a poll of directors, the MPTOA decided to make a court appearance Thursday in opposition to the decree, Ed Kuykendall, president, announced. Henry G. Gray of the New York law firm of Gray, Sage, Todd & Sims was retained to represent the organization at the hearing.

Other lawyers retained to protest to the court against the decree included Edward C. Raftery, of O'Brien, Driscoll & Raftery, for United Artists; George P. Aarons, for Eastern Pennsylvania MPTO and will assist Mr. Gray; Herman Levy, for Connecticut MPTO; Sidney B. Pfeiffer of Buffalo, for the MPTO of Western New York; L. B. Schwartz, Northwest Allied; Paul J. Ziegler, Los Angeles, for the Pacific Coast Conference; Jacob Schechter for Allied of New York; Milton Weisman, New York ITOA; Louis D. Frohlich and Herman Finkelstein

(*Continued on page* 19)

PARAMOUNT HITS THE JACKPOT FOR YOU!



and here's the Golden News...

The biggest Paramount grosser since sound!

Cecil B. DeMille's

NORTH WEST MOUNTED POLICE

IN TECHNICOLOR



"NORTH WEST MOUNTED POLICE" is turning in grosses in its second week that equal or exceed the first week record grosses on "Union Pacific" . . . Playing to smash business at advanced prices from coast to coast . . . Why? Because it's DeMille's greatest! Because it's the industry's greatest, in Technicolor! Because there never was such a cast in a single picture starring **GARY COOPER, MADELEINE CARROLL, PAULETTE GODDARD** with Preston Foster, Robert Preston, Akim Tamiroff, Lynne Overman, George Bancroft, Lon Chaney, Jr., Walter Hampden. Produced and directed by Cecil B. DeMille.

"Harvest Moon" at the Box Office!



"MOON OVER BURMA" . . . "Typhoon" did plenty at the nation's box office . . . and this new Lamour Love Drama is banging right along in the same money class. "**DOROTHY LAMOUR'S** best picture" say the smart boys. And, of course, **ROBERT PRESTON** and **PRESTON FOSTER**, her co-stars, get extra marquee power with their triumph in "N.W.M.P." Doris Nolan and Albert Basserman head the supporting cast of this jungle thriller. Directed by Louis King.

MOON OVER BURMA

P.S.

of course, stands for Preston Sturges . . . and Paramount Smash . . . the two meaning one and the same thing as Preston Sturges' newest comedy hit, **"CHRISTMAS IN JULY,"** hits Broadway. Listen . . . "Hilarious comedy"—*N.Y. Mirror.* "Enchanting comedy"—*N.Y. News.* "A gem of a comedy"—*N.Y. Sun.* "Towers above ordinary run of films"—*N.Y. Post.* "Preston Sturges has done it again"—*N.Y. World-Telegram.* Preston has written and directed another Paramount hit starring **DICK POWELL** and **ELLEN DREW** with Raymond Walburn, William Demarest and Ernest Truex.



CHRISTMAS IN JULY

Another Great Preston (The Great McGinty) Sturges Hit!

Tops with the critics... tops at the box-office



"★★★★" N. Y. Daily News

"ARISE, MY LOVE" Raved about by every critic. Topping all pictures for a year in its three weeks' triumphant run at the N. Y. Paramount. (Booking of "N. W. M. P." prevented longer run.) Topping "Buck Benny Rides Again" in ten other keys. **CLAUDETTE COLBERT'S** best since "It Happened One Night." **RAY MILLAND'S** best ever.

A triumph for Producer Arthur Hornblow, Jr. A triumph for Director Mitchell Leisen . . . A triumph for Paramount, the company which seems to have all the winning numbers this year . . . Screen it and you'll understand why THIS DISTINGUISHED AND UNUSUAL PICTURE IS SUCH A BOX OFFICE SUCCESS.



JACK BENNY and **FRED ALLEN** together on the screen for the first time! That alone places **"LOVE THY NEIGHBOR"** right now in the "N. W. M. P." class. For they are the two biggest names in radio. And right now they are starting to plug this big Mark Sandrich (Producer-Director) comedy with music to their millions of air fans by starting a great pre-selling job of aiming the famous Benny-Allen radio feud at selling tickets for this big holiday show. And don't miss the big box office fact that this is **MARY MARTIN** playing for the first time on the screen just as she played her success role on Broadway (she sings "My Heart Belongs to Daddy," as well as three new hit parade songs). Add Rochester to this . . . Add the famous radio Merry Macs . . . Add a million Laughs . . . Add terrific production numbers. It's another Paramount bonanza.



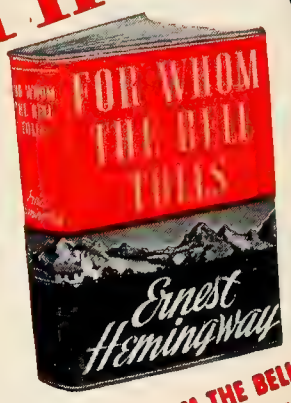
The best holiday picture on the market

and speaking of Paramount, just listen ➡

PARAMOUNT HITS THE JACKPOT

WITH A GOLDEN BUY...

FOR WHOM THE BELL TOLLS

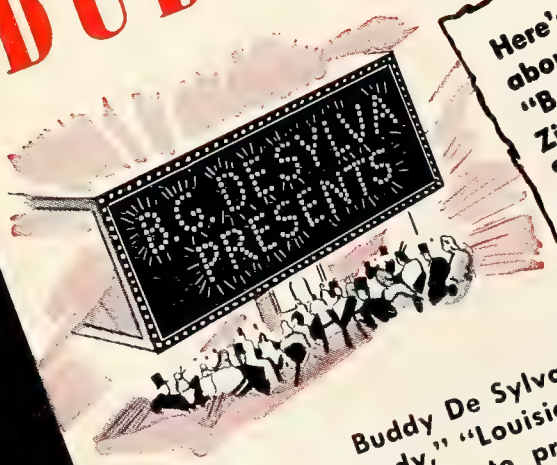


Every major company in the business battled for this great property . . . the most talked of novel since "Gone With the Wind." Paramount won! And right now the publicity is starting about who will play the Hemingway characters . . . whom millions and millions of Americans right now are taking to their hearts as this book (greater even than his "Farewell to Arms") steps into the "Gone With the Wind" class in sales!

"FOR WHOM THE BELL TOLLS"
By ERNEST HEMINGWAY
America's Most Important Novelist, Author of "A Farewell to Arms"

BUDDY DE SYLVA

Here's what **Walter Winchell** writes about Paramount's newest producer: "B. G. De Sylva inherited the late F. Ziegfeld's mantle last night at the 46th Street Theatre where he unveiled his latest hit, 'Panama Hattie', the third De Sylva girl-and-tune delight in the same year."



Buddy De Sylva, the producer of "Du Barry Was a Lady," "Louisiana Purchase," and "Panama Hattie," is now to produce big musicals for Paramount!

...AND A GOLDEN GUY

Paramount Pictures

U. S. CALLS ALL CONTRACTS ILLEGAL

(*Continued from page* 14)

of Schwartz & Frohlich, Columbia and Abram F. Myers, Allied States.

Mr. Kuykendall said Tuesday, "The MP-TOA is vigorously opposed to parts of the consent decree in its present form. We feel that it will work a tremendous hardship on exhibitors, particularly the small, independent exhibitor. We will fight to the limit to prevent it from becoming a law."

Despite exhibitor protest it was reported that Judge Goddard would probably sign the decree within a few days after the court hearing Thursday. In similar cases in the past the court has usually taken the position that the decree, if acceptable to the Government and by some or all the defendants, must be satisfactory, it was said.

Colonel H. A. Cole, president of national Allied and Allied of Texas, expressed disappointment with the Government's course in the consent decree on Tuesday at the opening of a two-day convention of the State organization in Dallas. He said that the decree has "many good and many bad points." The struggle of the independents for relief will eventually succeed because of "increasing pressure," he said.

Last Saturday the Government served notice on defendants in the key New York anti-trust suit that it would ask to file an amended complaint. The new 70-page document will replace the original complaint filed in July, 1938, if the Judge Goddard gives his permission.

The new complaint which is intended to bring the "Little Three," Columbia, Universal and United Artists under the terms of the consent decree lists seven points to support its contention that all existing exhibition licensing agreements are illegal. The Government's reasons were as follows:

1. License terms are fixed in contracts before an exhibitor has had a fair opportunity to estimate the value of a film.

2. License agreements fix clearance, run and minimum admission prices on large groups of pictures simultaneously.

3. The licensing of one film or group of films is conditioned on the licensing of another film or group.

4. The licensing of films in one theatre is conditioned on the licensing of films in another theatre or group.

5. Agreements on clearance are calculated to suppress competition between exhibitors rather than to protect distribution revenue.

6. Distributors frequently refuse to license a run on any terms in order to protect an exhibitor from competition.

7. Prints are arbitrarily withheld on license contracts to give an exhibitor a prior play date not provided for by agreement.

Although the proposed amended complaint repeats many of the original charges made in the complaint filed over two years ago, such as attack on "integration" of production, exhibition and distribution, the alleged talent pool.

The Government now asks for the organization of a "nation wide system of impartial arbitration tribunals" in order to secure "adequate enforcement" of the decree.

Other alleged violations of the anti-trust laws made by the Government included the loan of personnel; exclusion of independent producers from the first run market; concerted action on fixing license terms; discrimination on license terms; and finally, coercive selling practices such as minimum admission prices, forcing of shorts and newsreels, overage and underage, score charges, advertising allowances and contract modifications.

The proposed consent decree is not mentioned in the new complaint. It is understood, however, that if the decree is signed, the five consenting companies will be dismissed from the suit.

Government statistics mentioned in the decree include the following: the five theatre owning companies received about 70 percent and the three other majors 25 percent of film rentals in five years; net worth of the majors, with the exception of United Artists, in 1939 was $57,000,000. The Government also claimed that the five theatre owning companies had 80 percent of the Class A films and the other three companies only 15 percent in the past five years. It was further alleged that in the same period no other distributor had more than one percent of the Class A pictures.

Other Government figures were: a good picture usually has 10,000 or more playdates and grosses over $1,000,000 and a poor picture has about half as many playdates and grosses only $200,000; the average cost of Class A product is $500,000; that by 1930 the defendants were producing most of the product costing over $250,000; 80% of first run metropolitan theatres are affiliate theatres and 95 percent of the product shown in those theatres is made by the defendants.

It was reported that attorneys for the "Little Three" speaking against the amended complaint at the court hearing would state that nothing has occurred in the way of changes in trade practices and policies since the suit was filed two years ago to justify an amended complaint.

LaCrosse, Wis., Case Postponed Again

Sudden illness of Robert A. Hess, counsel for the LaCrosse Theatres Company, LaCrosse, Wis., forced postponement of the hearing in U. S. district court at Madison, Wis., November 7th on the theatre firm's $1,472,000 damage action against Paramount, Twentieth Century-Fox, United Artists, Welworth Theatre Company, and the Minnesota Amusement Company. Hearing in the action was started October 31st before Federal Judge Patrick T. Stone and a jury of twelve. The case was adjourned November 1st until November 6th and only one day's testimony was taken during the second week of the trial. Mr. Hess was removed to a Madison hospital.

AAA Heads Who Will Rule Industry's New Arbitration



Dr. Walter Derenberg, legal research



J. Noble Braden, executive secretary



Photos by Staff Photographer

Lawrence Stessin, public relations

TICKET TAX RISE INSTEAD OF CUT IN EXEMPTION SEEN FOR U.S. DEFENSE

Morgenthau Discloses 3-Point Government Fiscal Program, Which Is Expected to Force Upward Revision of All Levies

Washington observers concluded this week that additional taxation might be expected on motion picture tickets, along with all other taxed amusements, to take the form of an increase in the present emergency rates, created last July 1st, rather than a reduction of the present taxable minimum of 21 cents. It is expected that exhibitors would pass along any additional tax to the public, thereby increasing the cost of films for patrons.

New Revenue Sources Needed

The conclusion came quickly on the announcement of the Administration's admission that new sources of revenue are needed for huge defense spending ahead, an announcement that was made on Thursday, November 7th, in Washington, by Henry Morgenthau, Jr., Secretary of the Treasury, who disclosed a three-point government financial and fiscal program involving a drive to remove the tax-exemption privilege from future issues of government securities, raise the debt limit to between $60,000,000,000 and $65,000,000,000 and the possibility of additional taxes.

"We have just begun to rearm," Secretary Morgenthau said in announcing financial plans for the third-term administration.

He did not go into detail regarding taxes, but the experience of Congress this year in attempting to set up new sources of revenue indicated that "important" money can be raised only by increasing existing levies. There are few sources of revenue not yet tapped, it was found.

It was assumed that President Roosevelt would make a statement on the subject soon rather than wait until he delivers his budget message for 1942 on January 4 or 5.

The national defense tax bill to motion picture theatres is already running at about an additional $36,000,000 a year, under the July 1st enactment of taxes on all tickets above 20 cents; previously, the exemption ran up to and included 40-cent admissions. In Washington, this week, it was estimated that the reduction, four months ago of the Federal admission tax exemption from 40 to 20 cents, is bringing in nearly $3,000,000 a month more than was collected formerly, showing the amusement field to be an important source of revenue.

Secretary Morgenthau revealed only the broad outline of his financing plans and did not go into detail as to where the additional tax revenue would come from. In informed circles, however, it was said that the pressure for additional revenue may be so great as to force an upward revision of all existing levies.

Last Spring, immediately prior to enactment of the legislation which reduced the exemption to 20 cents, there was considerable discussion in Congressional circles over the possibility of reducing the exemption to 10 cents.

When the legislation was passed, exhibitor leaders expressed the belief that it was extremely likely that the exemption would be reduced to 10 cents by January 1, next. Exhibition interests throughout the country without exception accepted the tax exemption reduction without question, deeming it a patriotic duty to assist in the collection of the additional levy, since it was designed to aid in the financing of the national defense program.

On Monday, Treasury officials indicated they were seeking about $1,000,000,000 of additional tax revenues from new levies, this time mentioning such items as soft drinks and securities and increased levies on individual income and corporate excess profits.

They said that, although Secretary Morgenthau already had committed the administration to seek more revenue from the next Congress, no definite tax plan had yet been agreed upon. Congressional leaders probably will be consulted before any decisions are made. While such conferences are in progress, however, Mr. Morgenthau will present his plan for increasing the Federal debt limit.

Caught in probably the shortest period on record—seven days—between Congressional enactment of an admission tax bill, last June, and date of actual application, on Monday, July 1st, the United States Treasury speeded through rules and regulations for the existing tax operations for exhibitors, even before actual Presidential signature, was affixed to the bill, for adoption by exhibitors.

Majority of Theatres Affected

Thousands of film theatres, running by far into the majority of the country's 15,000 houses which previously were not subject to Federal ticket taxation, came under the new law which reduced the minimum tax exemption from 40 cents to 20 cents.

House and Senate conferees finally settled their differences by agreeing to a 20 cent minimum exemption, and, on Saturday afternoon, June 22d, both houses voted the bill.

Sixty millions in additional revenue was the estimate to be collected annually from all amusement tickets—most of it from movie tickets—for the five-year life of the measure, a total of $300,000,000 for armaments and national defense against the growth of European totalitarians. The tax brought to the Government a three hundred per cent increase over the $20,000,000 annual ticket tax revenue averaged in late years.

Faced with little opportunity to give any lengthy consideration to the source of collection, i.e., whether it should be the theatre itself or the customer, nearly all exhibitors and circuit operators decided immediately to pass the levy on to their patrons.

In order to preclude any dissatisfaction among customers by first absorbing the tax themselves and then finding it necessary, because of economic conditions, to later pass the tax on to patrons, most exhibitors charged the tax to the patron at the outset.

It was felt in many exhibition quarters that theatre business did not allow for any admission price reductions, which would, in effect, be the case if the owner absorbed the tax.

Ohio Rental Tax Delay

The suit of John V. Bostick, a taxpayer, of Columbus, Ohio, asking a mandamus order against the Ohio Tax Commission to compel collection of three per cent sales tax on film rentals since the law became effective four years ago, probably will not be heard in the Appellate Court until Spring.

The State Tax Department maintains that film rentals are tax exempt, according to a ruling by the Attorney General, despite an opinion of the Tax Board that these rentals come within the classification of taxable commodities.

If the case is decided against the Tax Commission, the tax would be paid by the exhibitor, but collectible by the distributor, who would remit to the State. This means that the distributor would be forced to pay taxes for such exhibitors who had discontinued business.

The ITO Ohio and distributors have intervened as interested parties to the action.

Cut-Rate Tickets Are Subject to Tax, Revenue Commissioner Rules

Persons admitted free to a motion picture house, or admitted at reduced rates under circumstances under which an admission charge is made to other persons, are subject to an equivalent Federal admission tax based on the price so charged to such other persons for the same or similar seating accommodations.

So rules the Commissioner of the United States Department of Internal Revenue in a reply to P. J. Wood of the Independent Theatre Owners of Ohio at Columbus, responding to a request for a declaration on the matter of specially priced student tickets, as used by hundreds of theatres all over the country. The Internal Revenue Department ruling follows: "It appears that one theatre has an established price of admission to adults of 30 cents and admits high school students for 20 cents. In one case, the established price of admission to adults after 7 P.M. is 25 cents, the price of admission to juniors, which includes children through the high school age, is 20 cents, and the price of admission to children is 10 cents.

"Section 1700 of the Internal Revenue Code provides that in the case of persons (except bona fide employees, municipal officers on official business, and children under 12 years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, an equivalent tax shall be collected, based on the price so charged to such other persons for the same or similar accommodations.

"The setting aside of a certain section for students does not operate to exempt the students from the tax."

Exhibitor groups are planning to appeal the decision, Northwest Allied taking the lead.

WALT DISNEY'S 'FANTASIA' BOWS IN WITH NEW 'FANTASOUND' BY RCA

New Feature Opens in New York, Other Showings Must Await Equipment; "Painting with Motion" Describes Film

"Fantasia," a Walt Disney revolutionary motion picture featuring eight classical music selections reproduced by special RCA sound equipment and illustrated in color, had its first public performance at the Broadway theatre in New York City Wednesday evening. It is Disney's third feature cartoon, the world's fourth.

[*A Showmen's Review of the picture appears on page* 40. *A description of the RCA sound reproducing system, called "Fantasound," appears on page seven of* Better Theatres, *second section of this week's issue of the* Herald.]

The film, which cost about $2,200,000, will not be released in the usual sense of the word, but in the next two and a half years it will be roadshown in about 75 cities. For each engagement the RCA reproducing equipment, developed in collaboration with the Disney engineers, must be installed.

Eleven Units to Be Built

Only one sound unit, which cost about $200,000 to develop and perfect, according to Mr. Disney, has been completed. Eleven other units to cost between $30,000 and $40,000 have been ordered and as fast as these are available the picture will open in other key cities, including Los Angeles, Boston, Chicago, Philadelphia, Washington, Atlanta, Minneapolis, San Francisco, Seattle, Salt Lake City and Miami.

At least for several years, according to plans, "Fantasia" will be shown in only one theatre in a large area. New York newspaper advertisements on the premiere pointed out that the film would not be presented in any other theatre within 100 miles.

Since the picture is not to be released, Walt Disney Productions and not RKO Radio will handle all exhibition deals. The availability of theatres in the selected key cities will determine whether, as in the case of New York, a house will be leased by the Disney company or an arrangement will be made with a local exhibitor.

The picture is being shown on a two-a-day, all reserved seat policy. The price scale is from 55 cents to $2.20.

"Fantasia" was built around orchestral selections directed by Leopold Stokowski. The Disney Studio supplied visual effects to the music, reversing the usual order. Most of the music was recorded in Philadelphia months before any drawings for the picture were made.

The film is unusual in other respects also. There are no titles on the screen. Including an intermission, the program lasts about two hours and a half.

For the recording of the RCA "Fantasound" in "Fantasia" nine channels were used, eight of which received sounds from separate parts of the orchestra and one took the whole range. A total of 33 microphones were used. The music was re-recorded on three sound tracks and a fourth track controls the sound. The effort is to give special characteristics to the sound.

The system is somewhat similar to that demonstrated last spring, without pictures, by the Bell Telephone Laboratories. The story of "stereophonic sound," which started the new



Leopold Stokowski, conductor, talks to the press on the stage of the Broadway before the premiere of Walt Disney's "Fantasia".

sound race between RCA and the telephone company, appeared in the April 13th issue of Motion Picture Herald.

RCA believes other producers ultimately will become interested in three-dimensional sound. In the future other companies, like Disney, may acquire a number of special sound reproducers built to recreate definite effects on special productions, it was said. Another future possibility is that leading theatres will install a simpler type equipment, if the method is successful and used in many pictures. RCA officials pointed out that the possibilities of the system were almost unlimited. Walt Disney Productions, being the first to try the method, will probably have first call on future use.

Trace "Fantasound" History

Tracing the history of the "Fantasound" development RCA in an official statement explained that a part of the new system, described as "multiple channel recording" was first used by RCA engineers in 1937 in "One Hundred Men and a Girl" (Universal), in which Mr. Stokowski was featured. RCA said: "Early in 1938 Mr. Disney, with the cooperation of Stokowski, decided to do a similar job in a pictorial interpretation of Dukas' "The Sorcerer's Apprentice." Preliminary results were so successful, it was said, that the producer decided to develop the 10-minute short into a feature, including other musical compositions.

In the summer of 1939 Mr. Disney decided to incorporate the sound track idea, it was said. Details were discussed then by William E. Garrity, technical director for Mr. Disney, and M. C. Batsel, head of the engineering department of RCA Photophone.

In the system finally adopted the one control track handles the functions of four controls, it was said. Special printers and reproducing equipment were developed to take care of the four sound tracks. The picture is on one film and the sound tracks on another.

From the 420,000 feet of music recorded at the Philadelphia Academy of Music by Stokowski and his orchestra, 18,000 feet are used in the completed picture.

Mr. Disney said Tuesday, "Many persons will appreciate the improved sound and recording and reproduction in "Fantasia," even though they are not exactly music lovers." He also remarked, "Fine music is lasting and has a universal quality that all can enjoy. We in Hollywood have been inclined to neglect its importance in making motion pictures."

Mr. Disney said "Snow White" cost about $1,800,000, including prints, and "Fantasia" approximately $2,200,000 without prints. Because the latest feature will not be generally distributed, the print cost will be relatively less. He added that he would be satisfied if he got his investment back.

There are no sound tricks in the film, Mr. Disney pointed out. It was said that the chief advantage of "Fantasound" over the usual sound system is that it creates greater diffusion of sound waves, resulting in smoother reception. About 60 horns carry the sound at the Broadway theatre.

"Natural" for South America

Because there is no spoken dialogue, "Fantasia" will be a "natural" for South American distribution, Mr. Disney pointed out. The only change necessary for showing in non-English speaking countries would be a substitution of a native tongue narrative for Deems Taylor's introductory description.

Leopold Stokowski in an interview Monday backstage at the Broadway theatre where the "Fantasound" equipment was being installed, said: "We hope that this is the beginning of a new type of art." He added: "Its purpose is not to supersede the present types of arts, but to add one more type. "Fantasia" is a form of painting with motion."

Other similar productions are planned, Mr. Stokowski said. The works of other composers would be included in new Disney features on the same pattern.

"There is nothing popular in "Fantasia," but we hope it will be popular," the conductor said. He emphasized that the visual interpretation of the "sequence of examples of the greatest music of all types" in the picture was only one of many possible interpretations. Color, he believes, has added much to the music. The new sound development can also stand alone without pictures, he remarked.

The official premiere on Wednesday was sponsored by the British War Relief Society.

Produce 16mm. Subjects For Schools and Clubs

In order to bring music, played and sung by noted musicians and singers, to the attention of schools, clubs and music groups, Artist Films, Inc., headed by Rudolph Polk, of the Artists Bureau of CBS, has produced a series of 16 mm films which were to have been previewed at the Chanin Auditorium, New York, on Thursday, November 14th, by Walter O. Gutlohn, Inc., distributors, in co-operation with the Schools Motion Picture Committee. The committee consists of a group of public-spirited citizens who make weekly recommendations of pictures suitable for children.

The series consist of two three-reel subjects, the first group comprising of an introduction by John Erskine, piano solos by Jose Iturbi, noted pianist; solos by Margaret Dilling, harpist, and selection by the Coolidge String Quartet. The second group consists of solos by Igor Gorin and Emanuel Fuermann and a piano duet by Messrs. Bronsky and Babin. The two groups of shorts run about one hour.

Sunday Films Gain In Pennsylvania

Sunday films gained ground in Pennsylvania the final election returns show. Although citizens of 82 cities, boroughs and townships voted against Sunday motion pictures, 47 rescinded their bans on Sabbath day shows. In addition, 12 other communities, which were voting on their stand taken five years ago, decided to keep Sunday films, while six others that had voted then to let theatres open, decided to ban them.

Opponents Continue Fight

However, in spite of the gains made on election day, the Reverend Dr. William B. Forney, secretary of the Lord's Day Alliance, which has been leading the fight against the Sunday shows, said his group now proposes to go after 167 other communities, which voted for Sunday films five years ago. He said that the Alliance will start a move at once for a 1941 referendum.

In the wake of an intensive campaign this year, with theatre managers and religious groups taking opposing stands, advocates of Sunday films scored major gains in winning such large cities as Allentown, Bethlehem, Hazleton, Lancaster, Lebanon and Johnstown. Opponents of the open Sunday were victorious in such major centers as Harrisburg, Altoona, Pottsville, Williamsport, Greensburg and numerous college towns, including State College and Lewisburg, home of Bucknell University.

Of the communities that already permitted Sunday shows, Lock Haven, Carnegie, Crafton, Springdale, Turtle Creek, Reading, DuBois, Ellwood City and Easton voted to continue them while Tarentum, Brackenridge, Wilkinsburg, Castle Shannon, Bellevue and Harrison township (Allegheny county) voted to rescind such permission Curwensville also voted to close film houses on Sunday and these towns lifted their restriction:

Wilson borough (Northampton county), Cooper township (Clearfield county), Brentwood, Munhall, New Brighton, Beaver Falls, Troy, Doylestown, Johnstown, Palmerton, Mauch Chunk, Summit Hill, Connellsville, Brownsville, Marienville, Jenks township (Forest county), Taylor, Clarks Summit, Lancaster, New Castle, Lebanon, Allentown, North Whitehall township (Lehigh county), Coplay, Hazleton, West Hazleton, White Haven, Conyngham township (Luzerne county), Stoneboro, Abington township (Montgomery county), Conshohocken, Ambler, Jenkintown, Narberth, Pennsburg, Pottstown, Bethlehem, Mt. Carmel, Ashland, Hallstead, New Kensington, North Belle Vernon, Arnold, Northumberland, Wilson borough and Bryn Athyn.

Towns Retain Ban

Communities that refused to rescind the Sunday ban included: Kittanning, Leechburg, Rochester, Boyertown, Topton, Kutztown, Altoona, Hollidaysburg, Tyrone, Butler, Evans City, Petrolia, Zelienople, Ebensburg, Lehighton, Weatherly, State College, Philipsburgh, West Chester, Parkersburg, West Grove, Phoenixville, Downingtown, Rimersburg, Clarion, Knox, Osceola Mills, Berwick, Catawissa, Harrisburg, Williamstown, Greensboro, Orbisonia, Indiana, Blairsville, Homer City, Columbia, Ephrata, Palmyra, Emaus, Whitehall township (Lehigh county).

Also, Slatington, Catasauqua, Kingston, Williamsport, Jersey Shore, Muncy, Stroudsburg, East Stroudsburg, Norristown, East Greenville, Danville, Bangor, Hellertown, Northampton, Nazareth, Sunbury, Upper Augusta township (Northumberland county), Shamokin, Pottsville, Minersville, Tamaqua, Monroe township (Snyder county), Meyersdale, Lewisburg, Emlenton, McDonald, Greensburg, Mt. Pleasant, Derry, Latrobe, Ligonier, Vandergrift, Manor, Clearfield, Houtzdale, Brookville, Shickshinny, Manheim township (Lancaster county), Bellwood (Blair county) and Lansdowne and Prospect Park (Delaware county).

Attorneys in several suburban cities have requested a legal ruling on the referendum on the ground that a number of voters wrote "Yes" on the ballot instead of marking an "X." These ballots have been declared invalid by the election board. The official decision may decide the issue in Western Pennsylvania where the vote was close.

Other Sunday Results

Two more New Jersey communities have approved Sunday films. Westfield passed the Sunday measure, 4,265-3,624, and Livingston, 2,023-265. North Ridgewood, however, rejected Sunday shows for a third time, 4,395-2,925 Sunday films lost out in Bridgeton, Woodbury and Paulsboro, N. J.

California has again voted down a daylight saving time proposal. The proposition was defeated by two to one. The voters in 1930 turned down the proposal and the state legislature has defeated it five times. All major studios contributed short subjects shown in virtually all theatres calling for the defeat of the plan.

IN NEWSREELS

MOVIETONE NEWS—No. 17, Vol. 23.—Sky maneuvers in California....Bauman wins cornhusking contest....Migrating ducks....Railway guns fired....British royalty visit damaged areas....Emperor Hirohito reviews fleet....Bombs hit Palestine oil tanks....Fashions....Football.

MOVIETONE NEWS—No. 18, Vol. 23.—Roosevelt reelected President....British child refugees in Australia....African girls enlist for nurse service....British munitions industry works at top speed....Girls made up as tigresses....Beach fashions....Football....Skiing.

MOVIETONE NEWS—No. 19, Vol. 23.—Roosevelt, Willkie plead for unity on Armistice Day....Tacoma suspension bridge collapses....Vesuvius roars again ....London scene....Chamberlain dies....Churchill tours naval defenses....Student fliers being trained for Air Corps....Football.

NEWS OF THE DAY—No. 215, Vol. 12.—British royalty tour bomb-shattered area....Lothian arrives in England with message....Wind-up of election campaign....Army tests railway guns....Football.

NEWS OF THE DAY—No. 216, Vol. 12.—Roosevelt wins....Willkie calls for national unity....British war production continues at peak....10 die in airliner crash....Football.

NEWS OF THE DAY—No. 217, Vol. 12.—Tacoma bridge collapses....Roosevelt receives ovation in Washington....Willkie broadcasts views....London scenes....Football.

PARAMOUNT NEWS—No. 20.—U. S. builds Pacific defense....Japan lifts veil in fleet....150,000 see cornhusking contest....Duke of Windsor opens Bahamas Parliament....Films of London....Football.

PARAMOUNT NEWS—No. 21.—"Bold Irishman" wins futurity....Ski preview....British tighten Suez hold. ...10 die in plane crash...Paderewski here to aid Poles ....Roosevelt reelected....Roosevelt at Hyde Park ....Willkie makes statement.

PARAMOUNT NEWS—No. 22.—Washington hails Roosevelt....Neville Chamberlain dies....Emperor Hirohito inspects mechanized units as troops withdraw from China....Willkie broadcasts views....Tacoma bridge collapses....Football.

RKO PATHE NEWS—No. 20, Vol. 12.—Scenes of London....Lothian arrives in England....Emperor Hirohito reviews Japanese fleet....Ice skating....Illinois farmer wins cornhusking title....Football.

RKO PATHE NEWS—No. 21, Vol. 12.—Roosevelt reelected....Paderewski to live in U. S.....Chemical fire hits New Jersey plant....Ex-U. S. destroyers see war service....Ski season opens in the northwest....Racing.

RKO PATHE NEWS—No. 22, Vol. 12.—Tacoma suspension bridge collapses....Roosevelt acclaimed in Washington....Willkie urges "loyal opposition"....England mourns Chamberlain's death....Football.

UNIVERSAL NEWSREEL—No. 925, Vol. 12. — Big coast guns fired in test....Army to buy hundreds of horses....Air Corps here gets award....Chileans in anti-Red rally....Cornhuskers set new record....Ice revue....Football.

UNIVERSAL NEWSREEL—No. 926, Vol. 12.—Roosevelt reelected....With Roosevelt at Hyde Park....Willkie casts vote....Kelly and Knox vote in Chicago ....10 die in plane crash....Paderewski arrives in U. S.....Fire sweeps chemical plant....Skiing....Ice hockey.

UNIVERSAL NEWSREEL—No. 927, Vol. 12.—Tacoma bridge crashes....Roosevelt acclaimed in capital....Mt. Vesuvius comes to life....Jacqueline Cochran wins another award....Football.

Civic Groups Join St. Louis Campaign

The St. Louis Better Films Council, one of the strongest of its kind in the country, and one of the few public groups in recent years to conduct a militant campaign for the elimination of multi-feature programs, is rallying the public through "Minute Men" speakers who are touring the city "in behalf of the cause."

Several civic groups have joined in the campaign, declared Mrs. Artemus F. Burt, Council founder and leader, who declined, however, to disclose the identities of the new supporters at this time.

She said that "about a dozen" local exhibitors, answering a request for a position on single versus multi-feature bills, had indicated a willingness to abolish double and triple bills—provided St. Louisians can be persuaded to accept a single feature.

The Council's "Minute Men" speakers have addressed the campaign message to another dozen clubs and civic groups, urging their support of singles. In addition, printed literature on reasons against doubles are now being circulated widely.

Triple bills are the principal targets at the moment. Nine independent, neighborhood houses now operate under that policy —half of them being F. and M. houses, the rest, independent.

What was described as the first effort to inject triple-bills in a local major house took place this week, when the Fox theatre, seating 5,000, a downtown, de luxe operation of Fanchon and Marco, started featuring two pictures and the Laurel and Hardy traveling stage revue. Fred Wehrenberg, president of the MPTO exhibitor organization in St. Louis, charged this was nothing more than a triple feature bill, running three and a half hours. Previously, the Fox and other F. and M. theatres, when featuring a stage revue, screened only one feature.

Council Answers Arthur

The Council answers Harry Arthur's recent statement that a six-week test of singles at his circuit's key Ambassador theatre was unsuccessful, with the charge that F. and M. was unfair in raising admissions for the test. Regular price scales should be maintained for single bills, Mrs. Burt added. The Ambassador, it will be remembered, conducted a test whereby certain specially selected "streamlined" single bill showings were conducted for "the pick of the current crop," at increased admissions.

The double bill situation was also given public attention in Milwaukee, last weekend, when the matter was brought before that city's Better Films Council, in a meeting of the YMCA there. L. Roy Pierre, district manager of the Fox Wisconsin circuit division, responded with the charge that local patrons want doubles and that exhibitors there who have attempted to supplant them with singles have experienced a sharp drop in patronage.

Quadruple features started this week in Hamilton, Ohio, where the Northio Palace announced midnight shows for Saturdays, showing the current week's double bill and the two features booked to open the next day—four pictures for 28 cents, seven cents apiece, with shorts and whatnot thrown in.



Mrs. Exhibitor, do you have husband trouble?

Pardon me, but . . .



Are You One of the 84% of 35,000 Wives I have questioned personally who are sore because your husband always waits to clean up until dinner is on the table?



Are You A Delicatessen Widow, forced to wait at home in a lonely kitchen while your husband squanders the family budget at the corner delicatessen?



Are You One of the 64% of the 35,000 Women I questioned personally who wants to brain her husband on account of he thinks he's a Mechanical Genius Around the House?



Ahhhhhh . . . I thought so. Then let me advise you right now to put your foot down and make him book my first Paramount release immediately. It will make a new man of him . . . a happier one, too. For his box office will be absolutely mobbed by what I like to call my fans.

THE CRITICS ROARED . . . . AND RAVED!

"Sure-fire as a mirth-provoker — just what the doctor ordered in these times of stress and concern. Laugh-crammed with Benchley never in better form. Which should be enough for any fan!"
— Film Daily

"Refreshing, funny. Will keep the spectators laughing steadily. It's in the Benchley style, with the Benchley touches which hit the spot!" *— Boxoffice*

"Highly amusing. Certain to place any audience in a playful mood. For good hearty laughter, you can recommend it!"
— Showmen's Trade Review

"One of the funniest film comedians in the business. More than welcomed by exhibitors and audiences alike!"
— Jay Emanuel Publications

Paramount Presents

ROBERT BENCHLEY

in

"The Trouble With Husbands"

Directed by Leslie Roush • Photographed by William Steiner

"BETTER BUY BENCHLEY"



Paramount Pictures

LOEW REPORTS NEWSPAPER ADS SIX TIMES BETTER THAN DIRECT PLAN

Doob Reports Directory Campaign in New York Success After Three Months' Test; Now Running in Seven Dailies

Loew's has concluded a three-month test of newspaper advertising versus direct mail as a medium for reaching the most persons satisfactorily, and reports the campaign media a success, after having used direct mail for 21 years.

The company abandoned direct-mail and theatre distribution of its programs in its 70 neighborhood theatres in the New York metropolitan area last July, in favor of a movie directory in daily and Sunday New York newspapers. It reports the new system working satisfactorily, and anticipates that it will be continued indefinitely.

Doob Sees Results Favorable

Oscar A. Doob, director of advertising and publicity for Loew's, said "We are satisfied with the results of the directory as a successor to the former method of distributing information about our shows by direct mail. While the changeover was something of an experiment, the results, so far as we can ascertain, have been favorable, and, therefore, we are inclined to continue it."

Mr. Doob pointed out the difficulty in tracing tangible results from the change, and said only general results could be used to measure the efficiency of the directory. Slight improvement of business, this year, over last year, he added, cannot be directly traced to the change in advertising media, and might be due to many other factors such as improved product, the weather, better economic conditions, or others.

The $325,000 annually spent for the bulletin is now being invested in newspaper advertising in the metropolitan papers. This is in addition to the $100,000 a year previously spent for neighborhood theatre newspaper space, and $500,000 for Loew's downtown, first-run houses. Mr. Doob said "our present newspaper schedule quadruples the amount of space we previously used, and brings us nearly six times the circulation we reached with the weekly bulletin... at no extra cost. And we 'contact' that circulation six or seven times a week instead of once. We are convinced," he added, "that newspapers are doing a swell job."

Loew's ads appear every day, in space ranging from 250 to 450 lines, two columns wide. Other New York circuits have since inaugurated newspaper film directories of their own, and still others are said to be contemplating similar plans.

One of the aims expected to be achieved by adopting the daily directory was to decrease the volume of telephone calls to the circuit's theatres. Regarding this, Mr. Doob said:

"There has been a noticeable decrease in the number of telephone calls since we inaugurated our Movie-Guide in the daily and Sunday newspapers. We haven't kept a check on the number of calls, but we do know that there has been a decrease.

"We have observed, too, that the type of question asked by the telephone inquirer of our theatre attaches has changed. Heretofore, they used to ask, 'What are you playing?' Now, they ask, 'What time does the feature go on?'

Mr. Doob made it clear that the $400,000 formerly earmarked for the printing, mailing and distribution of Loew's Weekly, had been transferred to the advertising appropriation for the Movie-Guide, and that the change had not been made for reasons of economy.

The only claim to novelty which Loew's directory may have, said the circuit executive, is that it attempts to inject humor into its copy, in an effort to avert a dry-as-dust or "wooden" style.

In a recent contest to ascertain how the directory could increase its value to newspaper readers and Loew's patrons, 1,000 letters were received. Many of the letters described why they preferred the directory over other media and suggested ways of improving it.

An outgrowth of these recommendations is the inclusion in the directory of play dates, except where it would create confusion. Mr. Doob pointed out a surprising lack of information, on the part of movie patrons, as revealed in the contest, about a theatre's policy, even though it might have been effective a long time.

Dozens of letters, received, he said, indicated that the directory should include play dates and specify when a new show is to open.

Loew's Weekly reached a circulation of approximately 750,000 late this summer, just prior to the launching of the new directory. Some 375,000 to 400,000 of the programs were mailed every week, the balance being distributed in the circuit's theatres. Three years ago, about 1,200,000 copies of Loew's Weekly were distributed weekly.

The weekly was abandoned when Loew's officials reached the conclusion that the program was not justifying its expense. The first Movie-Guide appeared in the *Journal-American* August 1st.

Other newspapers followed, until now the directory is carried in every daily and Sunday newspaper in New York, except the *Herald-Tribune*. The "city zone" circulation of the New York papers, upon which Loew officials based their calculations, follow:

Daily News	1,458,000
Mirror	565,000
Times	291,000
Post	210,000
Sun	242,000
World-Telegram	365,000
Journal-American	479,000

This provides a "city-zone" circulation total of 3,610,000, upon which Loew's Circuit theatres draw their business, according to Loew's executives.

The "city-zone" circulation of the New York Sunday newspapers follows:

News	1,968,000
Mirror	535,000
Times	287,000
Journal-American	433,000

It was reported that the circuit signed 100,000 line minimum contracts with each of the New York newspapers. A new "directory advertising" rate, lower than existing amusement rates, was created for the Movie-Guide.

Due to space limitations of the ads, time schedules are not included. Many patrons emphasize the need for this information. Consideration of this problem is being given and a solution is expected shortly. Copy in current advertising, recognizing the demand for more detailed information on play dates, includes this data, although not as completely as in the discarded programs.

Since the advent of Loew's Movie-Guide, Skouras theatres has also adopted a movie directory. RKO has increased its space considerably, also, and is using a directory type of advertisement in the dailies. Donahue and Coe, Inc., advertising agency with offices in Radio City, is handling the directory account for Loew's.

PITTSBURGH PLANS MARQUEE BAN

The Pittsburgh Chamber of Commerce this week renewed its petition to the City Council to prohibit theatre marquees so that all are dismantled by 1943. The petition also envisages the ban of all lighted street signs.

Dr. James H. Greene, representing the organization said: "The whole question is whether we are going to make the downtown look like Times Square or like Fifth Avenue in New York." Supporting the move are the Building Owners and Managers' Association and the Downtown Business Mens Association.

Objectors are: the Electrical Workers and Sign Painters Unions, various sign manufacturers, a hotel manager, unnamed, and Councilman Edward Leonard.

Delay Action on Use of "Star" Symbols

Whether the ban against further use of star symbols in exploiting pictures playing in Broadway theatres, would be renewed by a "gentlemen's agreement" concurred in last week by advertising and publicity directors of seven major companies hinges upon the decision of Robert M. Gillham, Paramount advertising chief, who was expected back from a Florida vacation, on Friday, this week.

Mr. Gillham was reported willing to discontinue the practice if the Rivoli and Globe Theatres do likewise.

Reaffirmation of the agreement took place last week at a meeting of the advertising and publicity executives in the MPPDA office in New York. Absence of Mr. Gillham, who was out of town, left the situation unchanged, however, since the Rivoli, not a party to the agreement, renewed use of the symbols. The Globe Theatre, also, is not a party to the agreement.

Executive in charge of operation of the Rivoli and Globe Theatres could not be reached for comment.

In the New York *Times* November 8, the Paramount Theatre featured the four-star symbols in an advertisment on "North West Mounted Police."

Directors of MPDDA, on the same day, deferred action, after discussing the proposed ban, pending the return from the coast of Barney Balaban, Paramount president.

Meanwhile, Loew's, a party to the original pact in force since 1935, threatened to scrap the agreement in its city-wide circuit advertising if the other theatres did not desist.

COLUMBIA TO TUCSON FOR 'ARIZONA', MGM RETURNING 'GWTW' TO ATLANTA

Columbia Picture Premiere Friday to Climax Week of Festivities; "North West" Sets Records; Demonstrate "Sonovox"

Not immediate, yet strident in the continuing procession of news anent world premieres and special attention to showmanship in the field was the news this week that MGM's "Gone With the Wind" will have a second, a "general release world premiere" in Atlanta, on December 12th one year after its advanced admission opening. The news emanated from the company's New York home office, which also noted that the film would start its popular price showings in January, and reiterated that its running time would not be reduced from three hours and 45 minutes.

Meanwhile, more immediate in the never ending chronicling of openings, were the world premiere of Walt Disney's "Fantasia" and the Radio Corporation of America's "Fantasound" (see pages 21 and 40) at the Broadway Theatre, New York, on Wednesday evening, before a "full dress crowd," the opening of Columbia's "Arizona" in Tucson, Friday evening, after much radio ballyhooing, and with the attendance of stars, newspapermen, and state and Federal officials, in four theatres; more pre-release engagements of Paramount's "North West Mounted Police," etc.

"Arizona" in Tucson

In Tucson, Arizona, the State, Rialto, Lyric, Fox and Temple of Music theatres were sold out for the world premiere, on Friday, of Columbia's "Arizona." All the mayors of the state, and the Governors of six adjacent states have been invited. There will be local celebrations, personal appearances by cast members, and a broadcast of the Kate Smith Hour over the Columbia Broadcasting System network from Tucson, with Jean Arthur of the picture, broadcasting.

A special train was to transport some 250 newspaper and magazine writers, stars, and the company's executives from Hollywood. Delegations were expected from El Paso, Phoenix, and other cities.

Governor R. T. ("Bob") Jones issued a proclamation designating the entire week as Pioneer Week in Arizona, and urging every citizen of the state to re-dedicate himself to the "glorious tradition of the pioneers." The schools will be closed Friday.

Jean Arthur, star of the picture, will make personal appearances at all theatres, and Charles Ruggles, of the cast, and brother of producer-director Wesley Ruggles, will be master of ceremonies.

On the day of the premiere the festivities were scheduled to start at one minute after midnight Thursday with the Clock Ceremony at the Tucson Court House. Governor Jones, Mayor Jaastad and Miss Arthur were to turn back the hands of a giant calendar clock from the present to 1860, the time of the picture's action, and the Mayor proclaimed the town to be "as of 1860" for the following 48 hours.

A parade to the site of the all-night Menudo Party and Barbecue was to follow. Receptions and parades were to continue through the day with the festivities to be climaxed by the premiere of the picture at the theatres.

SEES NEED OF STATE THEATRE

The salvation of the legitimate theatre lies in the establishment of a state theatre, Eddie Cook said in Atlanta this week. Mr. Cook, in Atlanta for the showing of John Golden's "Skylark", starring Gertrude Lawrence, said the legitimate theatre in the United States was a forgotten art.

"We have made provisions for art collections and literature," he said, but have done nothing about promoting the future of live actors on the local stages. The stage teaches English but we have forgotten that. We've forgotten that the present generation has never received the benefits of the performances of Bernhardt and the other great actors and actresses. We have become a people of boiled hams insofar as the appreciation of the theatre is concerned."

Saturday was to be devoted to guided tours of old Tucson.

Among other members of the cast expected to attend were Porter Hall, Warren William, Regis Toomey, Paul Harvey, Rita Hayworth, Glenn Ford, Paul Lukas, Jack Holt, Johnny Mack Brown, Fay Wray, and Guy Kibbee.

Additionally to the Kate Smith broadcast, other radio programs which will plug the picture are the "Vox Pop" and "Hollywood Whispers." The former will originate in Tucson on the evening preceding the premiere, with Wally Butterworth and Parks Johnson interviewing cast members.

Executives of Columbia started leaving New York for Tucson, on Monday. Expected in attendance, among these are Harry and Jack Cohn, president and vice-president respectively; Abe Montague and Rube Jackter, Nate Spingold, Louis Weinberg, Louis Astor, Max Weisfeldt.

Demonstrate "Sonovox"

On Monday evening, at a cocktail party on the Starlight Roof of the Hotel Waldorf-Astoria, New York City, Gilbert Wright, son of novelist Harold Bell Wright, and Kay Kyser, star of the new RKO film, "You'll Find Out," demonstrated the "Sonovox," of which Mr. Wright is the inventor. The demonstration was a prelude to the opening of the picture at the Roxy Theatre, in New York on Thursday. The "Sonovox" is used in the picture. It consists of two metal cases applicable externally to the throat, connected with, and activated by, electrical apparatus, and the effect of which is to enable a person, who moves his lips in the typical motions used to produce words, to "speak" those words in the tone of whatever musical or non-musical instrument is being carried and emitted by the electrical apparatus.

It was predicted one of the chief applications would be the production of films in foreign languages. It was shown that while one voice may be talking English on a sound track, another person, moving his lips in another language, may duplicate the message for another sound track, in the original voice tone.

On December 12th, evening, exactly one year after its world premiere, David O. Selznick's "Gone With the Wind" will return to Atlanta, MGM, its distributor, announced in New York City this week. The theatre will be the Loew's Grand; the opening will highlight the general release of the film in January, at popular prices; and proceeds of the special premiere will go to a charity designated by Atlanta officials. Reports from that city this week indicated that the British War Relief Fund might be the main beneficiary.

The film will play at the theatre for a limited time. The opening may be attended, as was last year's, by some film stars. It will certainly be attended by many of the city's notables; and, it was rumored, perhaps by the Duke and Duchess of Windsor. Mayor Hartsfield, a citizens' committee, and MGM exploitation men are arranging a special program of "events" to accompany the "general release premiere."

There will be no cut in the film's running time, the distributing company has announced. The running time is three hours and 45 minutes.

"North West" Sets Records

Meanwhile, Paramount's "North West Mounted Police" set boxoffice records at the New York and Hollywood Paramount theatres, as the company continued its local premiere ballyhoo celebrations, and announced that national release would be on December 27th instead of November 21st, because of the many-pre-release engagement requests.

In its first week at the New York Paramount, the picture brought in $74,000. This is, by more than $3,000, the best business the theatre has rung up since it began its stage-screen policy five years ago. In Hollywood, the film grossed $30,000.

The Paramount field sales force has been advised not to allow the picture to be booked between December 14th and 25th, so that it will not suffer from the usual pre-holiday slump.

The picture opened at the Colonial Theatre, Richmond, Thursday, November 7th, with a personal appearance by Preston Foster, Paramount star, and his introduction to the theatre audience by James H. Price, Governor of Virginia. Other appurtenances to the opening were a press luncheon, radio appearances, a procession through the streets, and a banquet.

Charles Chaplin's United Artists release, "The Great Dictator," has played 111 weeks in its first 40 engagements, the distributor announced in New York this week.

Warner Brothers' "All This and Heaven, Too," was scheduled to open in Brazil on Friday. Theatres are the Odeon and San Luiz in Rio de Janeiro, and the Rosario and Bandeirantes theatres, Sao Paulo. It will be the first four theatre premiere in South American history.

"Sante Fe" Plans

The same company is planning another one of those local "world premieres" which will use all of a region's exploitation resources, for December 14th to 16th, in Santa Fe, New Mexico. Picture to be released there is "Santa Fe Trail." Three theatres will be used; tickets will be $2.20 top; Errol Flynn and other Warner stars will appear.

Warner Brothers' "The Letter" was to open for a pre-release engagement at the Fox theatre, San Francisco, Thursday.

Monogram's "Take Me Back to Oklahoma" will have a world premiere at Tulsa, that state, Sunday, Monday, and Tuesday. Tex Ritter, star, will appear, and participate in local celebrations.

Oregon Votes Down Games Amendment

A proposed constitutional amendment in Oregon, which would have legalized Bank Night, Bingo and other games, was defeated Election Day by two to one. Proponents had made a deliberate play for theatre support by including Bank Night. However, pin games as well as punchboards would have been legalized had the vote been favorable.

Illegal in Pennsylvania

In an important decision, the Pennsylvania State superior court last week ruled that Bank Night in theatres is illegal. The high court upheld a decision of the Beaver County courts against J. C. Lund, who operates two houses in Aliquippa and was convicted last March for setting up and operating a lottery. He was fined $500 and appealed the court's findings, contending the lottery element was ruled out since some patrons attended the drawings on passes and had the same chance of winning as those paying a regular admission.

Reserve Decision in Ohio

The Ohio supreme court has heard arguments and taken under advisement the case of Troy Amusement Company, Troy, appealed from the common pleas and appellate courts, both of which have ruled that Bank Night is a lottery.

The original suit was filed by Andrew Attenweiler, a taxpayer, seeking judgment for $500 exemplary damages, plus $10 admission refund over a stipulated period, and asking that Bank Night at the Mayflower in Troy be discontinued on the ground that it violates the Ohio lottery law. The defense contended that no element of lottery was involved. The decision will have a far reaching effect, since it is expected to establish a precedent in Ohio, where similar cases attacking the constitutionality of Bank Night are being held in abeyance pending outcome of the Troy case.

The game Lucky, as played in the Stoneham theatre, Stoneham, Mass., has been adjudged a lottery, according to a Massachusetts supreme judiciary court decision upholding a fine of $10 on William McLaughlin, theatre owner. The police made a complaint against the theatre last May in a test case.

Bingo has been restored to the Bahn Frei hall, Milwaukee, against which Charles L. Aarons, circuit judge, as the result of action brought by Charles W. Trampe, Milwaukee exhibitor, issued an injunction November 2, 1939. His ruling was sustained by the State supreme court in January and he had suspended Bingo until its leasing recently to the Grand Army of the Republic Drum Corps, which is conducting weekly games at the hall.

Police called the attention of the violation of the injunction to Herbert J. Steffes, district attorney, who in turn referred the matter to Judge Aarons. The latter said that it is up to the district attorney and not the court to institute action against the operators of the hall.

Restored to Former Status

Bingo has been restored to its former status in Middletown, Ohio, and will for the present, continue unmolested through a temporary injunction granted the St. John Church by P. P. Boli, common pleas judge.

The action is a sequel to a similar procedure instituted previously by Northio theatres, which obtained a temporary restraining order in common pleas court to prevent police interference with Sweepstakes at the Paramount theatre in Middleton.

Both Sweepstakes and Bingo were discontinued when a City Council ordinance, making operation of the games illegal.

Paramount Studio, Distribution and Theatre Executives Confer on Coast



Paramount partners, grouped at the Ambassador Hotel in Los Angeles, Monday, prior to the company conferences at the studio. Left to right, standing, they are: Leon Netter, Bob Weitman, Earl Hudson, Sam Dembow, John Balaban, M. A. Lightman, Sam Pinanski, John Fitzgibbon, Bob O'Donnell; seated, Y. Frank Freeman, Jr., Leonard Goldenson, Ralph Branton and Marty Mullins.

PARAMOUNT studio, home office and distribution executives and the company's theatre partners were conferring this week in Hollywood about problems in production, distribution and exhibition created by the U. S. trust suit consent decree and adjustments which must be made in operations under the decree, and the future of television.

The coast conference, described by Paramount as the beginning of "the most important series of executive meetings to be held on the west coast" in the company's history, opened Monday with Neil Agnew, vice-president in charge of sales, presiding at a meeting of theatre representatives at the Ambassador Hotel and Y. Frank Freeman, vice-president in charge of studio operations, and William LeBaron, production executive, conferring with home office executives at the studio on product remaining on this season's schedule.

Continuing Tuesday, the conference was adjourned for dinner and reconvened for a session that ran into the night, preventing all save Mr. Freeman from attending a scheduled test preview of "Love Thy Neighbor" at San Diego.

Wednesday morning at 9:00 the third meeting was called to order in the studio's new conference room with all 'phone communications cut off, luncheon ordered sent in and another night session in prospect as indications that effects of the consent decree had become the principal topic of discussion, mounted.

Saturday was to see the departure of a small contingent whose affairs necessitated their presence elsewhere, but the meetings were to continue over the weekend and into next week.

Mr. Freeman was to be host to visiting and studio executives for dinner on Friday at Ciro's Restaurant.

Those attending the conferences include Barney Balaban, president; Stanton Griffis, chairman of the executive committee: Adolph Zukor, chairman of the board; Russell Holman, production head in New York; Paul Raibourne, Leon Netter, Claude Lee, Sam Dembow, Leonard Goldenson, Robert Weitman; also the following theatre partners: M. A. Lichtman, John Balaban, Robert O'Donnell, Ralph Branton, J. J. Fitzgibbons, E. J. Hudson, Sam Pinanski, M. J. Mullins, J. J. Friedl, Tracy Barham, Harry David, Harry Neece and J. P. Rubens.

Stopping off at Chicago last weekend, en route to the coast conferences, the Paramount partners exchanged ideas on efforts and campaigns to be used in "The Barney Balaban Drive". Operating methods and policies of Balaban & Katz in Chicago were considered. John Balaban was one of the principal speakers.

U.S. TALKS WITH COAST UNIONS ON LABOR ACT

Wage-Hour Reclassification of Studio Workers Continuing; Extras Vote on Limitations

Continuing his talks with Hollywood labor groups and executives, the aim of which is to clarify for them the recent reclassification of workers by the Federal Wage-Hour Act Administration, E. M. Cocking, Los Angeles regional administrator, met on Wednesday, Thursday, and Friday with representatives of the studio locals of the International Alliance of Theatrical Stage Employees. Following this, he was scheduled to meet with others next week.

Meanwhile, also in Hollywood, the Screen Actors Guild board of directors announced a forthcoming referendum among extra players. They are to vote on their standing committee's recommendations that the number of extras be limited, that there should be priority in casting calls for players of more experience, and that the Central Casting Corporation should handle all casting.

Harry Mayo has become chairman of the guild's Class B Council, which governs extras' affairs.

Publicists Guild Negotiating

In the East, the New York unit of the Screen Publicists' Guild continued pressure for a closed shop contract in the home offices of the major companies. Representatives of all film companies except Universal met with guild counsel at the headquarters of the Motion Picture Producers and Distributors of America November 8th.

Pat Casey, producers' labor contact, attended the meeting. Mr. Casey left New York for the Coast over the weekend, having spent two weeks on otherwise undisclosed business.

The publicists' guild last week was assured the support of the American Newspaper Guild, by Jack Ryan, organizer for the latter.

New contracts, renewed contracts, wage adjustments, elections of officers and the like in projectionists' unions fill the labor news columns this week.

In St. Louis, about 50 members of the Local 143 have received approximately $15,000 in back wages from the St. Louis Amusement Company circuit, under an amendment to a wage contract lately made. The circuit operates 24 houses.

The same local has renewed a two-year agreement with the city's independent operators. This renewal does not provide a wage increase.

The United Theatrical and Motion Picture Service Employees Union has won a New York State Labor Relations Board bargaining agency election held last week at the Venus, Graham, and Radio theatres in Brooklyn, the board announced on Friday, November 8th.

In Chicago, the projectionists have agreed to a new contract, which provides minor adjustments at some theatres, generally no change in wages, and omits the vacation provisions the union had asked.

Theatre operators of Hammond, East Chicago, Indiana Harbor, and Whiting, in Indiana, last week rejected projectionists' demands for more money, and vacations with pay. There were to be more conferences between the two factions.

That the new 44-hour week law be made effective in Cuba's theatres was asked of that country's Secretary of Labor last week by the Confederation of Workers.

In Pittsburgh, the City Council is considering an ordinance which would require licensing of projectionists operating any type motion picture machine. The proposal is being assailed as an attempt to force membership in the projectionists' union even upon persons operating a home machine. It is being defended as a check on subversive or immoral pictures, and as a regulator of proper film projection.

The ordinance would require amateur projectionists to serve as apprentices under licensed amateurs for six months, pass a city examination, and pay a $2 fee.

Negotiations Halt Stage Show

Three stage shows at the Loew's State, Cleveland, were never put on, the circuit officials stated last week, because the musicians' union asked a 20-week contract, and refused a compromise which would have given 10 weeks employment. They added that vaudeville probably would not be presented this winter. One of the projected shows was transferred to Columbus.

William Finegan has been reelected business manager of the city's stagehands' local. He heads the city's Federation of Labor. John B. Fitzgerald was reelected president of the local.

Other officers reelected are: John Zitello, vice-president; Clarence Gugle, secretary-treasurer; Jerry Goodman, sergeant-at-arms; William Ables, Robert Potts, Delbert Mulcahy, Zish Shiffer, and John Underwood, executive board.

The Milwaukee Building Service Employees Union, No. 150, has signed a three-year contract affecting janitors in the city's theatres. Janitors received an immediate five cents per hour wage increase, and are to receive a boost of two and one-half cents per hour on October 1st, 1941, and a similar increase the same date in 1942.

The Philadelphia Film Exchange Employees Union has nominated officers for the December 13th elections. Nominees are: For President, Harry O. Cohan, Harry Dressler, James A. Flynn, and William Z. Porter; for vice-president, Fred Fortunate, and James McWilliams; for secretary, Mollie Cohen, and Mr. McWilliams; for treasurer, Marie Hause; and for business agent, Messrs. Cohan and Flynn.

Nominations for officers of the city's musicians' union, Local 77, have also been made, for elections also to be held on December 13th. Charles McConnell and Frank P. Liuzzi will run for president; Romeo Cella and Ralph Kirsch, for vice-president; A. Rex Riccardi and Lewis Ingber, and Glen Coolidge, for secretary. Joe Bossle is unopposed for treasurer.

To Demand Purge

The American Federation of Labor, meeting in New Orleans next week, expects to hear demands from one of its strongest internationals, the International Ladies Garment Workers' Union, that it purge itself of criminals. It is anticipated that cases during the past year, in which officers of some locals and internationals have been denounced, convicted, and sentenced, because of present or past criminalities, will be recalled; and that, among these, will be the instances of Willie Bioff, West Coast IATSE leader, who served out the remainder of a six months jail term in Chicago, originally imposed in 1922, and of John P. "Big" Nick and Clyde Weston, deposed president and business agent, respectively, of the St. Louis projectionists' union, Local 143, who two months ago were convicted in that city's Federal court of racketeering, fined $10,000 each, and sentenced to five years in prison.

Lipton Appointed Columbia Ad Head

David A. Lipton, Universal studio publicity manager, has been appointed advertising and publicity manager for Columbia, succeeding Maurice Bergman, who resigned to become advertising manager at Twentieth Century-Fox.

Mr. Lipton, who was in New York last week conferring with Columbia home office officials, has returned to the coast to wind up his affairs at the Universal studio preparatory to taking over his new post January 2d. His resignation at Universal becomes effective December 14th. He will spend the intervening two weeks in the Columbia studio to coordinate plans with Lou Smith, Columbia studio publicity director.

Mr. Lipton was associated with Balaban & Katz in Chicago in publicity capacities for several years, was publicity representative for Sally Rand and Major Edward Bowes and was associated with the Universal home office publicity department before going to the coast as studio publicity manager under John Joseph, Universal advertising and publicity director.

Mr. Bergman will assume his new post of advertising manager under Charles E. McCarthy, head of advertising and publicity, on December 2d.

National Decency Legion Classifies 10 Pictures

Of 10 pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and six were listed as unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Bury Me Not on the Lone Prairie," "Fugitive from a Prison Camp," "Riders on Black Mountain," "So You Won't Talk." Class A-2, Unobjectionable for Adults: "Charter Pilot," "Lady with the Red Hair," "Magic in Music," "Mark of Zorro," "Moon Over Burma," "Who Killed Aunt Maggie?"

Kirkley Said It

Remarks made recently anent the producer and censors, and reproduced in the MOTION PICTURE HERALD of November 9th, page 29, under the heading "Wisconsin Newspaper Critic Charges Game of Tag with Censors," originated in the column "Film Notes" by Donald Kirkley in the Baltimore *Sun*. They were used, in quotation, by Sterling Sorenson, in the *Capitol Times,* Madison, Wisconsin, and were reproduced as such in the HERALD. The two are film critics for their papers.

"Wrath" Award

A plaque, signifying that the company had made the best film from a book this past year, was presented to Nunnally Johnson, of Twentieth Century Fox, Friday evening, November 7th, at the Book Ball, Manhattan Center, New York City, by J. Donald Adams, editor of the New York Times Book review section. Mr. Adams represented the judges, in a competition sponsored by the Book and Magazine Guild, under whose sponsorship the ball was held, and by the Associated Motion Picture Advertisers.



THE SINGING STAR OF "ALEXANDER'S RAGTIME BAND"! THE TORCHY, EXCITING STAR OF "DOWN ARGENTINE WAY"! THE COMEDIAN WHO'S JUST COME INTO HIS OWN! THE SCREEN'S GRANDEST CAST! ***PLUS WHAT IT TAKES TO MAKE ENTERTAINMENT BOXOFFICE-BIG TODAY!***

THE MUSICAL OF OUR EXCITING TIMES . . . KEYED TO THE MOOD OF AMERICA!

ALICE FAYE · BETTY GRABLE

TIN PAN ALLEY

JACK OAKIE
JOHN PAYNE

and

ALLEN JENKINS · ESTHER RALSTON · NICHOLAS BROTHERS · BEN CARTER

Directed by Walter Lang

Associate Producer Kenneth Macgowan • Screen Play by Robert Ellis and Helen Logan • Based on a story by Pamela Harris • Dances staged by Seymour Felix

BIG AS ITS STARS!
GREAT AS ITS SONGS!

"K-K-K-Katy"
"When You Wore A Tulip And I Wore A Big Red Rose"
"Goodbye Broadway, Hello France"
"Moonlight Bay"
"The Sheik of Araby"
"America I Love You"

. . . and the new hit!

"You Say the Sweetest Things (Baby)" by Mack Gordon and Harry Warren

20th CENTURY FOX

For Thanksgiving!... THE BIGGEST PICTURE OF THE YEAR!

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ON THE AIR FROM HOLLYWOOD— THE GREATEST RADIO SHOW IN THE HISTORY OF RADIO SHOWMANSHIP!

ALICE FAYE, BETTY GRABLE, JACK OAKIE, JOHN PAYNE— TAKING OVER THE ENTIRE KATE SMITH HOUR . . . FRIDAY, NOV. 22, 8 to 9 P.M. (EST) OVER 89 CBS STATIONS! "TIN PAN ALLEY" STARS, SONGS AND SELLING GOING OUT TO 25,000,000 LISTENERS—ONE OF THE FIVE BIGGEST RADIO AUDIENCES IN THE CROSSLEY RATINGS! THE SPECTACULAR CLI-MAX TO THE BROADCAST BARRAGE BACK OF 20th's GREATEST OF ALL MUSICALS!

20th CENTURY FOX

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Another new dimension in motion picture presentation was introduced the other night, at the Vogue theatre in Detroit, when "for the first time anywhere," 'Dramatic Zephyrs' were added to the projection of a motion picture.

"Dramatic Zephyrs" are 'perfumes' which are wafted into the auditorium to match the action being depicted on the screen. Why they call 'em 'Dramatic Zephyrs' was not explained. Some persons call them "smellies."

Following four years of experimentation by the Aromatix Company, of Detroit, the device introduces suitable atmospheres for outdoors, waterfronts, forests, night clubs, flowers, fruits, food, etc. The possibilities seem limitless.

▽

Bob Griffith, the other day, presented "Adrienne—International Psychic," at his Lex theatre, on East 63rd Street, Chicago. He invited the neighborhood to test Adrienne's "sensational prophecies" of present and future. One patron asked, "Where did my mother-in-law put her savings?" Adrienne answered another question, "Will I suffer any evil consequences from a visit I made last night?" with a pert "No, because there were two doors."

▽

Liquor, beer, cafe and cocktail lounge advertisements appear frequently in the columns of the current issue of the Screen Actors Guild Magazine in Hollywood, as they do in so many magazines of the day. Tucked neatly among them was one cheery commercial message, inserted by the Hygeia Sanatorium, announcing: "Complete facilities for care and hospitalization in treatment of *ALCOHOLISM*. Confidential, understanding."

▽

Warner Brothers' cable address is *Waneuwar*.

▽

The recent arrival of Buddy De Sylva's new musical, "Panama Hattie," on Broadway, brought with it the story of the Hollywood beginnings of little Joan Carroll, who was imported from the film city for the purpose.

Seems that Joan, believed to be a certain follower in the footsteps of successful Shirley Temple, was sent to Fox's Darryl Zanuck for an interview. Zanuck had been told much, beforehand, of the "new find," of her strong histrionic capabilities at such a young age. The producer saw her, was probably impressed, when the child pulled one of her favorite jokes —she coughed, sputtered, clutched her throat and groaned: "Guess I'll have to give up cigarettes." Zanuck, in rage, they say, roared that somebody was trying to put over a midget on him.

▽

Did you ever see the gold watch which John Hay (Jock) Whitney gave to producer David Selznick, shortly after the release of "Gone With the Wind," the picture in which Whitney and Selznick participated, so profitably, as sponsoring partners? The timepiece bears the inscription, in Whitney's handwriting: "David—Xmas. Praise de Lawd. Jock."

▽

Down in the deep-pitted coal country of Scranton, Pennsylvania, Mutual Broadcasting System has a new radio station. It's call letters are WARM.

COMPETITION WHAT IS COMPETITION

Many a saloon has stood on each of the four corners of a street intersection, but we've never seen, nor even heard of four theatres, one standing smack in competition to the others on any four corners of any street intersection.

To Oklahoma City goes the distinction of having the Reno, the Isis, the Pix and the Gaiety theatres standing on each of the four corners of where South Robinson Street meets Reno Street. And they're all owned and operated by Griffith Amusement Company!

The four houses "eat up" 22 feature pictures a week, some 1,114 annually. Each charges 15 cents; each uses double bills, except the Gaiety, where a single feature and a tabloid musical comedy is the policy.

Rudolph Smith, operator of the Royal theater at Mountain View, Okla., sells tickets and operates the projection machine in his theater at the same time. His cashier goes home at 9 P. M. every evening and patrons who wish to be admitted to the Royal after that time knock on the locked door and Smith lowers a string with a clothespin attached to one end down to the patron in the lobby. The patron puts his money between the jaws of the clothespin, Smith pulls it back up into the booth and then lowers a ticket in the clothespin.

▽

On the very morning, last week, when newspaper headlines were telling of the results at the Presidential polls, Universal Pictures placed in production a motion picture entitled "Who's Crazy Now?"

▽

Paul D. Klingler, manager of Mary Check's Rialto theatre, which is advertised as "The Showplace of Mifflin County," in Lewistown, Pennsylvania, admits, in writing to this department, that the marquee billing at their theatre, Wednesday, last, read:

IN PERSON
SALLY RAND WITH HER GREAT REVUE
WITH RICHARD DIX IN
"CHEROKEE STRIP"

▽

They were loading patrol wagons with the patronage of the Hub, an East Twelfth Street Kansas City club, the other evening, while the doorman at the Esquire theatre across the way repeated his call for customers: "Going in now for immediate seating."

▽

The Marion Davies Theatre in San Francisco has had its name changed to The Esquire.

Straight from Hollywood, where he spent the night before with a vacuum cleaner on his neck, Richard Arlen arrived in Oklahoma City, the other evening for the Oklahoma City Chamber of Commerce "heads-up" week and festivities.

Arlen appeared to be anything but festive.

"This is the longest I've gone without sleep in my life," he said. "Forty-eight hours!

"The studio said they wanted to finish my new picture, 'Who Killed Doc Robbin?' They wanted to introduce a new scene in it. A vacuum cleaner catches my tie and chokes me to death!

"I spent the last night there on the floor with a vacuum cleaner on my neck, with sound effects . . . 'Eeeeeek!'"

"What a way to make a living," he observed, "with a vacuum cleaner on my neck, saying 'Eeeeek!'"

Arlen reported he still is making pictures but he finds aviation is taking more and more of his time. He operates the Arlen-Probert Aviation Corporation with a partner, and is interested, through his company, in instruction, charter work and other lines in aviation.

"We're working on this pickup mail service now," he reported. "We hope to get the contract." This service involves picking up airmail from smaller cities by means of hooks on a plane, which grab mail sacks as the pilot flies by, like the pickups by express trains.

▽

And speaking of the mixed opinions on the future, as expressed after last week's election, we borrow the observation of Mr. McLandburgh Wilson, who once remarked: "Twixt optimist and pessimist the difference is droll; the optimist sees the doughnut, and the pessimist sees the hole."

▽

You'll soon be hearing a brand new little ditty, a little reminder of yesteryear, entitled, "When the Mush Starts to Rush Down Father's Vest."

▽

At a United Artists home office press agents' meeting, the other morning, plans were being discussed for the Radio City Music Hall opening campaign on Alexander Korda's "The Thief of Bagdad." Ideas were coming thick and fast (sic). A voice piped up: 'Let's make a tieup with Milton Berle.' When the silence was finally broken, U.A. exploitation general Monroe Greenthal inquired, 'And what's the connection?' Greenthal almost swooned when the answer came back, 'The Thief of Bagdad Meets the Thief of Bad Gags.'"

▽

John Joseph O'Connor, RKO vice president in charge of theatres, in New York, has been presented with the rosary of the late Patrick Cardinal Hayes. Monsignor Vincent Arcese, in charge of St. Joseph's Boys Camp, at Monticello, New York, who made the presentation to Mr. O'Connor, said that the rosary was in the Cardinal's hands when he died, two years ago.

For years, Mr. O'Connor has been supplying the youngsters at the camp—which was a favorite of the Cardinal's—with weekly screen shows. The other Sunday afternoon, the RKO Circuit executive, stopped off at the place. It was then that the Monsignor bestowed the gift.

HOLLYWOOD TURNING TO ORIGINALS FOR STORY MATERIAL SURVEY SHOWS

Trend Apparent Despite Occasional Purchases of Outstanding Plays and Books; Increase of Series Films Is Influence

Harassed by a war now threatening to engulf all of Asia Minor as well as Europe and Africa, Hollywood's studios are more than ever putting pressure on their story editors to concentrate on original scripts tailored to domestic entertainment needs of the moment and to the talents of individual players.

From 1935 through 1940 seven major companies purchased 1,135 original stories, compared to 319 novels, 222 plays and 174 magazine tales, the other principal classifications. Although, during the period, producing companies bought comic strips, radio programs and other sources of material, their numerical total is negligible, accounting for only two per cent of the 1,850 properties acquired.

While westerns are not included in the canvass, they are, of course, almost always originals, that group contributing 59 per cent of the total, novels 17 per cent, plays 13 and magazine stories nine.

Although the sale of important literary and dramatic works to the industry continues as always, as in the case of Paramount's recent purchase of Ernest Hemingway's "For Whom the Bell Tolls" at a price in excess of $100,000, and while Hollywood is also making many pictures of the anti-Nazi type based on books such as "Escape," since it considers the European market dead anyhow, originals bid fair to be even more important this season and next than at any previous time.

One reason for this is the large number of series pictures now being made, with this type story creating more than 10 per cent of all product from the majors for the 1940-41 season. While these films are typically based on a character or situation already familiar to the public through previous appearance in another form, the continuing screen versions are almost invariably original stories written "to order" around the central character or theme.

Additionally, pictures are now being made with an eye to hemisphere, rather than world wide, audience consumption. Pictures patently designed to appeal to South as well as North Americans are currently much in favor with the production community, one of the latest being the original now being written on the ilfe of Simon Bolivar by Dore Schary for MGM. And Cecil B. DeMille's "North West Mounted Police," also an original screen play, was not without its appeal designed for Canadian theatres.

An analysis of each studio's purchases, from 1935 on, follows. In some cases the breakdown is in terms of the fiscal, in others the film year. Paramount led during the period with 342 properties bought, representing almost 20 per cent of the total. Warners was next with 339, followed by RKO with 324, MGM with 241, Twentieth Century-Fox with 204, Universal with 199 and Columbia with 191.

Classification of Stories Purchased

Story material bought by seven major producing companies is listed below according to the number and percentage of the total in each classification.

COLUMBIA

	1939-40		1938		1937		1936		1935	
	No.	%	No.	%	No.	%	No.	%	No.	%
Originals ...	32	63	21	78	16	67	40	61	17	71
Novels	10	20	1	4	0	0	16	25	4	17
Plays	6	10	2	7	4	17	1	2	1	4
Magazines ...	2	4	1	4	4	17	8	12	2	8
	51		27		24		65		24	

METRO-GOLDWYN-MAYER

	1939-40		1938		1937		1936		1935	
	No.	%	No.	%	No.	%	No.	%	No.	%
Originals ...	28	47	22	50	27	60	28	57	18	41
Novels	14	24	8	18	7	16	9	18	10	23
Plays	13	22	11	25	10	22	8	16	10	23
Magazines ...	4	7	3	7	1	2	4	8	6	14
	59		44		45		49		44	

PARAMOUNT

	1939-40		1938		1937		1936		1935	
	No.	%	No.	%	No.	%	No.	%	No.	%
Originals ...	41	48	27	53	28	46	34	48	38	51
Novels	24	28	15	30	16	26	16	23	17	23
Plays	12	14	7	14	10	17	10	14	13	17
Magazines ...	7	7	2	2	7	11	11	15	7	9
	84		51		71		71		75	

RKO RADIO

	1939-40		1938		1937		1936		1935	
	No.	%	No.	%	No.	%	No.	%	No.	%
Originals ...	63	63	27	82	53	74	38	55	23	47
Novels	15	15	2	6	3	4	15	22	11	21
Plays	9	9	1	3	10	14	6	9	10	21
Magazines ...	13	13	2	6	6	8	10	14	5	11
	100		33		72		69		49	

TWENTIETH CENTURY-FOX

	1939-40		1938		1937		1936		1935	
	No.	%	No.	%	No.	%	No.	%	No.	%
Originals ...	33	59	21	70	24	57	23	42	5	24
Novels	15	27	3	10	5	12	17	31	7	33
Plays	5	9	2	7	4	10	10	18	5	24
Magazines ...	3	5	4	14	9	21	5	9	4	19
	56		30		42		55		21	

UNIVERSAL

	1939-40		1938-39		1937-38		1936-37		1935-36	
	No.	%	No.	%	No.	%	No.	%	No.	%
Originals ...	51	89	31	78	27	66	24	73	20	71
Novels	2	3	5	13	7	17	5	15	6	21
Plays	1	2	2	5	2	5	0	0	0	0
Magazines ..	3	5	2	5	5	12	4	12	2	8
	57		40		41		33		28	

WARNER BROTHERS

(No figures available for 1935)

	1940 (Six Months)		1939		1938		1937		1936	
	No.	%	No.	%	No.	%	No.	%	No.	%
Originals ...	16	42	61	69	43	74	50	56	42	64
Novels	13	31	10	11	7	12	6	7	9	14
Plays	6	17	8	9	5	9	16	18	8	12
Magazines ..	3	8	8	9	1	1	16	18	7	10
	38		87		56		88		66	

U. S. PRODUCT REPLACING FRENCH FILMS IN CANADA

French Population Urged to Learn English; City Censor Post Abolished by Montreal

The lack of new French product and developments in international affairs coupled with the fact that French Canadians, who have strongly supported French pictures because of their persistent use of the French tongue, now are being urged by their own leaders to learn English has made new audiences available for U. S. product.

The French Canadians, who have isolated themselves with their patois, have been told by newspapers and speakers that they must use English and that they must adopt eye and ear methods of catching up on the English language if they are to take their places in commerce and industry.

Abolish Censor Post

The Montreal city council executive committee has decided to abolish the post of city motion picture censor left vacant by the death last week of Joseph Philias Filion, noted character actor. Salary pertaining to the post was $2,800 a year.

A meeting of the Film Section of the Toronto Board of Trade has been called for Tuesday for consideration of the whole clearance board situation, probably with the film exchanges included. Three delegates from the circuits and three delegates from the independents will attend.

Copyright Trouble Looms

Copyright trouble looms for the broadcasting studios of Canada in the intimation from the Canadian Performing Rights Society that the schedule of fees for use of the many compositions controlled by the society will be increased January 1st, providing the increase receives the approval of the Copyright Appeal Board of the Dominion Government which will hold a hearing after December 1st.

The society has advised the film industry that no change is contemplated in the scale of fees to be collected from Canadian theatres in 1941 for performing rights but a battle appears to be in the making in connection with the use of copyrighted music by the broadcasters, which include not only the independent stations but the Canadian Broadcasting Corporation. The latter comes under the jurisdiction of the Federal Department of Transport, hence the Dominion Government may appear to have a direct interest in prospective developments.

The Canadian Society is affiliated with the American Society of Composers, Authors and Publishers but for some time, it had been believed generally that the threat of trouble in the States would not spread to Canada. There had even been the promise that Canadian stations would be able to continue the use of popular and classical compositions which might be dropped by U. S. stations because of differences with ASCAP. The statement had been made that "Canadian stations are separately licensed and will continue to use any and all musical numbers except in international exchange programs. This may give Canadian stations an increased number of United States listeners unless matters are straightened out. Some U.S. programs may even seek time on border stations in Canada to cover the northern states."

The Canadian broadcasters now find themselves in the same boat with the U. S. networks and it has been implied that a Canadian branch of Broadcast Music, Inc., may be formed to provide material for the studios independent of the society's extensive repertoire. The zero hour in the Canadian situation will be reached December 1st when the society is required by regulations to file its proposed rates for the coming year with the Copyright Appeal Board. This application, incidentally, will probably give an inkling of ASCAP demands on U. S. networks for 1941. The independent stations are organizing for the fray under the direction of Harry Sedgwick, head of Station CFRB, Toronto, who, at one time, was general manager of Famous Players Canadian Corporation.

All theatre managers of London, Ontario, have become members of the London Theatres Association, with W. K. Trudell of the Capitol, a circuit theatre, as chairman, and Jack Whitehouse, manager of the Centre, independent, as secretary.

The first moves of the organization, which is the first of its kind in the Dominion, was to clear up the charity appeal situation and to obtain a daily film section in the local newspaper, the *Free Press,* the display advertisements being moved from the obituary page. Local exhibitors had been swamped with requests for cooperation from all types of welfare and patriotic societies but now every application for theatre help is being passed upon by the managers as a body.

The industry in Toronto, through its special campaign committees, headed by Gordon Lightstone for the exchanges and N. A. Taylor for the theatres, has handed over more than $23,000 in cash subscriptions as a result of the campaign of the Red Cross Society of Canada. Colonel John A. Cooper, president of the Ontario Branch of the Society, accepted the donations which were handled by the Motion Picture War Services Committee, of which N. L. Nathanson is president.

Equipment Dealers Form Association

The Theatre Equipment Dealers Protective Association has been formed in Chicago with H. W. Graham of Graham Brothers Theatre Equipment, Denver, chairman-secretary.

The dealers who formed the association represent an annual sales volume of $8,000,000 in theatre equipment and supplies and an invested capital of $2,000,000 in their respective states situated in film centers.

The purpose of the association is for the "mutual protection and improvement of this industry and a central point where all grievances against the manufacturers can be aired and then steps taken to remedy the situation," according to Joe Goldberg of Joe Goldberg, Inc.

Dues have been set at a figure of $10 yearly for each member. Among those who were present at the forming of the group were Joe Hornstein, New York; Ray Smith, Milwaukee, and Roy Colvin of St. Louis.

Starr Opens Office

Martin Starr, motion picture and theatrical press agent, has opened an office in the Chanin Building in New York. Mr. Starr will do free-lance work, including beauty pageants sponsored by state and city officials.

Indiana Meet Set For November 25

The 14th Annual Convention and Trade Show of the Associated Theatre Owners of Indiana, Inc., will be held at the Antlers Hotel, Indianapolis, November 25-26. Originally scheduled for Monday and Tuesday of this week the dates were changed to avoid conflict with Armistice Day.

Myers To Speak

Among the speakers scheduled to address the meeting are Abram F. Meyers, general counsel of national Allied, who will discuss the consent decree and the various phases of it including the "blocks of five" selling plan and the arbitration set-up; Sidney Samuelson of Philadelphia, chairman of national Allied's AID Committee who will give a report on the second national film survey; Troy G. Thurston, president of the Indiana Association of Public Certified Accounts will discuss and answer questions on the new Federal Tax Laws. Also in attendance will be H. M. Richey, in charge of exhibitor relations for Metro-Goldwyn-Mayer.

Among those reserving exhibit space are RCA Manufacturing Company, Burch Manufacturing Company, Kroeohler Manufacturing Company, American Seating Company, Confection Cabinet Corporation, Indiana Theatre Equipment Corporation and Metro-Goldwyn-Mayer.

The convention will close with a trade banquet at which time the world premiere of the Indiana-produced color featurette "No Information Please" will be presented. The film was produced at Columbus, Ind., by the Rembusch Productions and features many well known Indiana exhibitors.

Arangements for the convention are being handled by a committee consisting of Marc J. Wolf, chairman; Trueman Rembusch, Ernest L. Miller, Roy E. Harrold and Don R. Rossiter.

Attendance Drive

A theatre attendance drive in the Minneapolis territory is to be undertaken in a campaign sponsored by Allied Theatre Owners of the Northwest. Institutional trailers furnished by Alexander Film Company will be circuited through Allied districts as part of the plan.

Virginia MPTO Sets Date

The Winter convention of the Motion Picture Theatre Owners of Virginia will be held at the Shoreham Hotel in Washington, D. C., February 2-3.

Connecticut MPTO To Meet

The Motion Picture Theatre Owners of Connecticut will meet November 26th at Ceriani's Cafe Mellone, New Haven, with Arthur H. Lockwood presiding.

The Associated Motion Picture Theatre Owners of Western Pennsylvania, Inc., has elected ex-President M. A. Rosenberg as chairman of the board of directors, to succeed Dr. C. E. Herman.

Norfolk Managers Elect

Roscoe B. Drissell, manager of Loew's State, has been elected president of the Norfolk, Va., Theatres Managers' Association. Stanley Barr, manager of the Colonial, was named secretary and treasurer and a committee consisting of Langhorne Welfor, Copeland Arnoff and Edward Levine were appointed to aid Mr. Drissell in formulating plans for another jamboree to raise money for the organization's annual Christmas Joy Fund. It was decided to hold a Wednesday luncheon meeting weekly until the jamboree.

KAY KYSER'S

HERE... *in the BIG*

MIRTH

AND

MELODY

AND

MYSTERY

SHOW!



THANKSGIVING WEEK ATTRA

Whoopla opening in New York this week, with Kay and his band in person rocking the mammoth Roxy in a special and sensational World Premiere engagement positively limited to seven spectacular days!



HELEN
PARRISH

Dennis O'Keefe · Alma Kruger and
Kay Kyser's Band, featuring

Ginny Sir

TION ALL OVER THE NATION!



Harry Babbitt, Ish Kabibble, Sully Mason
and "The College of Musical Knowledge"

Produced and directed by
DAVID BUTLER

GINGER ROGERS AS "KITTY FOYLE" READY SOON!

With only a few scenes yet to be shot, "Kitty Foyle," Christopher Morley's Natural History of a Woman, will soon hit the screens of the country. It's just one of the big ones on the way from RKO Radio, including shows like the smash musical romance, Anna Neagle, in "No, No, Nanette"; Carole Lombard and Robert Montgomery in the Alfred Hitchcock-directed "Mr. and Mrs. Smith"; and Orson Welles, as "Citizen Kane."

THE HOLLYWOOD SCENE

Up Again

Production spurted again this week as nine films were finished, 10 put in work and 37 remained before the cameras. Last week there were six, eight and 36 in the corresponding categories.

Being prepared were 16 pictures, three less than in the previous stanza, and 75 were being edited, three more than in the preceding week.

The week's tabulation:

COMPLETED

KORDA (UA)
Lady Hamilton
MONOGRAM
Her Father's Daughter
PARAMOUNT
In Old Colorado
RKO
Citizen Kane
Kitty Foyle
UNIVERSAL
The Invisible Woman
Riders of Death Valley
WARNERS
Trial and Error
Case of the Black Parrot

STARTED

COLUMBIA
The Face Behind the Mask
Blondie Goes Latin
MGM
Ziegfeld Girl
Men of Boys Town
PARAMOUNT
Road to Zanzibar
New York Town
LUBITSCH (UA)
That Uncertain Feeling
RKO
Along the Rio Grande
UNIVERSAL
Who's Crazy Now?
WARNERS
The Sea Wolf

SHOOTING

COLUMBIA
Legacy
Penny Serenade
MGM
Come Live With Me
Keeping Company
Maisie Was a Lady
Wild Man of Borneo
MONOGRAM
Under Texas Stars
PARAMOUNT
I Wanted Wings
Shepherd of the Hills
Reaching for the Sun
The Lady Eve
RKO
A Girl, a Guy and a Gob
The Saint in Palm Springs
REPUBLIC
Behind the News
Bowery Boy
Lone Star Raiders
ROACH (UA)
Topper Returns
ROWLAND (UA)
Cheers for Miss Bishop
20TH-FOX
Western Union
UNIVERSAL
Trail of the Vigilantes
Back Street
Where Did You Get That Girl?
WARNERS
The Wagons Roll at Night
Footsteps in the Dark
Strawberry Blonde
Father and Son
Far Horizon

Two short subjects were completed and one was started.

▽

Warners has announced the annual release of "Teddy, the Rough Rider." The short subject was first released last Washington's birthday in 115 theatres, a new high. A series of test runs made on October 27th last, on Theodore Roosevelt's birthday, indicated its popularity. A new order for prints to be used for the 1941 season has been given.

GRIST FOR THE MILL

As it did the preceding seven days, Hollywood this week bought three stories for filming.

Purchased from galley proofs by Metro-Goldwyn-Mayer was "Random Harvest", new novel from the typewriter of James Hilton. Already brought to the screen have been Hilton's "Lost Horizon" and "Goodbye, Mr. Chips". The new story deals with the philosophy which led England to war, as opposed to that which might have saved the country from conflict, as illustrated in the careers of two men.

"Unexpected Uncle", an Eric Hatch story recently published as a serial in Liberty magazine, was purchased by RKO Radio. A romantic comedy, the tale chronicles the adventures of an elderly man who poses as a millionaire but who actually lives by his wits.

Warners bought "Night Hawks", an original dealing with young flyers in the R.A.F. by Leonard Hoffman. Mr. Hoffman will do the screen play as well.

Comedy is In

Wars and totalitarian threats are conspicuous by their absence in a large share of MGM product, as a survey this week showed comedy ruling the Culver City lot insofar as winter production is concerned.

Following her role in "Third Finger, Left Hand," Myrna Loy will appear in another farce, "Mr. Co-Ed," with William Powell. "Comrade X," Clark Gable and Hedy Lamarr co-starring film, is a comedy about a newspaper man in Russia, while Miss Lamarr's "Come Live With Me," in which she co-stars with James Stewart, is plentifully supplied with comedy, as well.

Then there is the latest of the Marx Brothers pictures, "Go West," scheduled for release shortly, and "The Philadelphia Story," starring Cary Grant, Katharine Hepburn and James Stewart, is set for release around Christmas. "Maisie Was a Lady," latest of the Ann Sothern series, is nearing completion, and Frank Morgan's latest, following the recent "Hullabaloo," started last week.

A new series featuring Ann Rutherford and John Shelton is being inaugurated by MGM. The first will be "Keeping Company," with Virginia Weidler. Director will be S. Sylvan Simon.

Winter Peak

With eight pictures, involving the services of 12 stars and 28 featured players, currently before the cameras, Warners is close to top production this week.

Working are "The Wagons Roll at Night," with Humphrey Bogart, Sylvia Sidney, Eddie Albert and Joan Leslie; "Footsteps in the Dark," starring Errol Flynn; "The Case of the Black Parrot," and "Far Horizon," starring Bette Davis and George Brent.

James Cagney and Olivia de Havilland star in "Strawberry Blonde," Edward G. Robinson in "The Sea Wolf." Also on the sound stages are "Father and Son" and "Invitation to a Murder."

▽

DORE SCHARY, MGM writer, has been signed to a new term contract by the studio.

FRANCHOT TONE is to appear with DEANNA DURBIN in Universal's "Nice Girl."

ABEN KANDEL was signed by Paramount to develop a screen play based on his own original.

ROBERT STERLING has been given a term cotract by MGM.

DOROTHY PARKER and ALAN CAMPBELL are to make a screen adaption of "Week End for Three," for RKO.

WAYNE MORRIS' contract with Warners has been renewed.

BRIAN DONLEVY had his contract renewed by Paramount.

DORIS DAVENPORT has been signed by Republic for the feminine lead in "Behind the News."

PRESTON FOSTER'S Paramount contract has been renewed.

Open DeMille Headquarters

The production headquarters of Cecil B. DeMille's newly organized Hollywood Quality Pictures, Inc., have been opened at the Hal Roach Studio, Culver City. Herb Moulton, in charge of production, will produce for the Hollywood Talkitone coin machines in the Roach studio and will maintain his offices there. Mr. DeMille, who is vice-president of the new company, will continue as producer-director for Paramount.

Seven for P.R.C.

Seven features, two of them western, will shortly begin work for Producers Releasing Corporation, Harry Rathner, its president, said in Hollywood this week. The company has opened branch offices in Seattle, and Portland, Oregon.

Joins Herliman Unit

Ben Cohn of Warner's home office publicity department, has resigned to join George Herliman's unit in Hollywood as production assistant.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Fantasia

(Walt Disney Productions)

Screen Poetry

"Screen poetry" perhaps best describes Walt Disney's "Fantasia."

Other motion pictures have had beautiful and charming scenes and have used color to enhance pictorial effects, but this latest production from the workshop which brought forth "Snow White" participates in the essence of beauty, both in sight and sound. In other words, it bears a closer relationship to poetry than anything hitherto presented.

The box office value of "screen poetry" is an unknown quantity.

There is a charm in many of the images created by the vivid imaginations of Mr. Disney and his fellow workers which is without equal in previous motion pictures. Whether a visual representation of music adds or detracts from the enjoyment of the music itself is a point which will probably be in dispute for some time.

The picture is built around eight classical music selections played by the Philadelphia Orchestra under the direction of Leopold Stokowski. Deems Taylor supplies the discussions of music which link the individual pieces. To produce the music by what he considered the best possible means Disney used a special RCA system now called "Fantasound."

"Fantasia" begins without any titles. Before the curtain is drawn back the shadows of musicians are seen taking their places and sounds are heard. In a few moments the commentator steps forward and addresses the audience from the screen. The first number is introduced and Stokowski, the conductor, takes his position.

With characteristic boldness and courage Disney attempted the most difficult task first, picturing "formless" music, music which has no story or no quasi-story. "Toccata and Fugue in D Minor," by Bach, was visualized in terms of various figures and colors. The effect, while it may be hailed by devotees of impressionistic and futuristic art, will probably be puzzling to the audience.

During the second selection, Tchaikovsky's "The Nutcracker Suite," many poetic images in Mr. Disney's screen representation of the ballet were received with applause. "The Sorcerer's Apprentice," by Dukas and featuring Mickey Mouse, was more like the usual Disney short than any other part of the program. "The Pastoral Symphony," by Beethoven and illustrated with flying horses, fauns, centaurs and other fanciful Disney characters was one of the most entertaining numbers.

"Rite of Spring," by Stravinsky, showed the power of the new sound system. In Ponchielli's "Dance of the Hours" a light effect was given by featuring elephants and rhinoceroses.

The two concluding selections, "Night on Bald Mountain," by Moussorgsky, and Franz Schubert's "Ave Maria," followed one another without any interruption and the contrast was impressive. Both were visualized with particularly striking images. In the latter special sound effects of cathedral bells and a choir high in the distance were used.

The comments by Deems Taylor between the musical selections are handled in a light, informal manner which gives a pleasant interlude between some of the serious pieces. The appearance of a "sound track" was an amusing interruption.

Previewed at the Broadway theatre in New York to an audience of some 1,500 *members of the press and other invited guests who, after being puzzled in the beginning, enthusiastically applauded artistic and technical triumphs in other numbers, and at the end of the program were speculating about its box office possibilities.*—MARTIN QUIGLEY, JR.

Fantasound

by GEORGE SCHUTZ

Editor of Better Theatres

The motion picture has ever been seeking, in its spare moments, the third dimension, and the efforts of sound technologists to achieve the effect of variable distance and direction, plus a realistic volume, were inevitably to bring the phrase "third-dimensional sound." The term is apt to be confusing, and we get no clarification of it from Walt Disney's "Fantasia."

The characteristics of the sound of "Fantasia" which distinguish it from that produced by regular methods are, with one exception, to be identified with those possessed by regular sound of today's highest standards, but they represent greater refinement of processes. The exception is the flexibility, the directional effects procurable, through the complex transmission system involving speaker networks in various parts of the auditorium as well as three horn systems behind the screen. (The details are given in a descriptive account of "Fantasia" sound processes in the accompanying issue of Better Theatres).

In regular sound available today, we have achieved greater undistorted output, giving us more realistic volume. "Fantasia" volume exceeds, whenever dramatic and musical treatment calls for it, any such regular volume levels by far, yet with highly agreeable and entirely convincing tonal quality. In this connection it is to be noted that the low frequencies get fuller reproduction than is ordinarily the case, which doubtlessly accounts in some substantial measure for the impressive sense of "presence" attained in "Fantasia" sound.

Also, in regular sound today we have refined recording, with greater selectivity and more sensitive recording devices. In recording the music of the Philadelphia Symphony orchestra for "Fantasia," Stokowski selected from seven different tracks, ultimately re-creating, to his liking, the original music. And reproduction is entirely by push-pull pickup.

The fundamental difference between regular sound methods and those of "Fantasia" lies in the use of three distinct channels with horn systems behind the sides of the screen, as well as at the center, and also distributed through the auditorium. Sound sources, cut in and out by a control track, can thus be more closely identified with their pictorial sources, while all sorts of "trick effects" are available. The material and pattern of "Fantasia" are so special that the significance of this arrangement to motion pictures in general evades measurement. "Fantasia" is itself a "trick picture," and such flexibility—particularly in the continual directional "movement" of the orchestral music among the screen speakers—is highly effective in the creation of this uniquely imaginative offering of the unique Disney genius.

Produced and roadshown by Walt Disney Productions, Inc. Producer, Walt Disney. With Leopold Stokowski and music as played by the Philadelphia Orchestra. Narrative introductions by Deems Taylor. Production supervisor, Ben Sharpsteen. Story direction, Joe Grant and Dick Huemer. Musical direction, Edward H. Plumb. Musical film editor, Stephen Csillag. Recording, William E. Garity, C. O. Slyfield, J. N. A. Hawkins. Fantasound recorded by RCA and reproduced by specially designed RCA Fantasound theatre equipment developed in collaboration with the Walt Disney Studio. Photographed in Multiplane Technicolor. P. C. A. Certificate No. 5920.

Direction of the individual numbers was handled by the following: Samuel Armstrong, James Algar, Bill Roberts, Paul Satterfield, Hamilton Luske, Jim Handley, Ford Beebe, T. Hee, Norm Ferguson, Wilfred Jackson. Credit was also given 23 persons for story development; 25 for art direction; 25 for background painting; 71 for animation; 10 for character design; 4 special camera effects. No general release. General audience classification. Running time, 135 minutes.

The Letter

(First National)

Murder in Malay

Customers with elastic memories may recall the 1929 cinema composition of W. Somerset Maugham's play portrait of sin in Singapore. The murder-mystery, underscored with psychopathological principles, has attention compelling power, be it fresh or repetitive. The decoding of the meaning behind the plot structure may be phrased in a style too sordid and stiff for audiences accustomed to light, happy-ending screen fare. But what was reported concerning the initial film may be said about this current transcription. The production, as it stands, is a "woman's picture" and seems destined to be definite bait for female patronage at the box office.

Bette Davis, following the tradition of Katharine Cornell on the stage and the late Jeanne Eagles in the initial film production, from her past and expert experience in portraying neurotic females, reaches top form in making an unsympathetic and sordid character fascinating and real. Miss Davis introduces several innovations in the presentation of her part, playing one important scene of extensive length with her back to the camera and several other intense sequences behind glasses.

An impressive and well trained array of players support the star. Herbert Marshall as the innocent and ruined husband, who incidentally through a trick of casting appeared in the first film as the murdered lover, James Stephenson, as a family friend and attorney, who sacrifices the honor of his profession by defeating justice, and Gale Sondergaard in the role of the Eurasian wife of the victim (the 1929 screen version cast the character as his mistress) are outstanding.

Director William Wyler catches the tragic, dramatic spell of the story. From the opening

shot of the "Crosbie" rubber plantation, under a drowsy and portentious moon, through the tightened and intense maze of the narrative to the very end, when "Leslie Crosbie" is murdered, the mood and movement is knowingly sustained. Camera manipulation of light and shadow, set decoration and musical background contribute considerably.

The peace and silence that hangs over the "Crosbie" plantation is shattered by rapid gun fire as "Leslie Crosbie" shoots "Jeoffrey Hammond." She tells her husband, his attorney and the police, the act was in protection of her honor. Her acquittal seems certain until there comes news about a letter the woman had written to her victim inviting him to visit her the night her husband was away. The incriminating evidence is held by the widow of the murdered man. "Leslie" is forced in one of the film's tensest sequences to buy back the note. Acquittal is finally won by "Leslie," but, when her husband later hears the truth from her and demands to know if she still loves him, "Leslie," in a terrifying and dramatic scene, reveals her affection for the man she murdered. At this point of the narrative the story changes from the first film rendition. "Leslie" is lured into the garden and is murdered by the widow of the man she loved.

Previewed in New York.—JOSEPH F. COUGHLIN.

Produced and distributed by Warner Brothers-First National. Jack L. Warner in charge of production. Hal. G. Wallis, executive producer. Associate producer, Robert Lord. Director, William Wyler. Screen play, Howard Koch. From the play by W. Somerset Maugham. Director of photography, Tony Gaudio. Art director, Carl Jules Weyl. Film editor, George Amy. Sound, Dolph Thomas. Gowns, Orry-Kelly. Makeup, Perc Westmore. Technical advisers, Louis Vincenot and John Vallasin. Orchestral arrangements, Hugo Friedhofer. Musical director, Leo F. Forbstein. Music by Max Steiner. P. C. A. Certificate No. 6442. Running time, when seen in New York, 97 minutes. Release date, November 23, 1940. Adult audience classification.

CAST

Leslie Crosbie.....Bette Davis
Robert Crosbie.....Herbert Marshall
Howard Joyce.....James Stephenson
Dorothy Joyce ..... Frieda Inescort
Mrs. Hammond ..... Gale Sondergaard
John Withers ..... Bruce Lester
Adele Ainsworth ..... Elizabeth Earl
Prescott ..... Cecil Kellaway
Ong Chi Seng.....Sen Yung
Mrs. Cooper ..... Doris Lloyd
Chung Hi ..... Willie Fung
Head boy ..... Tetsu Komai

The Lady with Red Hair

(Warner-FN)

Biography of Mrs. Leslie Carter

This is the story of Mrs. Leslie Carter, and of David Belasco to the extent that his career touched hers, and the story of these personalities and their times has that quality of authenticity which sent such pictures as "The Great Ziegfeld" and "The Great Barnum" to peaks of audience satisfaction and box office revenue. Like them, it is a story of the theatre and the theatrical, its tensions, emotions, objectives and devices those of the backstage world before the movies came. Which seems to suggest that the variety of showmanship employed for its predecessors may be expected to produce a like result.

Veracity of the story is a point showmen may emphasize by citing as source the memoirs of the late Mrs. Carter and as a further circumstance the fact that Lou Payne, her husband during 36 years of her career, served as technical advisor in production of the picture, inclusive of coaching Richard Ainley, who portrays him in the film. Screenplay by Charles Kenyon and Milton Krims, from the N. Brewster Morse-Norbert Faulkner story, stresses accuracy.

The film opens with the incident of the actress' divorce trial and separation from her son, to regain whose custody she enters show business under the producer's auspices, failing in her first play and succeeding in her second. Failing to regain her boy's regard, however, she goes on to greatness on the stage, breaking with her producer years later to marry an actor with whom she tries to go forward producing her own plays. In an ultimate emergency Belasco rejoins her and a happy ending is achieved.

Miriam Hopkins as Mrs. Carter and Claude Rains as Belasco dominate the picture, Helen Westley turning in a character portrayal that drew applause from the preview audience.

Previewed at Warners Hollywood Theatre where it was well-received by the press, public and, especially, profession.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers-First National. Jack L. Warner in charge of production. Director, Kurt Bernhardt. Screen play, Charles Kenyon and Milton Krims. From the story by N. Brewster Morse and Norbert Failkner. Based upon the Memoirs of Mrs. Leslie Carter. Cameraman, Arthur Edeson. Film editor, James Gibbon. P.C.A. Certificate No. 6636. Running time, when seen in Hollywood, 80 minutes. Release date, November 30, 1940. General audience classification.

CAST

Caroline Carter.....Miriam Hopkins
David Belasco.....Claude Rains
Lou Payne.....Richard Ainley
Mrs. Dudley.....Laura Hope Crew
Mrs. Frazier.....Helen Westley
Charles Bryant.....John Litel
Mrs. Brooks.....Mona Barrie
Mr. Clifton.....Victor Jory
Mr. Chapman.....Cecil Kellaway
Mr. Foster.....Fritz Leiber
Dudley Carter.....Johnnie Russell
Henry DeMille.....Selmer Jackson

Bittter Sweet

(MGM)

Musical Romance

From the opening Jeanette MacDonald-Nelson Eddy duet to their last, which closes the picture, the essence of "Bitter Sweet" remains the Noel Coward musical score.

Credit goes to Mr. Coward for the original play as well as the music and lyrics, with the Lesser Samuels screen play differing from the original and the 1933 film version in omitting use of the flashback technique as a story medium.

This Technicolor version deals, without preamble, of the love of an English girl for her Viennese music teacher, of their elopement on the eve of her marriage to another man, their life and struggles in the gay Vienna of the 1890's, and his death in a duel just as his operetta was at last due for a hearing. The Victor Saville production, directed by W. S. Van Dyke II, includes in its cast such names as George Sanders, Felix Bressart, Lynne Carver, Ian Hunter, Edward Ashley, Diana Lewis, Fay Holden, Sig Rumann and Herman Bing.

Herbert Stothart had charge of the musical direction, with "I'll See You Again," "Dear Little Cafe" and "Zigeuner" among the numbers included from the original score. The last named was featured in a sequence done in white and tones of sepia which brought forth spontaneous audience applause and evoked post-preview comment.

Previewed at the Village theatre, Westwood, to patent audience enjoyment.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Victor Saville. Director, W. S. Van Dyke II. Original play, music and lyrics by Noel Coward. Screen play, Lesser Samuels. Musical direction, Herbert Stothart. Additional lyrics, Gus Kahn. Dance direction, Ernst Matray. Director of photography, Oliver T. Marsh. Technicolor photography, Allen Davey. Technicolor color director, Natalie Kalmus. Associate, Henri Jaffa. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, John S. Detlie. Set decorations, Edwin B. Willis. Musical presentations, Merril Pye. Gowns, Adrian. Men's costumes, Gile Steele. Hair Styles, Sydney Guilaroff. Makeup, Jack Dawn. Film editor, Harold F. Kress. P.C.A. Certificate No. 6648. Running time, 94 minutes. Release date, November 8, 1940. ..... audience classification.

CAST

Sarah Millick.....Jeanette MacDonald
Carl Linden.....Nelson Eddy
Baron Von Tranisch.....George Sanders
Lord Shayne.....Ian Hunter
Max .....Felix Bressart
Harry Daventry.....Edward Ashley
Dolly .....Lynne Carver
Jane .....Diana Lewis
Ernst .....Curt Bois
Mrs. Millick.....Fay Holden
Herr Schlick.....Sig Rumann
Lady Daventry.....Janet Beecher
Herr Wyler.....Charles Judels
Manon.....Veda Ann Borg
Market Keeper.....Herman Bing
Mama Luden.....Greta Meyer

You'll Find Out

(RKO)

Jazz and Jitters

That merry and mad maestro, Kay Kyser, and his equally zany troupe of instrumentalists, after their sprightly and successful screen debut in "That's Right, You're Wrong," return for an encore in this combination of melody and mystery. The juxtaposition of songs and shivers makes a welcome dish of picture entertainment.

The offering gains additional saleability by grouping en masse those three bad men of the screen, Boris Karloff, Peter Lorre and Bela Lugosi, and the sound track all but hisses. In addition to what amounts to a menace monopoly, the picture sports Helen Parrish, looking much too attractive for anyone to plot evil against, Dennis O'Keefe, as her romantic protector, and Alma Kruger lending her beautifully intonated voice to the role of a dowager aunt. Mr. Kyser's orchestral crew is much concerned in the spook sequences, particularly the cutely called comedy character, Ish Kabibble, looking like a fugitive from a Three Stooge lineup or a Disney cartoon creation. Jinny Simms is also on hand to offer her good looks and tuneful vocal talents.

From a laugh and suspense filled script replete with sliding panels and spirits, producer-director David Butler, who co-authored the script with James V. Kern, opens the proceedings with a chuckle introduction to one of the Kyser "College of Musical Knowledge" broadcasts. From there the orchestra boys move to the mansion of "Janis," a perfect setting, as one of the picture personnel remarks, for a murder. There in the course of playing for the young lady's twenty-first birthday celebration, the lads, particularly Kay, become mixed up with murderous efforts directed at the girl's person. Kay and his crew soon settle matters with the homicidally intentioned gentlemen, "Fenninger," "Judge Mainwaring" and the bogus seance slinger "Prince Saliano," and "Janis" is left untouched to enjoy her family inheritance.

A specially invited audience in New York roared with enjoyment over the comic interludes of the scenario, with some of the more squeamish of the ladies present giving voice to fright during the creepy transactions. Applause greeted the several interludes devoted to instrumental and vocal specialties.—J. F. C.

Produced and distributed by RKO Radio Pictures. Produced and directed by David Butler. Story, David Butler and James V. Kern. Music and lyrics, James McHugh and John Mercer. Special material, Monte Brice, Andrew Bennison and R. T. M. Scott. Director of photography, Frank Redman. Special effects, Vernon Walker. Art director, Van Nest Polglase. Associate, Carroll Clark. Gowns, Edward Stevenson. Set decorations, Darrell Silvera. Sound, Earl A. Wolcott. Film editor, Irene Morra. Assistant director, Fred A. Fleck. Musical director, Roy Webb. Special sound and musical effects by Sonovox. P. C. A. Certificate No. 6580. Running time, approximately 89 minutes. Release date, November 22, 1940. General audience classification.

CAST

Kay ..... Kay Kyser
Fenninger ..... Peter Lorre
Judge Mainwaring ..... Boris Karloff
Prince Saliano ..... Bela Lugosi
Janis ..... Helen Parrish
Chuck Deems ..... Dennis O'Keefe
Aunt Margo ..... Alma Kruger
Jurgen ..... Joseph Eggenton
And Kay Kyser's Band, featuring Jinny Simms, Harry Babbitt, Ish Kabibble and Sully Mason.

A Night at Earl Carroll's

(Paramount)

Musical Comedy

Something of a natural as to exploitability, this film is in fact what its title promises, a camera record of a night at Earl Carroll's Theatre Restaurant on Sunset Boulevard in Hollywood, including the stage show, the chorus, the audience, the street. All the people who pay to attend the place see and hear, plus Earl Carroll, whom they don't. Showmen who tell their customers to come to the theatre and experience all this without journeying to Holly-

(Continued on page 44)

Pre-Sold

QUEEN is KING

Ralph Bellamy
as ELLERY QUEEN

with

Margaret Lindsay
as NIKKI PORTER

in

ELLERY QUEEN
Master Detective

with Charley Grapewin

James Burke · Michael Whalen

Screen play by Eric Taylor · Story by ELLERY QUEEN

Directed by Kurt Neumann

A COLUMBIA PICTURE

COLUMBIA PICTURES



(he has in **SUSPENSE** . . . no equal!)



(he has in **EXCITEMENT** . . . no peer!)



(he has in **ROMANCE** . . . no rival!)

TO MILLIONS WHO'VE THRILLED
TO HIS EXPLOITS ON THE AIR...
AND IN SCORES OF HIT BOOKS!

NOW...

FULLER'S QUEEN'S ON THE SCREEN!

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 41)

wood and paying the Carroll tariff will be supported by the production in their promises.

Principals in the cast, which for some reason does not list Earl Carroll as an actor although he plays himself in the story, are Ken Murray, as master of ceremonies and fixer, the Brenda and Cobina of Bob Hope's Radio program, as themselves, Lillian Cornell, J. Carrol Naish, Rose Hobart and Betty McLaughlin. The film maintains a tempo that permits of no lagging.

The story by Lynn Starling opens with a group of mayors entering the restaurant, gathers momentum when a gangster kidnaps Carroll and his cast of principals by way of embarrassing the mayor of Hollywood, generates tension as emcee and hostess improvise means of continuing the show until the kidnappees are released, ending with the gangster in custody and the show going on. There is no break in the film as it is at Earl Carroll's plus a mite of dressing.

Produced by Carroll and directed by Kurt Newmann, the picture makes capital of music by half a dozen writers, production numbers in the Carroll manner and specialties by Jack Norton, Mary Lou Cook and others.

Previewed at the Paramount theatre, Los Angeles, where it followed "Northwest Mounted Police" and a newsreel full of football games and London bombings yet kept its beholders in a state of sustained enjoyment.—W. R. W.

Produced and distributed by Paramount Pictures. Producer, Earl Carroll. Director, Kurt Neumann. Original story and screen play, Lynn Starling. Sound, Harry Mills. Film editor, Alma Macrorie. Art directors, Hans Drier and Robert Odell. Cameraman, Leo Tover. P.C.A. Certificate No. 6259. Running time, 63 minutes. Release date, December 6, 1940. General audience classification.

CAST

Barney Nelson	Ken Murray
Ramona Lisa	Rose Hobart
Cobina Gusher	Elvia Allman
Brenda Gusher	Blanche Stewart
Earl Carroll	Earl Carroll
Lillian	Lillian Cornell
Steve Kalkus	J. Caroll Naish
Lela Moore	Lela Moore
Alonzo Smith	Jack Norton
Mayor Jones of Hollywood	Russell Hicks
Mayor Green of San Bernar	William Davidson
Mayor Brown of Pasadena	Forbes Murray
Mayor Gray of Bakersfield	Ralph Emerson
Mayor White of El Centro	Allen Cavan
Mayor Stokes of San Diego	George McKay

Give Us Wings

(Universal)

Topical Comedy

Universal's "Give Us Wings" is a topical story of a group of boys whose primary ambition is to pilot planes. Their desire lays them open to exploitation by a shady operator of a "crop dusting" firm, which uses condemned planes to fly over fields spraying chemicals to destroy insects.

Comedy is tempered with air thrills and tragedy, the climax coming in unique fashion when one of the youths, to prevent the criminal from escaping, sprays his speeding automobile with a blinding fog of chemicals from an airplane and then later clouds the refugee's plane in the same manner.

Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley and Bobby Jordan, "Dead End" kids, portray the youths, and are supported by Wallace Ford, Anne Gwynne, Victor Jory, Shemp Howard, Milburn Stone, Harris Berger and Billy Benedict.

Production values above budget are given the film by Director Charles Lamont and Producer Ken Goldsmith. Arthur T. Horman and Robert Lee Johnson wrote the script from an original story by Eliot Gibbons.

Previewed at the RKO Hillstreet theatre, Los Angeles, to an audience most favorably impressed.—V. K.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Directed by Charles Lamont. Screenplay by Arthur T. Horman and Robert Lee Johnson. Original story by Eliot Gibbons. Photographed by John Boyle. Art director, Jack Otterson. Associate, Ralph DeLacy. Edited by Frank Gross. P.C.A. Certificate No. 6704. Running time, when seen in Hollywood, 62 minutes. Release date, not set. General audience classification.

CAST

Tom	Billy Halop
Pig	Huntz Hall
String	Gabriel Dell
Ape	Bernard Punsly
Rap	Bobby Jordan
York	Wallace Ford
Julie	Anne Gwynne
Carter	Victor Jory
Whitey	Shemp Howard
Tex	Milburn Stone
Bud	Harris Berger
Link	Billy Benedict

Girls Under 21

(Columbia)

Drama of the Slums

"Girls Under 21," a melodrama of the slums, featuring the female counterparts of the "Dead End Kids," is replete with the wisecracks of sophisticated and delinquent 'teen-age girls, who steal because they want nice things to wear, not because of innate perversity. This in spite of Paul Kelly, a kindly school teacher who defends the honor system in the school to which the quintet of delinquents go.

Primarily suitable to urban situations, the film is from an original story and screen play by Jay Dratler and Fanya Foss. It marks the return to the screen of Rochelle Hudson. Bruce Cabot plays the gangster husband of Miss Hudson, and Tina Thayer enacts the role of "Jennie White," leader of the girl delinquents.

"Frances White" marries a gangster, and is immediately set up as a model by the young girls in the slums who proceed to emulate her. However, she soon tires of the sordid life and leaves him, determined to get a job and support herself. She obtains one in the bargain basement of a department store. A short time later the delinquent girls, who had previously stolen small items from neighborhood stores, effect a grand shoplifting haul from Miss Hudson's counter in the department store.

In the getaway, one of the girls acting as lookout, is killed by an automobile. Miss Hudson, because of her questionable past, is arrested as a material witness. Through the intervention of Mr. Kelly, who pleads with the girls to confess their part in the theft, Miss Hudson is freed. The film ends happily, when the girls are placed on probation, Miss Hudson and Mr. Kelly plan to marry, and the latter's honor system at school is vindicated.

Previewed at the Globe Theatre, New York, Monday, November 11th, the picture pleased the holiday-matinee audience, garnering many laughs from the sophisticated cracks of the delinquent girls.—CHARLES L. BECKER.

Produced and distributed by Columbia Pictures. Original story and screen play by Jay Dratler and Fanya Foss. Director, Max Nosseck. Assistant director, Clifton Broughton. Photographed by Barney McGill. Film editor, Charles Nelson. Musical director, M. W. Stoloff. Sound, Lodge Cunningham. Produced by Ralph Cohn. P.C.A. No. 6614. Running time, when previewed in New York, 64 minutes. Released October 24th, 1940. General audience classification.

CAST

Smiley Ryan	Bruce Cabot
Frances White	Rochelle Hudson
Johnny Cane	Paul Kelly
Jennie White	Tina Thayer
Sloppy Krupnik	Roberta Smith
Fatso Cheruzzi	Lois Verner
Marge Dolan	Beryl Vaughan
Gertie Dolan	Joanne Tree
Tessa Mangione	Dellie Ellis
Tony Mangione	William Edmunds
Albert Carter	John Dilson
Rusty	John Tyrrell

Missing People

(Monogram)

Murder Mystery

Produced in England with Will Fyffe in the starring role "Missing People" is a mystery melodrama based on a story by Edgar Wallace. With all of its veteran talent—Edgar Wallace with some two hundred novels to his credit and Will Fyffe with fifty years experience in show business—the picture holds only moderate interest for the avid mystery film fan.

Being a mystery picture the film keeps its secret well until the end, but the superfluous detail throughout diverts the interest of the audience. Fyffe returns to the screen again as the gentleman-detective "J.G. Reeder," the role he portrayed in "The Mysterious Mr. Reeder," in this he appoints himself official investigator to unearth the cause of the disappearances of twenty-seven well-to-do citizens whose absence under similar circumstances arouses his suspicion. With the aid of "Peggy Gillette" (Kay Walsh) whom the detective uses as a decoy "Mr. Reeder" tracks down and exposes the murder ring.

Unlike the American produced mystery films this production has little romance, but rather emphasizes the analytical ability of the star. Jack Raymond directed from a screen play by Lydia Hayward.

Reviewed at the Central theatre in New York where an afternoon audience, comprised mostly of men, showed little interest in the proceedings—GEORGE SPIRES.

Produced in England and distributed in the United States by Monogram. Produced by Charles Q. Steel. Directed by Jack Raymond. Based on a story by Edgar Wallace. Screen play by Lydia Hayward. Running time, 69 minutes. Release date, November 6, 1940. General audience classification.

CAST

Mr. Reeder	Will Fyffe
Peggy Gillette	Kay Walsh
Joseph Branstone	Lyn Harding
Sam Hackett	Ronald Shiner
Surtees	Ronald Adam
Doris Bevan	Patricia Roc
Ernest Branstone	Anthony Holles
Harry Morgan	Reginald Purdell
Public Prosecutor	Laurence Hanray

Lone Wolf Keeps a Date

(Columbia)

Crime Comedy

With Warren William as the stamp collecting hobbyist who foils criminals and twits the police and with Eric Blore as his aide, "The Lone Wolf Keeps A Date" is a combination of thrills and laughs involving the solving of a kidnapping, the return of the victim and of the $100,000 ransom.

Based on a work by Louis Joseph Vance, creator of "The Lone Wolf," the screenplay by Earl Felton and Sidney Salkow moves with rapidity to its climax. Supporting William and Blore in this, the fourth of Columbia's "Lone Wolf" series, are Frances Robinson, Bruce Bennett, Thurston Hall, Jed Prouty, Fred Kelsey, Don Beddoe, Lester Matthews, Edward Gargan, Eddie Laughton and Mary Servoss.

Salkow in addition to his work on the script directed the offering.

Previewed at studio.—V. K.

Produced and distributed by Columbia. Director, Sidney Salkow. Screenplay, Earl Felton and Sidney Salkow. Photographer, Barney McGill. Editor, Richard Fantl. P. C. A. Certificate No. 6187. Running time, 67 minutes. Release date, November 23, 1940. General audience classification.

CAST

Michael Lanyard	Warren William
Patricia Lawrence	Frances Robinson
Scotty	Bruce Bennett
Jamison	Eric Blore
Inspector Crane	Thurston Hall
Captain Moon	Jed Prouty

Sandy Gets Her Man

(Universal)

Rollicking Rompers

Fourth starring vehicle for two and a half-year-old Baby Sandy, this places her in predicaments both dangerous and comic, ends with having her saved from a burning building by the fireman whose reward is marriage to her screen mother.

As the only daughter of a town councilman who has to choose between the police and fire departments in awarding $250,000 for improvements, Una Merkel is loved for herself alone by Fireman Stuart Erwin and Policeman Jack Carson. When Police Chief William Frawley and Fire Chief Edgar Kennedy learn of her identity, both departments enter the contest for the lady's hand, and ultimately the grant of the money.

Edward Brophy and Wally Vernon are chief mischief makers in the fire department, going so far as to cause a blaze in the chapel where the girl is to marry the policeman, with Sandy disappearing in the confusion and leading both departments and all others concerned a merry chase.

The original screen play by Sy Bartlett and Jane Storm was directed by Otis Garrett and Paul Gerard Smith, with Burt Kelly as associate producer.

Previewed at the Alexander Theatre, Glendale, to audience approval. The baby, making her first public preview appearance, was the cause of delighted cooing and gurgling on the part of the pre-view crowd.—W. S.

Produced and distributed by Universal. Associate producer, Burt Kelly. Directed by Otis Garrett and Paul Gerard Smith. Original screen play by Sy Bartlett and Jane Storm. Photographed by Elwood Bredell. Film editor, Philip Cahn. P.C.A. Certificate No. 6771. Release date, Nov. 8, 1940. Running time, when seen in Glendale, 66 minutes. General audience classification.

CAST

Sandy ..... Baby Sandy
Bill ..... Stuart Erwin
Nan ..... Una Merkel
Fire Chief Galvin ..... Edgar Kennedy
Police Chief O'Hara ..... William Frawley
Junior ..... Edward Brophy
Bagshaw ..... Wally Vernon
Tom ..... Jack Carson
Councilman Clark ..... William Davidson
Justice ..... John Sheehan
Justice's Wife ..... Isabel Randolph

Little Nellie Kelly

(MGM)

A "Darling"

Now, lads and lassies, here is a "darling" picture to warm the cockles of any movie goer's heart, whether Hibernian or otherwise. Sure, it is set straight for the enthusiastic endorsement of Gaelic gatherings and yet it carries universal entertainment appeal.

Inspired from the musical offering of George M. Cohan, the picture offers several substantial surprises besides its rich, warm Irish wit and sentiment. Showmen may remember it was considered important enough news to herald Deanna Durbin's coming of age with her first osculatory screen experience. Now, Judy Garland advances to maturity by playing a dual role of mother and daughter. Such an incredible track of casting is soon remedied by the early elimination of the maternal angle and Miss Garland is viewed in a role more in keeping with her juvenile years and talents. George Murphy plays husband and father to July's dual assignment and on such a double level is natural and appealing. Much of the humor and humanity exuding from the story's script comes from the rollicking, rambunctious characterization of Charles Winninger as "Nellie's" grandfather. Douglas McPhail lends his fine baritone tones and young appearance to accommodate Miss Garland in several musical and romantic interludes.

When the marriage of "Nellie" (nee Noonan) and "Jerry Kelly" is opposed by old man "Noonan," the couple sail for the land of liberty with the obstreperous father in tow, even though he has sworn never to speak to his son-in-law again. Even the death of his daughter in childbirth does not soften him. As little "Nellie" grows up to be the image of her mother, it becomes the life's work of the girl to reconcile her father, now a graduate from a motorman to a police captain, and her grandfather. When "Noonan" objects to "Nellie's" friendship with young "Dennis Fogarty," daughter and father oppose his stand and the grandfather is brought around only after he leaves the house, gets himself a job as a carriage driver, and then returns repentant and wiser. Many of the comedy highlights stem from the old man's faked heart attacks in order to avoid employment.

Seen in New York where an audience of professional reviewers was audible in demonstrating its enjoyment reaction to the picture by frequent bursts of natural and full ranged laughter.—J. F. C.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Norman Taurog. Producer, Arthur Freed. Screenplay, Jack McGowan. Based upon the musical comedy written, composed and produced by George M. Cohan. Musical program, George M. Cohan and Arthur Freed and Nacio Herb Brown. Musical adaptation, Roger Edens. Musical director, Georgie Stoll. Director of photography, Ray June. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Harry McAfee. Set decorations, Edwin B. Willis. Women's costumes, Dolly Tree. Men's costumes, Gile Steele. Makeup, Jack Dawn. Film editor, Fredrick Y. Smith. P. C. A. Certificate No. 6612. Running time, 100 minutes. Release date, November 22, 1940. General audience classification.

CAST

Nellie Kelly and Little Nellie Kelly ..... Judy Garland
Jerry Kelly ..... George Murphy
Michael Noonan ..... Charles Winninger
Dennis Fogarty ..... Douglas McPhail
Timothy Fogarty ..... Arthur Shields
Mary Fogarty ..... Rita Page
Moriarity ..... Forrester Harvey
Sergeant McGowan ..... James Burke
Keenan ..... George Watts

Friendly Neighbors

(Republic)

Comedy-Drama

The newest of the Weaver Brothers and Elviry pictures has plot material from a source already made familiar to motion picture audiences in the Paramount production "The Arkansas Traveler" and in pictures before and since the Burns vehicle—the theme of utilizing tramps from all parts of the country in establishing a not-so-prosperous community.

The story concerns the Weaver family and their flight from a drought ridden area to more welcome land; their meeting with the tramps and difficulties with the local constabulary; the development of a ghost town and their efforts in convincing the governor of the state that they can profitably operate the community if he will cooperate. All these factors plus romance entwined throughout the story make an interesting and humorous picture.

As in previous productions for the company the Weaver Brothers and Elviry are given ample opportunity to render their slapstick-hillbilly songs and comedy on clap-trap musical instruments. Armand Schaefer is again associate producer with Nick Grinde directing this latest Weaver vehicle.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic. Armand Schaefer, associate producer. Directed by Nick Grinde. Original screen play by Dorrell and Stuart McGowan. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Charles Craft. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Adele Palmer. P.C.A. No. 6689. Running time, 67 minutes. Release date, November 7, 1940. General audience classification.

CAST

Abner ..... Leon Weaver
Cicero ..... Frank Weaver
Elviry ..... June Weaver
Nancy ..... Lois Ranson
Bumblebee Hibbs ..... Spencer Charters
"Notes" ..... Cliff Edwards
Breeze Kid ..... John Hartley
Violey ..... Loretta Weaver
Doc ..... Al Shean
The Governor ..... Thurston Hall
Martha Williams ..... Margaret Seddon
Silas Barton ..... Clarence H. Wilson
Sheriff Potts ..... J. Farrell MacDonald
Smokey ..... Al St. John

Prairie Schooners

(Columbia)

Western Melodrama

The days of the covered wagon, Indian raids and pioneers are brought to the screen again in this, the first in the Bill Elliott series of Western melodramas for Columbia in which the star portrays the famed character of the old west, "Wild Bill Hickok."

"Prairie Schooners" unfolds in a small Kansas town during the drought of 1847. The farmers of the area in an effort to rid themselves of their worthless land and burdened by the demands of unscrupulous money-lending outlaws organize for a trek to the more fertile country of Colorado. Enroute they are attacked by Indians who are led by the outlaws to believe that the newcomers are a menace to the Indian territory. Under the guidance of "Wild Billl" the Indians are driven off.

Supporting Bill Elliott are Evelyn Young as the romantic interest, Dub Taylor handling the comedy, Kenneth Harlan as the leader of the outlaws and Jim Thorpe, famous Indian athlete, portraying the Indian Chief. Sam Nelson directed the picture from a screen play by Robert Lee Johnson and Fred Myton for Columbia.

Reviewed at the Central theatre in New York where the audience watched with interest the developments of the picture—G. S.

Produced and distributed by Columbia. Directed by Sam Nelson. Screen play by Robert Lee Johnson and Fred Myton. Based on a story by George Cory Franklin. Photographed by George Meehan, A.S.C. Assistant director, Thomas Flood. Film editor, Al Clark. Sound engineer, George Cooper. Running time, 58 minutes. Release date, September 30, 1940. P.C.A. No. 6659. General audience classification.

CAST

Wild Bill Hickok ..... Bill Elliott
Virginia Benton ..... Evelyn Young
Cannonball ..... Dub Taylor
Dalton Stull ..... Kenneth Harlan
Wolf Tanner ..... Roy Teal
Jim Gibbs ..... Bob Burns
Cora Gibbs ..... Netta Packer
Adams ..... Richard Fiske
Rusty ..... Edmund Cobb
Chief Sanche ..... Jim Thorpe

The Devil's Pipeline

(Universal)

Oil Field Melodrama

The team of Arlen and Devine in their newest action-comedy offering is concerned with investigating crooked business practices in a foreign oil field. Arlen is more active than ever with his fists and demonstrations of general he-man activity and Andy is in top form with his gravel toned patter. Concerned with Messrs. Arlen and Devine, either for or against the combine, are John Eldredge, Jeanne Kelly, James Flavin and Francis McDonald. Christy Cabanne, experienced in handling the Arlen-Devine act, paces the film with a tempo that alternates a laugh interlude with a slugfest sequence.

Dick and Andy are dispatched by the Peerless Indies Corporation on a scouting project to investigate the organization's holdings in the East Indies. The boys attempt unsuccessfully to gain employment in the company's oil fields. They are eventually shanghaied on a trumped-up charge into working in the oil district and they soon learn that, with the connivance of the local police official, the field superintendent is hiring cheap prison labor and pocketing the savings in salaries. With the resources of their inventive wits and fists, the situation is soon remedied.

Seen at an afternoon performance at the Rialto Theatre in New York, showshop that specializes in actionful screen ware, where a capacity house audience, mostly male, appeared to be interested in the speedy motivations and especially receptive to Mr. Devine's humorous mannerisms and talk.—J. F. C.

Produced and distributed by Universal Pictures. Director, Christy Cabanne. Associate producer, Ben Pivar. Screen play, Paul Huston, Clarence Upson Young, Larry Rhine and Ben Chapman. Original story, Paul Huston. Cameraman, John Boyle. Gen-

(*Continued on following page*)

SHOWMEN'S REVIEWS

(*Continued from preceding page*)

eral musical director, Charles Previn. Musical director, H. J. Salter. P. C. A. Certificate No. 6655. Running time, 60 minutes. Release date, November 1, 1940. General audience classification.

CAST

Dick ..... Richard Arlen
Andy ..... Andy Devine
Laura ..... Jeanne Kelly
Dowling ..... James Flavin
Gaddi Sang ..... Francis McDonald
Talamu ..... Mala
Butler ..... John Eldredge
Benedict ..... Eddy Waller

Gallant Sons

(Metro-Goldwyn-Mayer)

Melodrama for Juniors

Featuring the youngsters in the cast as heroes of such Hawkshawings as are daydreamed by adolescents, this film comes to showmen as an item with which to bid for the highschool trade. It is written, produced and directed with the freedom of a 1940 Dick Merriwell's wish-fulfillments.

The story, by William R. Lipman and Marion Parsonnet, opens in the manner of adult melodrama with an innocent gambler sentenced to prison for murder. Then his son, who turns out not be his son, which turns out to be why he couldn't testify fully in his own defense, and his son's classmates set out to prove the gambler's innocence and do so, after a number of adventures, risks and deductions beyond the ken of their elders, by staging a play, inspired by "Hamlet," written by one of them in such a manner as to provoke a confession from the suspect.

Frederick Stephani as producer and George B. Seitz as director cooperated in keeping the film flavoured to the appetite of the 'teen-age customers.

Previewed at the Alexander theatre, Glendale, where the young folk present expressed approval audibly.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Frederick Stephani. Directed by George B. Seitz. Screen play by William R. Lipman and Marion Parsonnet. Photographed by Sidney Wagner. Edited by Ben Lewis. P.C.A. Certificate No. 6744. Release date, November 15, 1940. Running time, when seen in Glendale, 70 minutes. General audience classification.

CAST

Byron "By" Newbold ..... Jackie Cooper
Kate Pendleton ..... Bonita Granville
Johnny Davis ..... Gene Reynolds
Clare Pendleton ..... Gail Patrick
"Natural" Davis ..... Ian Hunter
Dolly Matson ..... June Preisser
"Doc" Reardon ..... Leo Garcey
"Beefy" Monrose ..... William Tracy
Harwood "Woody" Hollister ..... Tommy Kelly
Al Posna ..... Edward Ashley
Olaf Larsen ..... El Brendel
Barton Newbold ..... Minor Watson
Madame Wachek ..... Ferike Boros
Estelle ..... Charlotte Wynters
Hackberry ..... Donald Douglas
Judge ..... George Lessey

Heritage

(French Films Import)

Love in Spain

This French importation is concerned with a tale of Spanish love. The actors look to be indigenous to the scene and the backgrounds for the narrative canvas appear to be localized accurately. However, the original dialogue of the script vocalized in Gallic inflection, sounds strangely at odds with the authentic atmosphere of the production.

The work will appeal principally to the clienteles of foreign films and art theatre establishments. Despite some shoddy manifestations of careless editing and technical dressing, the picture is so simply presented as to be impressive. At first concerned with the problem of watering arid farm lands and the state of vested interests in securing favored preference in obtaining priority rights to irrigation resources, the plot switches to a love triangle theme. After the boy has seriously wounded his rival in a duel and thus is forced to flee the country, the girl in the case to gain clemency for her lover nurses the wounded man back to momentary health. The patient falls in love with his ministering angel but graciously bows out of the scene when he learns that his days are numbered.

A plentiful supply of English titles is offered.

Reviewed at the Belmont Theatre in New York City where the picture was viewed by an afternoon audience, too small in numbers to register a positive reaction.—J. F. C.

Distributed by French Films Import Company. Produced and directed by Marcel Gras. Based on the classic Spanish drama, "Maria del Carmen" by Feliu y Codina. Music, Allan Small and Jean Poueigh. English titles, Charles Clement and Gerry H. Saunders. P. C. A. Certificate No. 02950. Release date, November 4, 1940. Running time, 75 minutes. General audience classification.

CAST

Maria ..... Juanita Montenegro
Pencho ..... Vital
Xavier ..... Hubert Prelier
Domingo ..... Marcel Delaitre
Fuensantica ..... Annette Doria
The doctor ..... Georges Maulow

SHORT PRODUCT

The Trouble With Husbands

(Paramount)

Benchley's Best

The first of a series of six short subjects for Paramount starring Robert Benchley, has the comedian in the dual role of off-screen commentator and living example of what the woman of the house has to endure from a husband whose idiosyncrasies continually ignite the fuse to the marital powder keg. Following the introduction by the nonchalant Mr. Benchley, the man of the house practises economy, after lecturing to his wife, by going to the store for butter and returning with an armful of expensive delicacies. Also exemplified is the "delayed ablutions" husband who waits until dinner is on the table before getting ready and then complains because it is cold. Finally, his efforts around the house not only disturb his wife but cause injury to his pride and person. Mr. Benchley, already made familiar through motion pictures to the audiences throughout the country, is at his best in this initial short subject for Paramount.—Running time, eleven minutes.

Newport News House

The Indian River Amusement Corporation, of Newport News, will begin construction next month of a new theatre at 34th Street and Washington Avenue. The company now operates the Palace and Wythe Theatres in the same town.

Replace Maxwell

Replacing the late John Maxwell, R. G. Simpson has been appointed chairman, and Eric Lightfoot, managing director, of Associated British Pictures Corporation, Ltd., London advices said on Monday.

Hellborn and Rich Added

Louis Hellborn has been made exploitation representative for MGM in Omaha and Des Moines. Gene Rich was appointed assistant to W. G. Bishop in Chicago.

Rochester Set for SMPE Meeting

The Spring Convention of the Socieity of Motion Picture Engineers will be held at the Sagamore hotel, Rochester, May 5-8, in the home town of Eastman Kodak Company, whose West Coast manager, Emery Huse, will preside for the first time since his election recently in Hollywood as president.

Sylvan Harris, chairman of the papers' committee, and Arthur C. Downes, editorial vice president, are beginning the preliminary work of preparing the agenda and arranging for technical papers to be read at the meeting. The date was selected because it coincides with the meeting in Rochester of the Acoustical Society of America. Joint sessions may be held.

One of the proposed features of the S.M.P.E. meeting is expected to be the showing of "stereophonic" sound, with the co-operation of Bell Telephone Laboratory and Erpi.

Louis Blumenthal, of H. & B., Dies

Louis Blumenthal, pioneer exhibitor and theatre builder and lately active in real estate development in Westchester, N. Y., died Tuesday, November 12th, at his home, 130 Puritan Avenue, Tuckahoe, N. Y., after a long illness, at the age of 56. He was a partner of the Haring and Blumenthal Circuit.

In 1934, he reopened the Earl Carroll Theatre in New York as the Casino Theatre. In 1916 he founded the Exhibitors Trade Review, with the late Lee Ochs. In recent years, he had devoted a greater part of his time to real estate and building activities.

In addition to his circuit interests, he was president of Haring and Blumenthal Home Service Corp. of New York.

Mr. Blumenthal is survived by his wife, Mrs. Elizabeth Haring Blumenthal; a brother, Leon, and a sister, Mrs. Somerfield. Funeral services were set for Friday.

Personnel Changes In Parker Circuit

The J. J. Parker's Theatres has made several changes in its personnel. J. J. Parker continues as president and general manager of the Oregon circuit. Calvin Heilig has joined the circuit. Grover F. Hadley becomes assistant general manager. William B. McCurdy has been appointed manager of the Broadway; Robert Main of the United Artists theatre, Portland; William Fitzhenry, for many years associated with Fox West Coast, returns to Portland as booker for the Parker houses; Sid Phillips has been named manager of the United Artists in Pendleton; W. C. Hoard, Riviera, Astoria, and Forest Everett, manager of the United Artists, Astoria.

Transfers to Miami

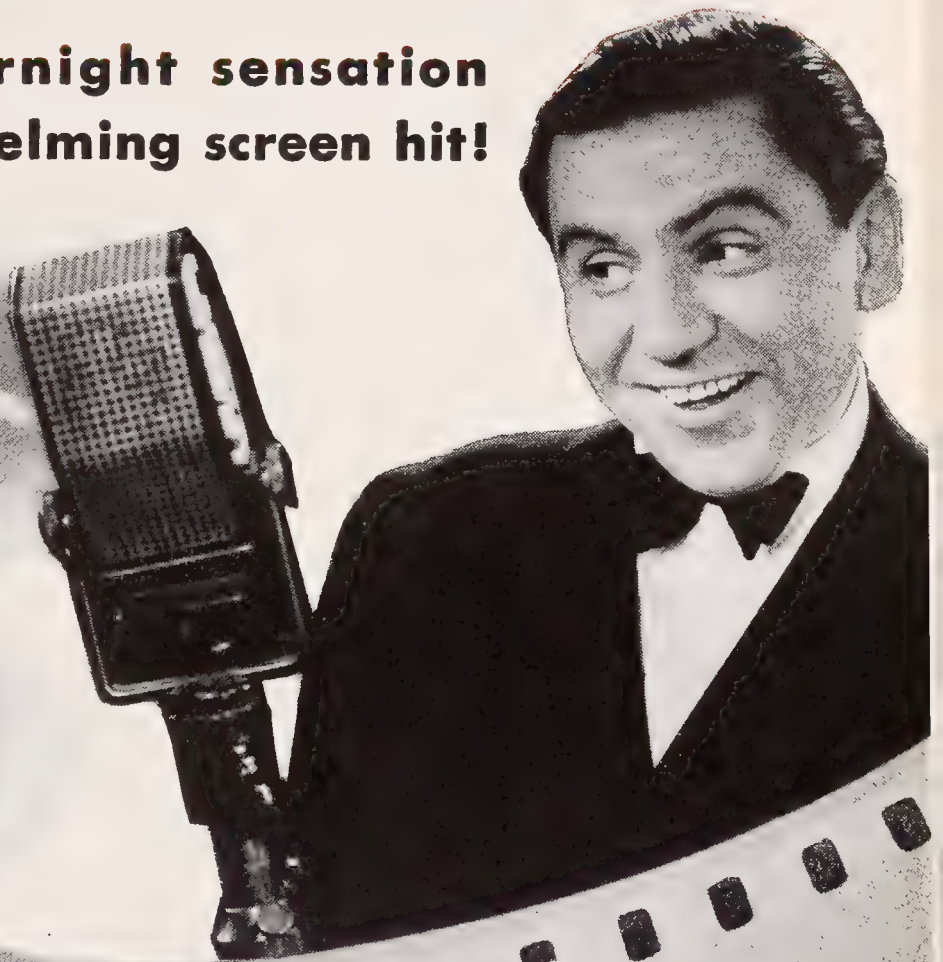
H. W. Pettengill, formerly with the Schine Circuit, has been appointed publicity and advertising manager for Paramount Enterprises, Inc., at Miami. He succeeds Karl Roller, who resigned some weeks ago.

TAKE IT...DON'T LEAVE IT!

Double Your Grosses

with Radio's overnight sensation
...now an overwhelming screen hit!





BOB HAWK
(*Himself*)
brings you his most famous radio winners in a hilari-ously amusing short...

"TAKE IT OR LEAVE IT"

COLUMBIA PICTURES

A COLUMBIA "QUIZ" REEL
Directed by B. K. Blake

Heard on the air by millions from coast-to-coast over Columbia's nationwid network. Millions from coast-to-coast now waiting to see it on the screen

WAR BRINGS CHANGES IN FOREIGN PERSONNEL

Robert Schless To Fill Morris' Post at Warners; Lowered Revenue Causes Other Changes

Economic dislocation in the foreign film market resulting from World War II has brought many changes in the executive personnel of the foreign departments of major distributors. Among the most recent are the resignation of Del Goodman, for 15 years Far Eastern manager for Twentieth Century-Fox, the transfer of Arthur W. Kelly, former United Artists vice president in charge of foreign operations, to head domestic distribution for the company, and the appointment of Robert E. Schless to head foreign sales at Warners.

Walter Gould, Mr. Kelly's former assistant, this week, was named head of the foreign department, by Murray Silverstone, chief of world-wide operations of United Artists. Thomas P. Mulrooney, foreign sales manager, will continue in the same capacity, as Mr. Gould's assistant.

Mr. Gould joined UA's foreign department in 1926 and, for the past eight years, was division manager for Latin-America. He returned to New York, recently, following a four-months' visit to the company's exchanges in Central and South America, where he presided at a convention in Buenos Aires on October 20th.

Also resulting from the foreign situation were the prolonged sojourns in the United States of Laudy Lawrence and Frederick W. Lange, respectively Continental European managers for MGM and Paramount, besides many others. Both have recently returned to their posts in Europe after spending several months in New York, conferring with home office executives.

Staffs Shifted

Apart from changes among key executives in charge of Europe and other areas, there has been a gradual readjustment of personnel from parts of Europe affected by the conflict to other areas not so hard hit; also shifts of personnel from Europe to South America, etc.

This situation, it was pointed out, is the natural concomitant of a contracting market, where receipts from rentals have been drastically curtailed, making it necessary to reduce staffs to conform to changed conditions.

Appointed to head Warners foreign distribution on Monday by Harry M. Warner, president, was Robert E. Schless, the company's European manager. He succeeds Sam E. Morris. Mr. Schless' assistant will be Joseph S. Hummel, who has been general foreign sales manager.

Mr. Schless was formerly in charge of the Continent with headquarters in Paris, and when First National and Warners consolidated its forces in England, took over that country as well. He has been in New York about two months.

MGM has shifted certain of its executive personnel, formerly assigned to Europe or other foreign countries, to South America, wherever a vacancy existed or wherever further expansion was possible. It was pointed out by a spokesman for MGM, however, that the South American market had been cultivated assiduously for the past 20 years and that further increase in personnel was unnecessary.

Ben Miggins, European manager for Twentieth Century-Fox, with former headquarters at Paris is now in New York, conferring with home office executives and awaiting further orders.

Morgan to Trinidad

W. B. Morgan, former managing director of France, this week, was temporarily appointed manager of Trinidad. Mr. Morgan, who returned to the home office shortly after the Nazi conquest of France, was to sail, on Wednesday, this week, for Port-of-Spain where he will establish headquarters. J. V. O'Gara, former manager of Trinidad, has been shifted to Chile, where he replaces Manager A. Ruscica, resigned.

W. E. van Beveren, who was appointed assistant to Mr. Miggins, last April, has been temporarily substituting for Otto Bolle, managing director at Johannesburg, South Africa, while the latter is in New York.

Meanwhile, R. A. Kreier still retaining his title of assistant European manager, was named managing director of Spain some months ago.

Paramount's Frederick W. Lange, general foreign representative, recently returned to his headquarters at Barcelona, after spending several months in the United States in conference with home office executives.

Lewis E. Buddy, general manager of Paramount News in Europe is still in New York, however, awaiting further assignment. The unsettled conditions in Europe have made it virtually impossible for Mr. Buddy to carry on his activities, it was said.

At the Universal home office in New York, this week, it was reported that Louis Foldes, Eastern European representative remains on the job and in contact with his superiors. On the other hand, Ernest Koenig, Western European manager, now in Paris, has been unable to maintain steady communication with his home office. The last letter received from Mr. Koenig was a month ago.

Living in Paris, in the Nazi-occupied portion of France, Mr. Koenig's activities have been virtually at a standstill. He was visiting Brussels, when the Nazis invaded Belgium and it was only after a gruelling trip that he reached the French capital.

George Canty, Universal's general European manager, resigned in June, 1939, three months prior to the outbreak of the war and a successor has not been designated.

Aside from closing the Polish, Austrian and Belgian branches, RKO's executive set-up in Europe remains unchanged. The Holland and French branches are operating as before. Max Westebbe, Holland manager, is now in this country on a visit, where he told of having pressed Nazi army trucks into the service of transporting RKO film when the Netherlands was over-run by the invaders.

Reginald Armour, European general manager for RKO, is now in New York.

Praises Chaplin Film

Dr. J. B. Fishman, general manager of Fishman Theatres, Inc., New Haven and Fairfield, circuit, has adressed an open letter to Charles Chaplin, assailing the selling policy on "The Great Dictator," but lauding him "for tackling the most vital problem in the world today, courageously and fearlessly," and "performing the greatest service to the people of America."

National Board Holds Its 17th N. Y. Conference

The 17th annual conference of the National Board of Review of Motion Pictures opened Thursday, at the Hotel Pennsylvania in New York City. Delegates from 37 States, representing Parent Teachers Associations, the Daughters of the American Revolution, Better Film Councils, and other organizations, were expected.

The general subject of this year's three-day meeting was "New Frontiers for American Movies." The organization announced that "important aspects of the motion picture as entertainment and as an educative social force" would be discussed. The new frontiers for the American motion picture, according to the Board, are "new audiences, new uses of film, new subjects."

The annual meeting of the 4-Star Clubs and Young Reviewers was held in conjunction with the National Board of Review conference.

Attend "Fantasia" Screening

At the opening session Thursday morning the conference theme of "New Frontiers" was introduced. As a special feature the first day of the meeting the delegates attended a special screening of Walt Disney's "Fantasia." Thursday evening the delegates were guests of New York University and attended a session of the regular motion picture course. "The Power and the Land," Rural Electrification Administration picture; "The Face of Britain," documentary film made in England by Paul Rotha and "Valley Town," made by Willard Van Dyke were shown. Dr. Frederic Thrasher in charge of the motion picture course was host. Richard Griffith of the Museum of Modern Art Film Library introduced the program.

For the first time the Friday conference sessions were to be open to the public. Speakers scheduled were Judge Stephen S. Jackson of the Court of Domestic Relations; Oliver T. Griswold and Vyvyan Donner. Judge Jackson was to talk about children and motion pictures. Mr. Griswold was to explain the films made by the Federal Government.

On Friday afternoon Ilka Chase, fashion commentator, was scheduled to open the meeting. Other speakers were Margaret Farrand Thorp, author of "America at the Movies" and Catherine Edwards, *Parents' Magazine*. Also a representative of the Gallup Institute of Public Opinion was to discuss audience polls.

The Saturday morning session will be devoted to the activities of the Young Reviewers and their public school affiliate groups, the Four Star Clubs. Films made by members of the organizations will be shown. The Conference will close with the annual luncheon on Saturday. Stars and other film celebrities in New York were invited to attend the meeting.

Officers of the National Board of Review are Dr. A. A. Brill, president; J. K. Paulding, secretary; George J. Zehrung, treasurer and James Shelley Hamilton, executive director.

Mohawk Closes Two Deals

Deals for its 19 features have been closed by the Mohawk Film Corp., with Edward Klein of the Bay State Film Co., of Boston, for that territory and with Harry Gibbs, of Connecticut Film Distributors, New Haven.

WHAT THE PICTURE DID FOR ME

Columbia

HE STAYED FOR BREAKFAST: Loretta Young, Melvyn Douglas—This was a good picture and a good team of actors in my mind and also good business drawing power for Maplewood-Malden. Fast moving story and many a good laugh from audience. Running time, 89 minutes. Played October 29-30.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

HOWARDS OF VIRGINIA, THE: Cary Grant, Martha Scott, Sir Cedric Hardwicke, Richard Carlson—Cary Grant does a marvelous job in this. A natural for tie-ups with all schools. The teachers and parents will get behind this for you. Little Martha Scott is a great little actress and she plays a heavy role and a very important role in this picture perfectly. Sir Cedric Hardwicke, as usual, is very impressive and handles his role with the skill of past-master of such roles, which he is. Running time, 114 minutes. Played October 2-4.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

MAN THEY COULD NOT HANG, THE: Boris Karloff, Roger Pryor—Played for a midnite show and drew a very large crowd. Best yet with Karloff. Running time, 68 minutes. Played October 31.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

MILITARY ACADEMY: Tommy Kelly, Bobby Jordan—Played with "Lucky Cisco Kid." We did a poor two days business. Played October 27-28.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

SPOILERS OF THE RANGE: Charles Starrett, Iris Meredith, Sons of the Pioneers—A poor western. The only good thing about it was the songs and music of the Sons of the Pioneers. These boys are very good add well liked. Running time, 58 minutes. Played October 24-26.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas, Harry Davenport—This picture provided considerable laughter and seemed to please about 90 per cent of our men. As was expected, those who were dissatisfied with the film declared it was much too silly in parts and for them reached the point of boredom. However, any picture that pleases so many of our critics can be considered satisfactory entertainment in any man's language. The men who appreciated this type of comedy laughed from the moment the picture started until it was concluded, and could have sat through several more minutes of it. Running time, 80 minutes. Played October 26.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—Booked this one an extra day so that I might get children Saturday matinee. Fine picture, well acted by Rooney and Garland. Everyone spoke well of this picture and business was exceptionally good for entire run. Exhibitors better get this one if they want to smile again soon. Running time, 89 minutes. Played October 24-26.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—Nelson Eddy and Ilona Massey excellent in this picture. Played this to a very good house. Several came back to see it a second time. Play it any place. Running time, 102 minutes. Played October 24-26.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural and small town patronage.

BROADWAY MELODY OF 1940: Fred Astaire, Eleanor Powell, George Murphy—Playing a little late might have hurt this picture but did very well. An excellent cast. Running time, 101 minutes. Played October 30-31.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, Paul Whiteman and His Orchestra, June Preisser—Great. I don't have to say anything about this picture. The exhibitor who hasn't pegged this one as top box office is six feet under the ground. Running time, 120 minutes. Played October 6-12.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

THIRD FINGER, LEFT HAND: Myrna Loy, Melvyn Douglas, Raymond Walburn, Lee Bowman, Bonita Granville, Felix Bressart—An epic of what marriage is and how it should end and not as it begins. Myrna Loy is seen at her very best in excellent acting. She always was very good but is seen in a performance unparalleled in this very funny and pleasing picture. Melvyn Douglas makes the perfect lover, who would not take "no" for an answer and as usual all is well that ends well. Excellent support is Raymond Walburn, Lee Bowman, Bonita Granville, Felix Bressart, et al. A very pleasing picture that will please all kinds of patronage. Running time, 96 minutes. Played November 1-7.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—How they went to town on this one. Broke my house records for this season. Can recommend this for any spot as mine here. Running time, 80 minutes. Played October 24.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—Teamed with "In Old Missouri." A good picture but fell down badly. Played September 19-21.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—Vivien Leigh can fill our theatre any time. This picture, though pretty "corny" as to story, made every one feel pleasantly sad. Robert Taylor is still a very inept player. Running time, 108 minutes. Played October 17-19.—N. W. Mason, Roseland and Academy Theatres, New Glasgow, Nova Scotia, Canada. Industrial town and rural patronage.

WYOMING: Wallace Beery, Ann Rutherford, Leo Carrillo, Lee Bowman, Joseph Calleia, Bobs Watson, Marjorie Main—One of the most spectacular outdoor thrillers since "Northwest Passage." Wally's in love with a lady blacksmith (a regular "Calamity Jane") and she lends Wally $2.00 with which to purchase the license. While Beery, Leo Carrillo and Marjorie Main (a "Calamity Jane") are just about the whole show, the wild west comes back in very realistic form and the cattle rustling, train robbery, wild Indians on warpath and Uncle Sam's regulars on the job, the picture should please all classes and patronage everywhere. Running time, 89 minutes. Played October 25-November 1.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Monogram

MYSTERY OF MR. WONG: Boris Karloff, Dorothy Tree—I certainly wish we hadn't played this. My advice if you haven't played this, pass it up. Business very bad.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OLD SWIMMIN' HOLE: Jackie Moran. Marcia Mae Jones—Pretty fair picture but my audience, what there was of it, did not warm up to it as I expected they would. I believe the kid stars need more help than they get to put a picture over. Running time, 80 minutes. Played October 31.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Ellen Drew, Andy Devine—Business normal and everybody liked the picture. Nothing sensational, however. Played October 10-12.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

GOLDEN GLOVES: Richard Denning, Jean Cagney—A rather good co-feature with a purpose and a good plot for those who are interested in boxing and racketeering combined. Miss Cagney carried her role well. Business held up well both days of run but think "My Love Came Back" feature was the reason. Running time, 70 minutes. Played October 31-November 1.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—Comments on this one were very good. Everyone in the cast turns in a good job. Title was a great factor in selling this picture. Plenty of laughs intermingled with pathos makes it a natural to please everybody. Runnning time, 92 minutes. Played November 2-5.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

QUARTERBACK, THE: Wayne Morris, Virginia Dale—Good little picture which pleased on family night. Running time, 69 minutes. Played October 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—Best business any musical has ever done in this house. Patrons wild about Crosby-Hope combination. Played September 26-28.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

SAFARI: Douglas Fairbanks, Jr., Madeleine Carroll, Lynne Overman—Doug. Fairbanks, Jr., and Miss Carroll show their talents off well in this one, supported by comedian Lynne Overman. No sellouts on this feature but business was fairly good for middle week run. Running time, 81 minutes. Played October 22-23.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley—This is well acted story with a plot that keeps one interested 'til the end. Ray and Patricia make a splendid team with Akim Tamiroff carrying off the supporting part and with William Frawley as comedian. Business held up fairly well both days of run. Running time, 83 minutes. Played October 20-21.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

Republic

CAROLINA MOON: Gene Autry, Smiley Burnette, June Story—This was a light story but Autry is by far the best western money maker for this part of state. Republic certainly is making no mistake having Autry on its payroll. Children go wild over his singing. Business fairly good for middle of week run. Running time, 65 minutes. Played October 22-23.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

GANGS OF CHICAGO: Lloyd Nolan, Lola Lane, Barton MacLane—Very good in gangster line. Very fine acting on Nolan's part. Drew a very fine crowd. Running time, 72 minutes. Played November 1.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

KANSAS TERRORS, THE: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo), Jacqueline Wells—This one is not quite as good as some we have played from this series. Played Fox's "Honeymoon's Over" on the same program. Running time, 56 minutes. Played October 31-November 2.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, June Storey—My customers surely flock in for Autry and I distinctly find that June Storey is beginning to steal the show from Gene and Smiley, but who cares. The combination is money in your office. Running time, 65 minutes. Played October 25-26.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—A good comedy with plenty of laughs. Okay for Sunday in small towns. Running time, 71 minutes. Played October 13-14.—Joe Schindale, Granite Theatre, Granite Falls, Minn. Small town patronage.

THREE FACES WEST: John Wayne, Sigrid Gurie,

(*Continued on following page*)

(*Continued from preceding page*)

Charles Coburn—There's not much that I can say for this production, only John Wayne's not up to par. Does not carry a very good cast. Skip this one if you have the chance. We did nowhere the business we expected. Most of the scenes are too dark. Running time, 84 minutes. Played October 23-24.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

YOUNG BUFFALO BILL: Roy Rogers, George "Gabby" Hayes, Pauline Moore—Good western to good Saturday crowd. Running time, 60 minutes. Played October 26.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

RKO Radio

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—What a picture. Our audience went for this in a big way. Business above normal. Played October 13-14.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

QUEEN OF DESTINY: Anna Neagle, Anton Walbrook, C. Aubrey Smith—This is a well-done English film with understandable dialogue and good color. It is the life of Queen Victoria and in addition to fine acting caries a deep feeling of authenticity. It is especially appropriate right now. I did quite well with it, partly because of the college and partly because of the fact that the preceding runs in the neighborhood seem to have passed this up. Running time, 95 minutes. Played October 31.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

QUEEN OF DESTINY: Anna Neagle, Anton Walbrook, C. Aubrey Smith—A marvelous production! Superbly acted! Anna Neagle is a great dramatic actress and Walbrook has all the femme fans raving! Walbrook is smooth, natural and always at ease and this man deserves top roles in any dramatic epics. This picture seemed to please the audiences 100 per cent. Running time, 96 minutes. Played October 5-8.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Twentieth Century-Fox

BARRICADE: Warner Baxter, Alice Faye, Charles Winninger—A fair show with a few thrills. Our patrons came to hear Alice Faye sing and were disappointed. Running time, 71 minutes. Played September 9-11.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

BRIGHAM YOUNG—FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger, Brian Donlevy, Jane Darwell, Mary Astor, Vincent Price, Jean Rogers—Good picture and good business. The older people came out for this one. Running time, 114 minutes. Played October 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHARLIE CHAN AT THE WAX MUSEUM: Sidney Toler, Joan Valerie—This series is no good since Warner Oland died. This Toler has not the technique that Oland had. The public is not supporting them. At least, we are not getting the play that we did when Oland headed the cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1: Brenda Joyce, George Murphy, Ralph Bellamy, Mischa Auer, Charles Ruggles, Elsa Maxwell—Pleased the patrons all the way through. Brenda Joyce and George Murphy create a lot of laughs and these two do a splendid job. Murphy always turns in a fine performance without trying to "mug" his way through a picture. Wonder if George ever heard of "Haybelly Murphy" from Chicago? Running time, 79 minutes. Played September 21-24.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

GAY CABALLERO, THE: Cesar Romero, Sheila Ryan—Good picture; good business. Running time, 60 minutes. Played November 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GIRL FROM AVENUE A: Jane Withers, Kent Taylor—I'll be a monkey's uncle if this isn't "The Brat" remade and I tell Fox and the exhibitors that if this is the best that they can give Jane in the new season, I can see the swan song winging her way as it did for Shirley. It is cheap, trite and many walked out on it. Not so good. It does not augur well for Fox's one remaining juvenile star.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GREAT PROFILE, THE: John Barrymore, Mary Beth Hughes, John Payne, Gregory Ratoff—Failed to draw or to please. Many walked out; said it was too silly. I pulled it the second day. Running time, 70 minutes. Played November 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HONEYMOON'S OVER, THE: Stuart Erwin, Marjorie Weaver—An average program picture. Double billed with Republic's "Kansas Terrors." Running time, 66 minutes. Played October 31-November 2.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

LUCKY CISCO KID: Cesar Romero, Evelyn Venable, Mary Beth Hughes—I personally like this series in its western style and Romero carries the part off well, but it is definitely not a box office drawing card. Might do well with a good feature but with "Military Academy," Columbia, as a co-feature, we did a poor two days business. Running time, 68 minutes. Played October 27-28.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

MARYLAND: Walter Brennan, Charles Ruggles, Fay Bainter, Brenda Joyce, John Payne, Hattie McDaniel—Now, here is a picture that is a picture. It was grand.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne, Charles Ruggles, Hattie McDaniel—Swell picture, but no stars. However, biz. was above average. Running time, 92 minutes. Played October 13-14.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull—Good picture and I did not think that Fox could repeat on another "James" series. But, what will they do now for another one, if and when, for "Jesse" has been avenged and the "Fords" have been wiped out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHOOTING HIGH: Jane Withers, Gene Autry—Biggest week-end for some time. This boy Autry is tops with us. Jane Withers also good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOUNG PEOPLE, THE: Shirley Temple, Jack Oakie, Charlotte Greenwood—Good picture, but no business. Shirley has lost her drawing power in this spot. Glad this is the last one. Played October 25-26.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

United Artists

CAPTAIN CAUTION: Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot—Very much of the same type as "Sea Hawk" in different eras. Both good but neither did business. In this modern age of relief and boon-doggling it appears that these historical sagas don't attract. They both had action, drama and tense situations, so why the failure to draw?—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley—This is tops in the type of picture that it is, foreign locale with American cast. But it has action, suspense and well directed. Speaks a lot for unit production as is the custom with United Artists. But with five picture mess that the Government has crammed down the throats of the exhibitor, looks like they will all have to unit from now on. I don't like it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONE MILLION B. C.: Victor Mature, Lon Chaney, Jr., Carole Landis, John Hubbard—The imaginative type of picture like "Dr. Cyclops" and this one usually do fairly well here. Although this is slow at the beginning, it certainly makes up for lost time in the last half. The trick photography is very excellent and the whole crowd was spellbound during the last 40 minutes. It drew about average with lots of competition when doubled with "Torrid Zone." Keep up the experimental work in films, Mr. Roach. The plot was carried along without dialogue in a very good manner. That is not an easy thing to do because even silent films had titles. Running time, 80 minutes. Played October 25-26.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—One of the best pictures we have played so far this year. Comments were favorable. Some came the second time to see it. Running time, 130 minutes. Played September 23-25.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

SOUTH OF PAGO PAGO: Jon Hall, Frances Farmer, Victor McLaglen, Olympe Bradna—While this picture is a little better than we expected, it just missed being a big picture. Business just average. Running time, 100 minutes. Played October 28-30.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—Well liked, especially Patsy Kelly. Hope to see more of her. Title didn't help business.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan,, Doris Davenport, Fred Stone—Business good. Cooper turn in another good job but the people come out raving about Walter Brennan's great performance. This fellow Brennan is truly a great character actor. Running time, 99 minutes. Played October 30-November 1.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Universal

BOYS FROM SYRACUSE: Allan Jones, Joe Penner, Rosemary Lane, Martha Raye, Irene Hervey, Charles Butterworth—A scream with the audience. Very good business. To me, Shakespeare's "Comedy of Errors" was his funniest and this was treated perfectly for the screen. The title was a great selling factor which was a smart move by Universal. Got to hand it to Nate Blumberg and his gang at Universal. The audiences got a big bang out of the trumpet fanfare in the picture. Running time, 75 minutes. Played September 28-October 1.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—A very good picture, although not her best by far. She sings well but the people in the small towns want something else besides opera, such as "I Love to Whistle." Running time, 84 minutes. Played October 21-23.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

FUGITIVE, THE: Ralph Richardson, Diana Wynward—Gentlemen, I got well taken in on this picture. If you have a clientele who go for English pictures and actors, all well and good, but I doubt very much if you have. I thought I had some in this community, but no sirree. We still love America and American pictures, I assume. Running time, 76 minutes. Played November 4-5.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

HOT STEEL: Richard Arlen, Andy Devine—Arlen is very good. One of my favorites in certain roles. However, my patrons are seeing so many of this series they are tiring of them, and rightly so. Hope Universal will ease up on them soon. Running time, 65 minutes. Played October 25-26.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

HOUSE OF SEVEN GABLES: Margaret Lindsay, Vincent Price, Dick Foran, George Sanders, Nan Grey—Poor business and poorly received. Made a mistake in giving it a Sunday date. Played September 29-30.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—Deanna is well liked here and while we did no extra business on this picture, don't blame it; rather blame "Virginia City," with which it was teamed. Played to more nice old ladies than usual. Played October 17-19.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

Warner Brothers

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, Ralph Bellamy, Humphrey Bogart—This is an unusual story that contains action, comedy and sentiment. Advertise it as something quite different. The audience seemed to like it and I enjoyed it myself very much. The draw was about average. Running time, 88 minutes. Played October 24.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FLOWING GOLD: John Garfield, Pat O'Brien, Frances Farmer—Played this picture instead of "City for Conquest." A good action picture with interesting scenes of oil drilling. Should suit in any spot. Running time, 82 minutes. Played October 31-November 1.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural and small town patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp—Tops? It's terrific. Held over to the biggest business we have had in years! We tied up every Catholic church and school in the town. We wanted to put this one over big for Jimmie Coston and we did! Couldn't help but put it over. It was a natural! This one is the proverbial mortgage lifter. Running time, 98 minutes. Played October 13-19.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman—This was a swell feature picture with a fine cast. Miss de Havilland is certainly a fine actress and did herself justice in this one. Eddie Albert also carried his part well. Think this picture would draw business elsewhere. Business held up two days here. Running time, 85 minutes. Played October 31-November 1.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

Short Features

Columbia

BLACKBOARD REVUE: Color Rhapsodies—Passable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COMMUNITY SING: Well liked by our patrons. Gene Morgan's humorous remarks help. Waiting for the next one. Running time, 10 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

MONEY SQUAWKS: Andy Clyde—Very good and pleased everyone. Clyde is dependable.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

SAVING STROKES WITH SAM SNEAD: Sport Thrills—Definitely only for golfers. Running time, 11 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

SCREEN SNAPSHOTS: No. 4—An off the set look at several of Hollywood's outstanding actresses, actors and directors, to mention a few, Cary Grant, Rosalind

(*Continued on page 52*)

THE FINEST ACCOUNTING BOOK EVER COMPILED FOR MOTION PICTURE THEATRE OWNERS!!

PARAMOUNT THEATRE
C. A. WAGNER, Manager
CONNELLSVILLE, PA.

AUGUST 30, 1940

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City and State _____ Theatre _____

(Continued from page 50)

Russell and Frank Capra. Cary and Rosalind put on an Alphonse-Gaston act that provoked much laughter. We intend to show more of this series. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SCREEN SNAPSHOTS: No. 8—One of the most interesting to date. It shows the Hollywood stars on skates and they skate very well, some of them. Running time, 10 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

TAMING OF THE SNOOD, THE: Buster Keaton—What a lifer. It really bucked them up. If you're looking for comedies, here is one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

CAPITAL CITY, WASHINGTON, D. C.: Fitz-Patrick Travel Talks—Another traveltalk. Metro sure has slipped on these. Positively N.G. for small towns. Running time, eight minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

CAPTAIN SPANKY'S SHOWBOAT: Our Gang—An excellent short. Alfalfa's singing very good. Very entertaining to all. Running time, one reel.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural and small town patronage.

FISHING BEAR, THE: Cartoons—A very good colored cartoon. Pleased every one. One of the best we have played. Running time, eight minutes.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural and small town patronage.

HOMELESS FLEA: Cartoons—Very amusing cartoon in color. All about a dog and a flea. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME ON THE RANGE: Cartoons—This one went over big. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MIRACLE OF SOUND: Special—Even the human voice can be photographed and produced in sound. The inner workings of MGM's engineering department photographed and reproduced for your inspection and pleasure. Running time, 11 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SPOTS BEFORE YOUR EYES: Pete Smith Specialties—Some good comedy scenes allow Pete Smith to show how to remove spots of many kinds. My wife copied the suggestions down as they came along and plans to give copies to some in the audience who have asked for them. That's an idea that could be developed further. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small town and rural patronage.

TOM TURKEY AND HIS HARMONICA HUMDINGERS: Cartoons—Good harmonica music and good animation do not make this color cartoon as entertaining as it should be. The antics of Borrah Minnevitch and his gang are easily recognized. It would appeal only to adults. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Paramount

ANTS IN THE PLANTS: Color Classics—Just an average cartoon in color. Running time, eight minutes. A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

ARTIE SHAW'S CLASS IN SWING: Headliners—The jitterburg craze here is dying and don't believe that this short sold any tickets. However, it pleased. —Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

BOWLING SKILL: Grantland Rice Sportlights—Dandy bowling reel that could be used for tie-ups with bowling clubs. Trick shots are amazingly shown. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small town and rural patronage.

BUSY LITTLE BEARS: Paragraphics—With hunting season on, a natural. One of the year's outstanding animal shorts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HAVE YOU MET YVETTE?: Headliners—Had Paul Baron and his orchestra played one or two of the modern popular numbers of today, our audience would have placed this short above the "fair" category. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trentoy, N. J. Prison patronage.

FRESH VEGETABLE MYSTERY, THE: Color Classics—Real pleasing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HAVE YOU MET YVETTE?: Headliners—Very nice band number. Also the blonde. What became of Clyde McCoy? He made two real good band numbers for us.——Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KING FOR A DAY: Gabby Colored Cartoons—"Gabby" is still the vociferous, pleasing personality. Remember the impression he made in "Gulliver's Travels." He was king for a day but both his and the real king's troubles end happily. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

LISTEN TO LARRY: Headliners—Larry Clinton's orchestra in an average band short. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NATURE'S NURSERY: Paragraphics—Very good one reeler of animal life which has some comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS: No. 16—National Guard units head for training posts. Dykstra directs draft. Willkie-Rooosevelt campaign. Football, Minnesota vs. Ohio State, Fordham vs. Pittsburgh. Conscientious objectors face Federal jury, et al. Very entertaining. Running time, 11 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPULAR SCIENCE: No. 2—Good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SNUBBED BY A SNOB: Color Classics—Here is a Hunky and Spunky color cartoon that is very good. However, the slow-burn bull steals the show and gets the main part of the laughs. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SPORTING EVERGLADES: Grantland Rice Sportlights—Entertaining picture of life in Florida. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOUCHDOWN REVIEW: Paragraphics—Several action shots taken from many of the outstanding collegiate grid contests of the 1939 season. Wherever football is liked, this short is bound to please. The side-stepping done by Butler of Tennessee, the slight swivel-hipped back and the speed of Northwestern's De Correvant highlight the short. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

INFORMATION PLEASE: No. 2—Another fairly good one of this series but, why, oh, why can't they improve the recording? Running time, 10½ minutes. —Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

INFORMATION PLEASE: No. 13—Elmer Davis is the guest star in this one. The whole series is liked here and this one has some excellent humorous ad lib lines in it by Oscar Levant. The sound has been greatly improved over the last few I played. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, NO. 2: Britain's R.A.F.—Another timely issue of the March of Time. They are all well received here and they go over much better when they are played new. This one was right out of the can and therefore up-to-date. This does not tell you anything new but it is interesting just the same. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, NO. 12: Spoils of Conquest—Dutch East Indies—An excellent subject. Very timely. Best of the product. Play it. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, NO. 13: Gateways to Panama—Another timely and well-done issue of a fine series that is always applauded here. This emphasizes defense of the Panama Canal and does not spend time on scenes of the canal itself. Most of the scenes are of islands in the Caribbean. Running time, 18 minutes. —W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MR. MOUSE TAKES A TRIP: Walt Disney Cartoons—Mickey Mouse is again featured in a dandy color cartoon with plenty of action. Pluto's cramped position in the suitcase is a riot. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SLIGHTLY AT SEA: Edgar Kennedy Cartoons—If for no other reason, I would book Kennedy for my own special entertainment. But everyone likes him, too, so he's always an OK booking.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

SOCIETY DOG SHOW: Walt Disney Cartoons—Very good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRAY LAMB: Reelisms—A little story featuring only animals and plenty of them. The photographer must have had plenty of patience to get some of the sequences in this one. It would be a very good short for children. Running time, nine minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SUNK BY THE CENSUS: Edgar Kennedy Comedies—Another typical Kennedy comedy with plenty of laughs. Running time, 18 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

LURE OF THE TROUT: Ed Thorgersen (Sports)—Entertaining picture of fishing in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

GOING PLACES: A very good series. Couldn't wish for better. Running time, 10 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

STRANGER THAN FICTION: Always well received by our patrons. Running time, nine minutes. —Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

Vitaphone

CONFEDERATE HONEY: Merrie Melodies—A very good cartoon. Vitaphone always puts out a good cartoon.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

FOOTBALL HIGHLIGHTS: Hollywood Novelties—The best place for this is a week or two before "Knute Rockne—All American" but it is a good short at any time. It has some good old shots of Rockne and shows some of the plays and tactics that made him famous in football. Play it while football is still in the air instead of pneumonia. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural partonage.

GOOD NIGHT ELMER: Merrie Melodies—Average cartoon in color. Good music but kinda silly. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GUN DOG'S LIFE: Color Parade—A very good short, especially for animal lovers and hunters. Kids will like it, too. Running time, 10 minutes.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural and small town patronage.

LONDON CAN TAKE IT: Quentin Reynolds—Play this as soon as possible! It's great! And wait until you hear the words of praise from your patrons after they view it! It shows the present day routine of London, working by day, hiding from bombs by night. Quentin Reynolds' voice narrating makes every scene stand out vividly! What a job he did with this short! Running time, 10 minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

MATTY MALNECK AND HIS ORCHESTRA: Melody Masters—This orchestra short is plenty hot and will please. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POINTS FOR POINTERS: Color Parade—Good short about dogs in color. Men will love it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PONY EXPRESS DAYS: George Reeves—Swell color and plenty of action makes this an outstanding short. It has everything and more than the average western feature. I cannot see what the features do for the extra hour they run. It is the story of some of Buffalo Bill's younger days. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SCREWBALL FOOTBALL: Merrie Melodies—A good short. Very amusing to everyone. Running time, 10 minutes.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural and small town patronage.

SERVICE WITH THE COLORS: Technicolor Specials—This is another excellent color featurette from Vitaphone showing in beautiful photography what army life is like. It is a very high rating short and should be publicized. One of the new Mobile Recruiting Trailers was following this print around and developed plenty of interest in themselves and in the film. The head of the Recruiting Office said a few words from the stage before it came on the screen. For gosh sakes, do something special with it. It is worth it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Serials

Universal

PHANTOM CREEPS, THE: Bela Lugosi—Just a so-so serial. No particular pull that I can notice.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

WINNERS OF THE WEST: Dick Foran, Anne Nagel—This is a good action serial. At the fourth chapter and still holding up. Especially liked by children. Running time, 21 minutes, each chapter.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

WHY "OLD"? WHY "NEW"?

Theatremen who have been around a few will have no difficulty in placing the photo reproduced on this page. The shot, of course, is a Chaplin impersonator followed by the usual crowd. It was used by Ed McBride for "The Great Dictator", as it was by other members on the same date.

Probably Mac served up the same dish on the last Chaplin and those that came before. If the comic makes another picture, the Loew-man will turn loose the same kind of ballyhoo. And why not?

Along in this section is illustrated a shorthand novelty by Arnold Stoltz for "Hired Wife". The stunt is hardly virgin, as Stoltz himself hastens to note. In fact, the Round Tabler took it from the very same idea he found effective on another boss-and-secretary picture some years back. And when Arnold's next "office picture" rolls along, it's a cinch the local stenogs will be similarly intrigued by another batch of the same. Again, why not?

Judged by the success Round Tablers have been having with the mistermed "oldies", it is long past time for those who make unwise distinctions between old and new to revise their thinking. Sufficient instances similar to the above have been set down in these pages by now to affirm that the shrewd showman regards his exploitations as stock in trade, as permanent moulds to be employed again in modeling ideas to fit.

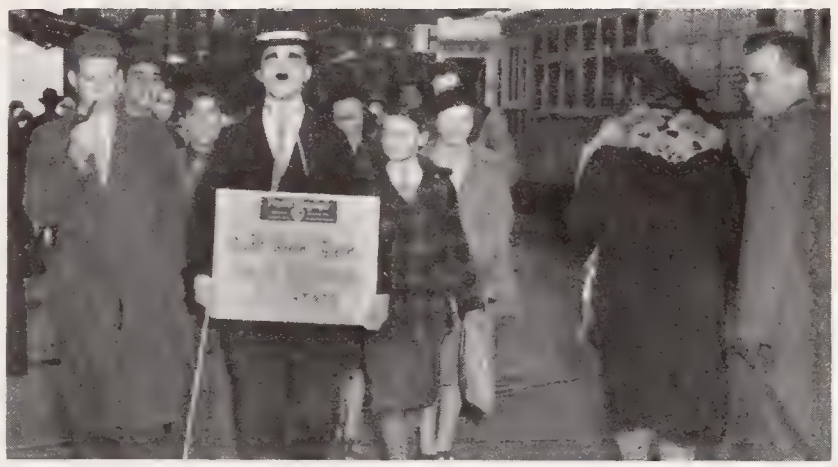
Expert theatremen are not concerned with the pains suffered by ambitious managers laboring to deliver brand new exploitations. The realists find it more profitable to concentrate on nursing the exploitations already in the family.

△ △ △

FIFTY CENTS, PLUS SWEAT

In celebration of the theatre's thirty-eighth anniversary, Ben Stewart put on a campaign for the Gorman, in Framingham, Mass. It was a campaign. Included was the stage appearance of the championship V.F.W. Blue and Gold Band, in uniform, and other entertainment. A popular radio commentator acted as master of ceremonies. The band paraded to the theatre. The local and nearby Boston papers went for the event in photos and feature material. Writes Ben:

"After the smoke of battle cleared away, I found that the whole stunt involved a 50 cent investment for a parade permit. Everything else was strictly promotional."



Will Ben protest if we take exception? The campaign certainly cost much more than the half-buck he mentions. The added expenditure, of course, is in the hours and hours, the old-fashioned sweat it took to get the program lined up, to plant the publicity, to do the hundred-and-one chores the occasion called for.

The most effective promotions are those adding up to plenty in terms of ingenuity and hard work. Which is as it should be. Often, the "50 cent" campaigns are those to study in determining how much a manager has on the ball.

△ △ △

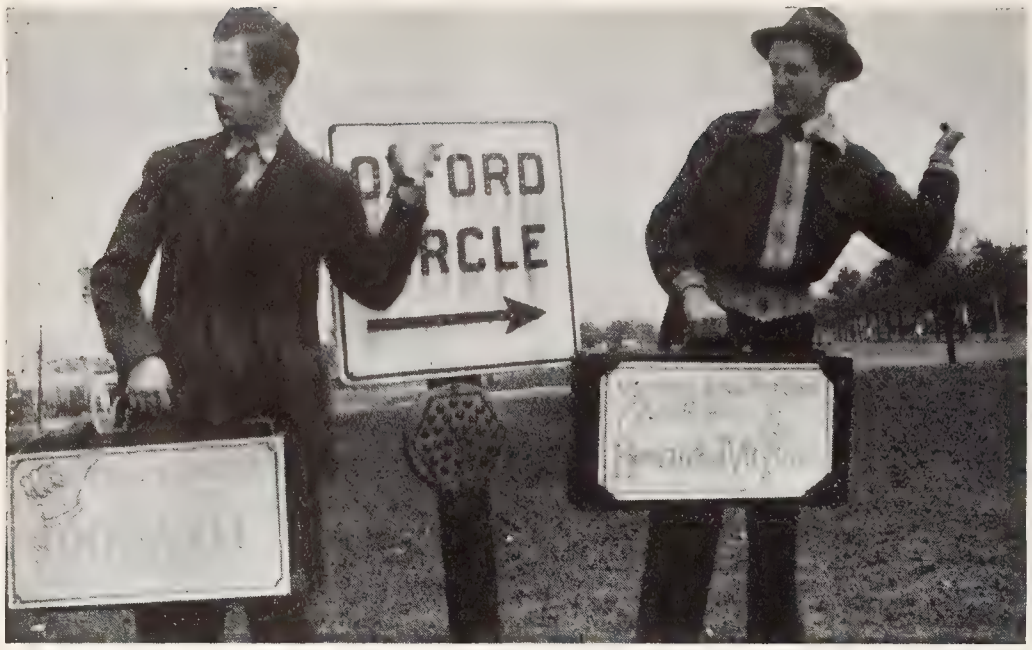
THAT HELPING HAND

Some years back, a printer of Walton, N. Y., working from an idea by Manager C. Houck, of Smalley's Theatre, started a weekly "shopper" which has grown to be an important source of publicity. Now the sheet helps in putting over the Round Tabler's campaigns, a recent instance being a Girl Scout benefit, plugged all through the pages.

Theatremen are called upon, and respond generously, for ideas to aid businesses outside their own. Though they expect little in return, Houck's experience is another instance of "bread on the waters" coming back as boxoffice cake.

A-Mike Vogel

Round Table In Pictures



Hitch-hikers, each carrying lettered suitcases, covered main highway leading into Philadelphia as part of Round Tabler Artie Cohn's advance exploitation for "Howards of Virginia" at the Warner Roosevelt Theatre. Copy on one suitcase read "Cars preferred going to the", followed by theatre name.

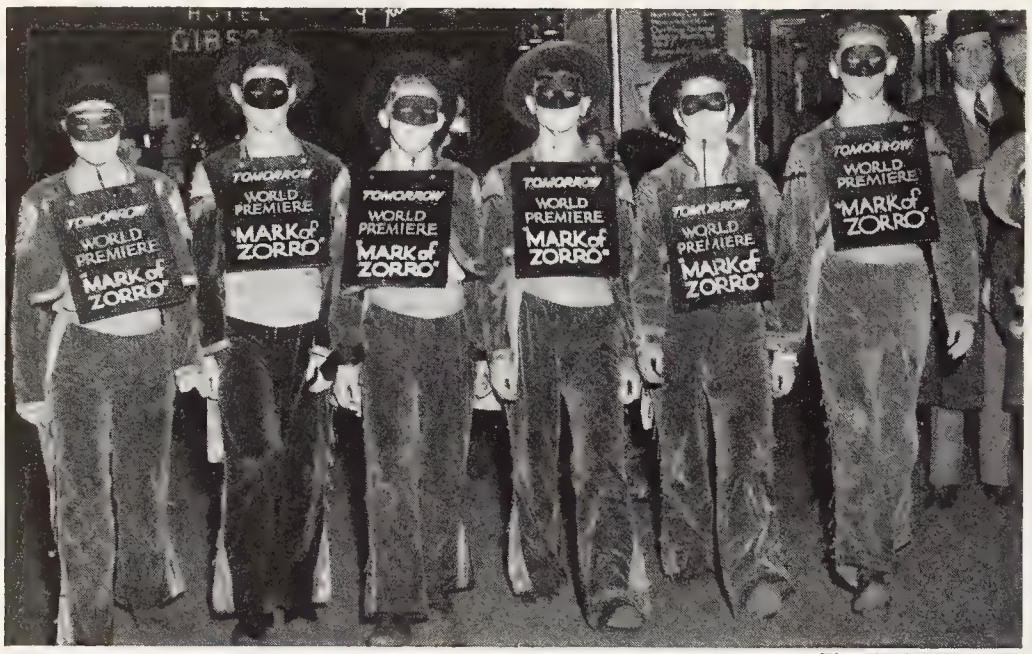
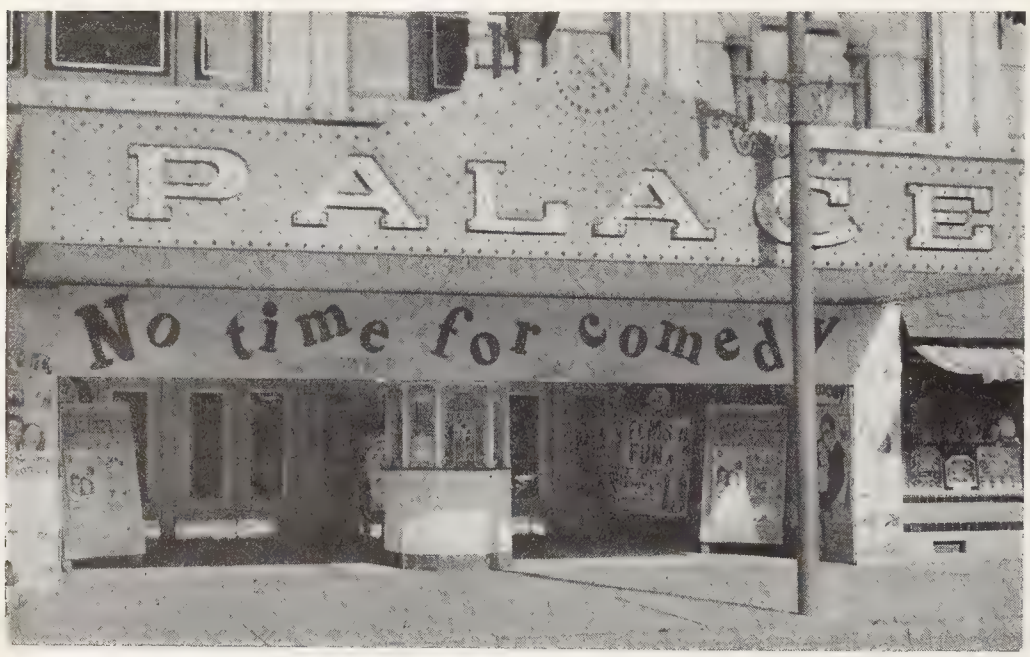


Photo by Cosmo-Sileo

For world premiere of "Mark of Zorro" at the RKO Albee, Cincinnati, Manager Joe Alexander dressed 25 lads in appropriate costume with masks and chest banners for street bally. The "Zorros" covered the downtown areas.

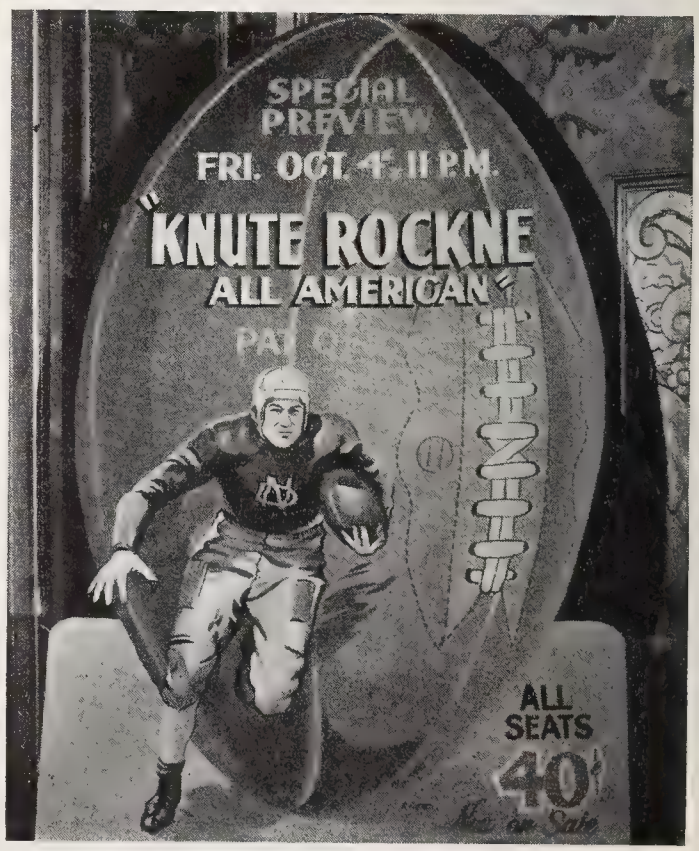


Effective was the front constructed by Louie Lamm at Warners' Palace, in Lorain, Ohio, for his date on "No Time for Comedy". Scene stills graced either side of boxoffice. Newspaper coverage included movie quiz for tickets.

An actual stream of colored water, simulating discharge of oil, forced from the top of derrick by concealed circulating pump formed basis of Dick Stoddard's lobby on "Flowing Gold" at the Esquire, Davenport, Ia. Rest of the display, in miniature, represented an oil field in operation, with background in keeping for added atmosphere.



Pigskin lobby setpiece was erected in the Warner, Erie, Pa., theatre by Ken Grimes as his advance on "Knute Rockne—All American". Superimposed on the football was action cutout of a player, together with title, playdates and cast.



Amateurs Contest Tied to Band Date

Booked for a two-day stand at the Indiana, Washington, Ind., the date of Rudy Bundy and band was spotlighted by "Kal" Kalberer with a newspaper contest inviting local girls to audition for single-performance appearances with the orchestra during the engagement. Young women over 18 ambitious to "sing with a band" were requested to register at the newspaper for the auditions to take place the night before opening. Here, the band leader selected the four best entries for the four shows at the Indiana. Additional prizes were term passes.

For outside distribution, "Kal" tied in with local dairy to pay for photos of the band head in exchange for copy mention on photo backs, which also included line-up of high school football game taking place the Saturday before. This brought permission for passing out of photos at the stadium. Imprint on photo invited holders to have them autographed by the bandsman on the opening night of the date.

Publicity in and out of the city was comprehensive and topped with a plant engineered by the Round Tabler on finding that most of the orchestra was of draft age. This was sold to the dailies by having the boys register locally, landing a front-page mention and back-page three-column cut and story. Advertising was started three weeks ahead with day-ahead display featured with a personal endorsement from Kalberer on the strength of the entire show.

"LET'S HEAR FROM YOU"

Animated Lobby Display Sells "Argentine Way"

Conceived by his house electrician was the lobby setpiece used by Ed Fitzpatrick for "Down Argentine Way" at Loew's Poli, in Waterbury, Conn. consisting of cutout figure of Carmen Miranda. Highlight was device attached to cutout so that hips of the star swayed in rhythm with music played over concealed machine. For entire week of showing, two dancers from local studios taught the latest rhumbas and congas in the lobby. Street bally consisted of two fellows in Argentine costumes, plugging song hits from the picture.

Theatre photographer snapped 25 photos of crowds at football games. Certain of these faces were circled and posted on display board in front of theatre, guest tickets going to those identifying themselves. Station WBRY held an Ameche musical quiz on his former films for guest tickets, papers running stories of appearance of Ameche on the program. WATR came through with tieup on morning women's program for three days ahead, programs devoted to South American food recipes with plugs.

"LET'S HEAR FROM YOU"

Hosts Karson Descendant

Discovering a living descendant of Kit Karson in Bridgeport, Morris Rosenthal at the Majestic Theatre in advance of that date, had the gentleman interviewed by local daily for story running currently with opening. Local angle gave the picture added news value and the Round Tabler garnered additional breaks by inviting Mr. Karson and his family opening night.

Hat and Mustache Back As Charlie Rides Again

"Dictator" Campaigns Spotlight Chaplin Costume

The traditional derby and Chaplin costume as to be expected, return in campaigns for "The Great Dictator" as the members tell about it in sweeping promotions. In Waterbury, Conn., Ed Fitzpatrick found the old reliables still so, for the date at Loew's Poli, the theatre staff in advance wearing derbies to which were attached the title. Trick mustaches completed the dress-up. Some 50 of the derbies were left upturned on restaurant tables, in phone booths, etc. Stickers inside read: "If found, please return to Charlie Chaplin at Loew's Poli, Friday."

The city's busses were also worked by members of the personnel carrying standees of the comic. Boarding the busses in the rush hours, the boys acted as though they were delivering the standees to a destination. The snapper came about with the boys dropping off and leaving the standees behind. Called for later at the lost-and-found department, the cutouts were used for the same stunt again.

Co-op Page Quiz Attracts

Star stuff was built up further with an animated lobby display showing the comic tipping his hat. Figure was boxed in to allow for a phonograph which played a laughing record. In between, one of the staff made announcements of the picture. Street stunts were appended with a clever Chaplin impersonator who covered the main streets with a back banner.

Newspaper tieins were topped by a co-op Chaplin movie quiz. In each ad was planted a question having to do with the characters and background of the story. Cash and tickets were offered as prizes. Full page pictorial layout and ads made up another spread in a second daily.

Postal Telegraph Cooperates

Postal Telegraph was promoted on a miniature blank idea, the messages having to do with the date, and distributed by the messenger boys. The wire company also provided a giant window display to follow up. The schools were contacted through the coloring contest heralds on a Board of Education tieup. To this end, announcement cards were placed on all school bulletin boards. Special inserts in weekly picture magazines were noted by signs carried on delivery truck of cooperating news distributor and cards on all newsstands.

Colored strip blotters were circulated in offices, libraries, etc., huge streamers in windows, and fan photos given to the youngsters in hook in with leading children's shop. Store called attention to the giveaway in large window display. The five-and-tens also came in with windows backed by giant Chaplin heads, other stores capitalized on Goddard fashions. Streamers were also planted on window fronts all around town and factories worked with imprinted time-cards.

McBride Plugs "Chaplin Talks"

That for the first time, Chaplin talks was seized upon by Ed McBride for his date at Loew's State, Providence, in selling a "talking front." Mac got one of the local announcers to make up a transcription, obtained the rest of the reproducing equipment together with a radio beam pickup, publicized the flash vigorously viat the "radio beam lite" as something new in Providence.

Frontal decorations were given a new twist by a reproduction of the New York lobbies wrapped in cellophane. Attention-value was added with hundreds of action stills that blanketed the front. All copy stressed "Chaplin talks" and 40-foot lighted date announcement over the marquee was sufficient to attract all passing foot and moving traffic.

Women's Clubs Enlisted

Tiein advertising was topped with a six column full, run three times and for deluxe window cards Eddie introduced the Chaplin gold-edged insert reprints, mounted on six-ply Bristol board. For direct mail, one of the special two-column ads was reproduced and forwarded to a select list. Outside lists were employed further by the cooperation of the leading women's clubs in with an "endless chain" phone hookup. Called on the phone about the picture, each one so addressed was asked to call two other members until the list was covered.

Impersonators for street attention were also spotted here in advance, during the date, and on the stage for the theatre's Hallowe'en Jamboree. Situated so that the house can be seen as far away as three blocks, Eddie rigged up an 80-foot valence transparency to take advantage of the distance in attracting added attention.

Coloring Contest Draws

Under the heading "The Genius of Charlie Chaplin," Frank Murphy at Loew's State, Syracuse, landed an editorial anent "The Great Dictator" day ahead of opening. Contest angles were covered through coloring contest and scene stills which were run in cooperating paper, tickets going to those supplying best gag remarks supposedly said by Chaplin or Oakie.

LYKES SERVES COFFEE TO "DICTATOR" LINE

Since the house opened at 9:00 o'clock for "The Great Dictator" premiere at Loew's Valentine, Toledo, Jack Lykes tied in with a hotel next door to serve early morning coffee and doughnuts to those waiting on line at the boxoffice. In addition, Lykes arranged with a local orchestra to play from the score of the picture to beguile the early arrivals.

Stunt attracted sufficient attention to pack the streets and to land a sizable newspaper story.

SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

Rockne Week Proclaimed By Mayor for Taylor

If folks in Buffalo weren't aware of the opening of "Knute Rockne" at Shea's Theatre, it was no fault of Charlie Taylor, who literally covered the town with his publicity and exploitation. Starting in with the mayor's proclamation of a Rockne Week, newspapers covered the event well ahead and during run. A reported first time was the three-column cut used by the Catholic Union and Echo with theatre credit in cutlines.

Tinted paper megaphones with cut of O'Brien were widely distributed as were bookmarks. Leading restaurant came through with special menu during the week, cover of which carried outline of football with appropriate tiein copy. Another giveaway consisted of 1940 football schedules with picture copy and newspaper coverage started a couple of weeks ahead right through to opening.

"LET'S HEAR FROM YOU"

Miller Plugs Anniversary With Birthday Campaign

Playing fourth-run in the East Liberty section of Pittsburgh, Pa., Manager Henry T. Miller, Jr., recently staged the seventh anniversary of the Harris Family in first-run fashion, topping his campaign with a number of smart "thank you" tieins. These were planted in newspaper and herald copy, the latter stressing invitations to the cutting of the birthday-cake, promoted from baker.

Another stunt that worked out well was an offer of free admissions to patrons presenting Lincoln pennies of 1922, the theatre's first year. Further attention was attracted with a street parade of a local boys' brigade marching to the theatre.

For exploitation on the accompanying picture, "Haunted House," Miller promoted match folders with tiein copy on the scare slant, hung skeletons in the lobby. These were animated by whirling fan beneath and colored with green and blue lights on flasher. For a general giveaway, Miller reports quick acceptance of sample boxes of cough drops promoted by the Round Tabler.

NATIONAL PROMOTION FOR "SANTA FE TRAIL"

Students who hope to attend a world premiere are now offered the opportunity in the tiein made by Warners with Scholastic Magazine on "Santa Fe" Trail". Hookup is built around a contest requiring 25- to 50-word conversations that might have taken place between the two lead characters in the picture.

Winner, with his or her teacher, will be taken to the opening in Santa Fe, New Mexico. Many other prizes are offered for the runners-up. Current issue of the magazine carries full details.

Manila Celebrates 'Hawk' Premiere

While concerned with the current involvements in the Pacific, folks in the Philippines are turning a ready ear to pictures as attested to in the recent campaign on the twin-run of "Sea Hawk" at the Lyric and Capitol, in Manila. Sponsored by Manager Almy, the date was given box-office emphasis by a special eight-page newspaper supplement of the Manila *Herald* in honor of the premiere in addition to other extensive exploitation. This included a two-page roto spread in the *Tribune*.

The special, distributed also to all exhibitors in the Islands, featured a series of banner heads throughout on the opening and colorful publicity for the attraction. Co-op ads with leading firms were numerous as were photos of the crowds and costumed personnel. Usherettes were dressed in keeping with the picture background, and, in typical Hollywood fashion, flood-lights were employed for the opening.

Almy's campaign started two weeks ahead with giant banners planted on the face of downtown buildings. Cashiers distributed slips about the date and imprinted napkins planted all over town as were heralds. Leading shops carried elaborate displays, taxis, special cards and radio were employed for announcements the week in advance.

"LET'S HEAR FROM YOU"

Wheeler Promotes For Kid Matinees

Through the cooperation of a dog food company, Ray Wheeler while at the Roxy in LaPorte, Ind., promoted 12 kiddie coaster wagons for giveaway at one of his regular Saturday matinees. Wagons were spotted in theatre lobby week ahead and screen trailer advertised the event in advance. Special pluggers were distributed to kiddies at all schools, public playgrounds and rural schools throughout entire trade areas. Six local grocers carrying the dog food featured window displays of the wagons and distributed heralds and lucky number coupons. As a further buildup, announcements were made from theatre stage in advance and weekly programs devoted space to the event.

"LET'S HEAR FROM YOU"

Local Boy's Part in "Ramparts" Stressed in Harrison's Date

Much was made locally over "Ramparts We Watch" opening by Ed Harrison at the State, Waterville, Maine, since a town boy had a part in the picture. Newspapers covered the date with stories and the Mayor issued a proclamation advising all to see the film. This was run in papers and the original mounted and displayed in window. Announcments of the show were made at all civic clubs and highschools in addition to classes in history at college.

With Colby College nearby, Harrison sent letters over his sig to each student calling attention to his shows and urging their attendance as his guest. In addition a second letter was mailed to his patrons listing the comforts of his house and forthcoming attractions.

Ohio State Night Tied to "Rockne"

With the support of the local Notre Dame Club and cooperation of the Ohio State football officials on an elaborate stage program, the premiere of "Knute Rockne," at the RKO Palace, Columbus, was tied in successfully for a university pep-rally and Rockne dedication reported by Johnny Barcroft as one of the most successful programs in local theatre history. The house was cleared for the nine o'clock show when the big doings went on, tickets for which were disposed of in advance.

Opening with a medley of college songs by the theatre organist, the program swung into high with the introduction of the college brass band of 120 pieces and the university of cheer leaders to whip up enthusiasm. Leading members of the local and national Notre Dame alumni, team, coaches and players spoke before the gathering, as did the Mayor of the city. State participation was extended in a "Rockne Week" proclamation from the Governor. Others on stage were every member of the university team, campus prominents and heads of the local professional club. Pep talks on the coming game were followed by tributes to Rockne, the stage program closing with playing of the Notre Dame Alma Mater song.

For exploitation on the date, equipment used by former South Bend football "greats" was displayed in the lobby, lettered football sweaters were worn by the usherettes, displays planted in all sports stores. All Notre Dame alumni were informed of the event and announcements placed on bulletin boards in fraternity and sorority houses. College songs over the house p.a. system and lobby pennants also contributed to the atmosphere.

"LET'S HEAR FROM YOU"

Robinson Teaser Copy Builds Prevue Show

Out in San Bernardino, Cal., where studio prevues are a frequent part of theatre program, Manager John Robinson at Warner's Ritz worked out an intriguing campaign in advertising a recent showing of this nature. In advance, the Round Tabler distributed a herald in which were listed four of the newer productions, the copy headed "you will see one of the following."

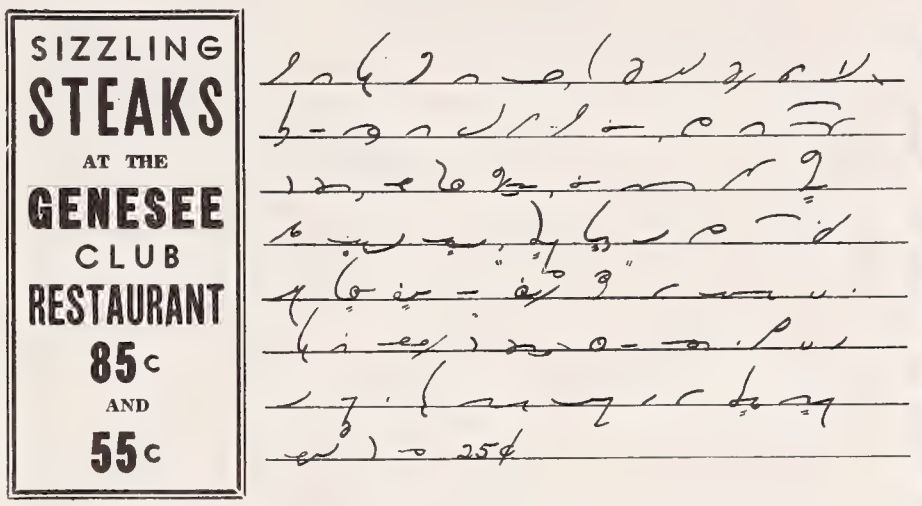
The teaser slant was followed out in the Warnerman's newspaper advertising in which, in question form, he listed a half dozen possible prevue attractions with wind-up copy reading: "Well, anyway, it is one of the pictures listed above. Be smart, don't miss it." Success of the slant is noted in the fact that the house was filled to capacity an hour and a half before the special showing.

"LET'S HEAR FROM YOU"

Peterson's "Picture Patter"

Another Round Tabler to turn columnist is N. Bernard Peterson, of the Falls, in Little Falls, Minn. Under the heading "Picture Patter," column appears twice a week in the local daily and Peterson in addition to running the usual Hollywood gossip and local theatre activities, manages to get in plugs for his current attractions.

Shorthand Copy for Stenogs Sells "Hired Wife" for Stoltz



Tied in with a nearby restaurant which paid all costs in exchange for copy credit was a blotter put out by Arnold Stoltz for "Hired Wife" at Warner Avon, Utica, N. Y. Framed on both sides by panels, one an ad for the picture, the other for the restaurant, the center of the blotter was a reproduction of a page from a stenographer's notebook with seven lines of shorthand. Transcribed, the shorthand read:

"Tell your boss, if you like, but we thought we'd use shorthand just in case that you want to tell him that your grandmother is sick next Friday afternoon when you go to the Avon to see Rosalind Russell, Virginia Bruce and that grand heart-throb, Brian Ahern in "Hired Wife", the romance of a boss who married his secretary. Why not make a day of it and enjoy a business girl's lunch at the Gennessee Club Restaurant for only 25 cents."

Street Parade Held By Grimes for "Hawk"

Local Sea Scouts marched to the theatre en masse for Ken Grimes' opening of "Sea Hawk" at the Warner, in Erie, Pa. Giant cut-action photo of Errol Flynn was displayed prominently in his lobby and title street stencils were used in area surrounding theatre. Newspaper coverage included coloring contest for children in addition to contest whereby tickets were awarded to those correctly reading copy in jumbled conversation balloons. To celebrate the first anniversary of his kid club, Grimes promoted a double truck in which leading merchants cooperated, directing their ads to mothers and kids alike. Featured was a two-column story on the history of the club together with cut of Grimes and the part he played in the formation of the organization.

CREW'S RING TEASER BUILDS "LEFT FINGER"

Folks in Waterloo, Iowa, were excited a bit on a teaser stunt contrived by Maurice Crew at the Strand, the manager distributing simulated metal wedding rings to which were attached small cards. Copy read: "Place this on the Third Finger, Left Hand, then call 220".

The number, of course, was the theatre 'phone, and the many who called were told the stunt was to remind them to see the picture. Cast and starting date were also given.

Prickett Arranges Advance Citywide "Westerner" Search

Teaser contest planted in his dailies ahead of the "Westener" opening at the El Rancho, Victoria, Tex. by Ken Prickett consisted of a voting contest whereby readers were invited to cast their ballots for some localite who possesses most of the characteristics of a range-bred Texan. Daily for a week ahead the stunt was plugged winding up opening night when the winner was announced and awarded with the title of "The Westerner." Ceremonies were held on stage with prizes to winners.

Reported as a first time was full cooperation of privately owned library, which tied on the date, plugs were received over radio and atmospheric front and lobby were set up for the occasion.

"LET'S HEAR FROM YOU"

Sweethearts Owl Show Featured by Murphy

Tying in "He Stayed for Breakfast" and "The Golden Fleecing," Frank Murphy, at Loew's, in Syracuse, staged an all-fun sweethearts owl show, starting his late complete show on Saturday night at 10 P. M. Admission tickets were sold to women only, with the stunt staged as a salute to Syracuse women, urging them to bring their boy friends.

Screen trailer plugged the occasion week ahead, special lobby display was built, sidewalk board was used, newspaper stories planted and radio announcements made over WFBL and WSYR. For attention, Murphy used a ballyhoo man at the boxoffice on night of show.

EXPLOITATION BRIEFS FROM A-FIELD

Herald summonses were distributed by W. S. Samuel, Rio Theatre, in Nederland, Texas, as advance exploitation for his date on "The Westerner," cut in center featuring action scene still on which were superimposed title and cast. Another gag used by the theatreman was for "Sandy Was a Lady." Heralds were also plugged with special coupons attached for "rolling in the aisles," and copy to effect that the laughing section was in any seat.

▽

A natural for his patrons at the Fox, in Burlington, N. J., was Gene Stutenroth's lobby display on "They Drive by Night" which involved a contest angle. Planted on the setpiece were photos of the stars appearing in the picture and a series of lights under each. To patrons, who with one turn of the switch were able to turn on all lights, autographed photos were awarded. Doorman in attendance controlled light switches.

▽

Gag which is reported to have gone over well for Bill Yeakle at the Kentucky, in Danville, Ky., for "The Sea Hawk" was his distribution of imprinted pay envelopes in which were inserted rubber pen knives. Copy on outside read: "You may use this knife, as the old saying goes, to cut yourself a grand slice of entertainment," etc., etc.

▽

Dressing a lad as an oil worker, Milton Wainstein for "Flowing Gold" at the Strand Theatre, in Holyoke, Mass., had him distribute tinted cards with copy reading: "Oil Claim. I stake my claim that 'Flowing Gold' is the best show in town." In addition, fleet of oil trucks were appropriately bannered.

▽

Promoted entirely costless was Charlie Moyer's cooking class conducted at the State Theatre, in Hanover, Pa., recently. Sponsored for four weeks by the makers of Spry, their home economist was present to conduct the classes and do the cooking and demonstrating. Weekly minor prizes were awarded and for a grand gift given the woman holding the lucky number accumulated over the four week period a de luxe range was awarded.

▽

In connection with the recent M. & P. Moreau Week, J. K. O'Donnell at the Haines Theatre, in Waterville, Maine, featured street broadcasts in front of his house with guest tickets to participants. Cashiers concentrated ahead on calling all telephone subscribers advising them of the week's programs and personal letters were mailed to all leading women's clubs. Theatre front was dressed in gala attitre for the occasion, special trailer was made up 10 days ahead and full page co-op ads and classified contest landed.



THEATRE NAME TIED TO "LEFT HAND" STUNT

For "Third Finger, Left Hand" at Schine's Ohio, Fostoria, Ohio, Bill Burke had a boy and girl as bride and groom ride about town in an open car without any advertising. At traffic stops, the couple would break into an argument and the crowd would collect.

When it did, a youngster handed out novelty cards, copy headed with "Ohio's Own Howlarious Hit". The snapper that commanded attention was the replacing of the two O's in the theatre name with simulated wedding rings of the same size, all held together with paste and clips.

Gotten out specially for his physicians' list were the Government postcards mailed out in advance of "Dr. Kildaire Goes Home" by Arnold Gates at Loew's Park, in Cleveland. Sent as a reminder that the picture was playing, end portion of card, which was perforated, was for patrons' convenience on which to enter their seat registration.

▽

Pickets dressed as ghosts walked up and down in front of the Blair Theatre, Hollidaysburg, Pa., as part of Douglas W. Mellott's advance bally for "The Ghost Breakers." Covered with sheets which had grotesque faces painted on them and carrying signs reading: "Unfair to Ghosts" the men attracted considerable attention and laughs.

▽

Taking over during Don Johnson's vacation, Assistant Herb Gatzke at the Gayety, in Chicago for "Wagons Westward" promoted an old wagon, which appropriately bannered was driven through the streets day ahead of opening. For contrast Gatzke tied up with automobile agency which toured several of its new cars through the downtown area also bannered. For window display, the theatreman promoted various rifles and guns which were featured with explanatory copy.

LAMBERT JUMPS TOWN ON REGISTRATION

With a noon deadline, the daily in Racine, Wis., could not await the draft numbers. The radio station, pressed for time, would not announce them. So Stanley Lambert, at the Rialto, walked off with Registration Day honors in a tiein with the station by listing the numbers in the lobby as they came off the wires.

Announcements were made that as the numbers were reported they would be posted at the Rialto, this jamming the theatre area completely the entire day and the next.

Tying in with the recent elections, Frank Murphy at Loew's State, in Syracuse, planted giant star photos in his lobby, each carrying picture title and copy. Above all and stretching entire length of his foyer was banner reading: "Vote a straight Loew-M-G-M ticket."

▽

Effective was the home-made "Flowing Gold" lobby setpiece arranged by Clara Schmitt for that date at the Yazoo, Yazoo City, Miss. Small house built out of cardboard was surrounded by miniature derricks, about six feet high, strung with small electric lights and two cans painted silver to represent oil tanks. For further animation, several cars and tractors ran around tracks at base.

▽

Reported as a first time he was able to secure a permit for a street parade was stunt arranged by Francis J. Faille at the Paramount, in North Adams, Mass., for "Strike Up the Band." Members of local drum corps marched through streets appropriately bannered on opening day, holding a brief concert out front before entering theatre. In addition local daily carried stories in advance of the parade.

▽

Co-op ad page was promoted by Ed Benjii at the Capitol, in Madison, Wis., with each store's ad carrying three questions pertaining to its merchandise. Guest tickets went to those correctly answering all queries. Contest was also plugged in windows and on counters of those tied in to the stunt.

▽

Since Frank and Jesse James were well known around his territory, Hiram M. Meeks for that date at the Rialto, Morrilton, Ark., used a covered wagon bally at the local county fair then in session during run of picture. For front, two huge standees were planted on either side of boxoffice, 24-sheet pasted to sidewalk and silk valance used for the marquee.

▽

The Atlanta Constitution went for a picture strip on "Third Finger, Left Hand" as part of Eddie Pentecost's campaign for the film's showing at Loew's Grand.

▽

A personal letter from Frank Morgan to Jack Simons and Lou Cohen, Loew's Poli Theatres, Hartford, was good for a column in the Hartford Times as advance ballyhoo for "Hullabaloo."

▽

Lady patrons were invited to participate in a nail-driving contest in front of the theatre as part of the "Wyoming" campaign put over by Francis Deering, Loew's State, Houston. The stunt was good for news breaks in both the Post and the Press.

▽

Executed by Manager John LaDue of the Warner Strand, in Akron, Ohio, was his false front setpiece for "Flowing Gold," which was stationed in his lobby. Title letters were done in flitter, cutout heads of the stars were featured and scene stills used profusely.

personalities

MARTY GLASER
has been made publicity director of the Paramount, Fenway, Scollay and Olympia Theatres, in Boston, succeeding JACK SAEF, who is transferred to the Shawmut, Roxbury, Mass., as manager. Other shifts include: SAM FINESTEIN, formerly manager of the Shawmut, goes to the Rivoli, Roxbury, succeeding LOUIS NEWMAN, resigned. JOE MARQUIS goes from the Egyptian, Brighton, to the Capitol, Allston succeeding TOM WALL. MAURICE STRELETSKY shifts from the Allston to the Egyptian and AARON SHINDLER, formerly assistant at the Capitol, is promoted to manager of the Allston.

▽

HY RODMAN
has been transferred from Loew's Providence to manage the Embassy, Rochester.

▽

OTTO GRATZER
formerly of the Ritz, Sherman, will open the Mexico, in Mexico, New York.

▽

BENJAMIN WEINTRAUB
and EUGENE LIGHT have taken over the operation of the Victory, in Trenton, N. J.

▽

CYRIL LEBEDOFF
has resigned as manager of the Homewood, Minneapolis, to join National Screen, Kansas City, sales staff.

▽

EMIL FISHER
has sold the Princess, Crested Butte, Colo., to R. G. VERZUGH.

▽

WARNER GAVIN
and ARTHUR JACKSON have bought the Eaton, Eaton, Colo., from H. F. LAUCK.

▽

CLIFF SWICK
has opened the Uptown Theatre, in Rensselaer, New York.

▽

FORREST LEGGATE
has leased the Hollywood Theatre at Estherville, Ia.

▽

LEO SCHNEIDER
who sold the Paris, Afton, Ia., about 18 months ago has returned to take over management and remodelling.

▽

JACK ANDERSON
has been made manager of the Republic exchange, in Portland, Ore.

▽

GUY NAVARRE
former manager of United Artists exchange has opened his new theatre, The Varsity, in Seattle, Wash.

▽

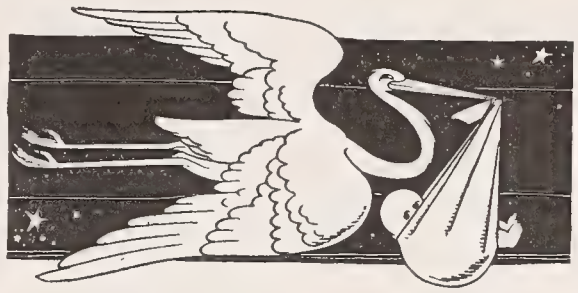
J. G. EHRLICH
has been appointed manager of the Plymouth Theatre, Worcester, Mass., succeeding R. LAWSON DANIELS, transferred to the management of the Capitol, Pawtucket, R. I.

▽

NORMAN LEWIS
has taken over the operation of the York Theatre, Philadelphia.

▽

SIMON FINESTONE
will open his new Castor Theatre, in Philadelphia, shortly. THEODORE KIRMSE will operate it.



HARRY III, on October 20th, to Mr. and Mrs. Harry Pickett, Jr. Daddy is booker for the Craver Theatres, in Charlotte, N. C.

▽

ROBERT, JR., on Wednesday, September 25th, to Mr. and Mrs. Robert Roberts. Father is the assistant manager of the Majestic, in Stuttgart, Ark.

▽

NANCY LOUISE, on October 31st, to Mr. and Mrs. J. F. Bobbitt. Dad manages the Stearns Theatre, Stearns, Ky.

Showmen's Calendar

DECEMBER

3rd	Illinois Admitted to Union—1818
5th	Martin Van Buren (8th President) Born—1782
8th	Eli Whitney (Inventor of Cotton Gin) Born—1765
9th	Douglas Fairbanks' Birthday
10th	Una Merkel's Birthday
	Dorothy Lamour's Birthday
11th	Alfred B. Nobel (Founder of Nobel Prize) Born—1833
12th	First Marconi Wireless Across Atlantic—1901
14th	Edward G. Robinson's Birthday
	Alabama Admitted to Union—1819
16th	Boston Tea Party—1773
	John Boles' Birthday
18th	Betty Grable's Birthday
20th	Irene Dunne's Birthday
21st	Shortest Day of Year
	Pilgrims Landed at Plymouth Rock—1620
25th	Christmas
	Washington Crossed the Delaware—1776
	Humphrey Bogart's Birthday
27th	Marlene Dietrich's Birthday
	Claudette Colbert's Birthday
28th	Woodrow Wilson (28th President) Born—1856
	Lew Ayres' Birthday
29th	Iowa Admitted to Union—1848
	Texas Admitted to Union—1845
	Andrew Jackson (17th President) Born—1808
	New Year's Eve
31st	West Virginia Admitted to Union—1862

ROBERT CORBIN
manager of the Michigan Theatre, in Detroit, has been made supervisor of the United Detroit's downtown first run houses and the Madison Theatre. Other changes include: JOSEPH BUSIC will supervise the Fisher, which he recently managed, together with the Riviera, Annex, Regent, Northwest and Varsity. The rest of the theatres will be supervised by ASHER SHAW. RUFUS SHEPHERD, manager of the Vogue, goes to the Fisher; FRANK UPTON from the Riviera, to the Palms State; DONALD DUNNE from the Ramona to the Riviera; ROBERT SALTERS from the Annex to the Ramona; CASSIUS SMITH from the Northwest to the Annex; SEYMOUR GRUBER, assistant of the Ramona, to manager of the Northwest; DON KUHN, from the Palms State to the Broadway Capitol; DON THOMPSON of the United Artists has resigned to open a house of his own in California and is succeeded by FRANK PERRY of the Regent. GIL GREEN, manager of the Varsity, goes to the Regent; GRANT HAWKINS, assistant at the U.A., replaces Green as manager, while LEO WARD, assistant at the Birmingham, takes JOE BONINO'S place at the Rosedale, with the latter going to the Alger, while JAMES EASSON of the Alger goes to the Vogue to replace RUFUS SHEPHERD.

▽

THOMAS E. ORR
is managing the new Boaz Theatre, in Boaz, Ala.

▽

ROBERT McLENDON
connected with the Paramount and Empire Theatres, in Montgomery, Ala., has gone to Fairhope, as manager of the Fairhope Theatre.

▽

BOB MEAGHER
advertising and publicity man for Schines in Rochester, has added the managership of the Lake Theatre to his duties.

▽

J. R. WHEELER
has left the Indiana-Illinois circuit where he managed the Roxy Theatre, in LaPorte, to rejoin the B&K organization where he will hold down the fort at the Granada, in South Bend, Ind.

▽

MRS. CORA COMPTON
who has managed the Mack Theatre at Eudora, Ark., has moved to Lake Village, Ark., where she will manage the New Theatre.

▽

EARL MURRAY
manager of the Ritz Theatre, in Bartow, Fla., has been transferred to the State Theatre at Eustis and the Mount Dora, at Mount Dora. HOWARD JAUDON of Tampa who has been managing the Colony at Winter Park succeeds Murray.

▽

FOSTER LIEDERBACH
former manager of the Warner-Saxe Wirth, Milwaukee, has been named manager of the Layton Park succeeding JOE KLAUSER, who was transferred to the Riviera succeeding TED KRAFT, who has been switched to the Zenith.

YOU ARE INVITED TO JOIN UP

ARNOLD M. NATHANSON

began in showbusiness as an usher at the Lake Theatre in Cleveland, Ohio, and was moved to the Hippodrome in the same vicinity, in the capacity of chief of service. Thereafter, Arnold came on to Warner's local office and for about a year worked in the theatre department poster room. He was then promoted to be the assistant advertising man in Warner's advertising and publicity department, where he is now located.

▽

REDICK McCURDY HAMER

is connected with the Associated Theatres circuit and acts as manager of the Trenton Theatre in Trenton, Mich. He has been in this spot about a year, having been promoted from the job of assistant manager. Doorman duty, then head of the floor preceded these activities. Please let us know what you are doing for the box office, Redick, so that the other members and readers may be told.

▽

ROGER BURBY

started in 1937 as usher and apprentice, and then was made assistant operator. He made rapid strides for it wasn't long before he became chief operator. Early this year Roger was promoted to assistant manager and we now hear from him from the State Theatre, Madawaska, Maine. Keep us informed of your doings, Roger, at not too infrequent intervals.

▽

FRED W. CURTICE

belongs to the Golden State Theatres circuit and is the assistant manager of their Uptown Theatre in San Francisco, Calif. His entrance into showbusiness dates to 1932 and his first job was that of an usher at the Alexandria Theatre. When he moved to El Rey he served as chief of service and at the Coliseum he was appointed assistant manager. Fred absented himself from the moving picture industry for a year to study music. However, he returned to his first love and secured a job as doorman at the Uptown, being appointed chief of service next and then assistant prior to attaining his present post.

▽

CONRAD MANDROSS

is with the Anas Circuit and manages the Cove Theatre in Hollidays Cove, West Virginia. Although he is in show business for but three years he has been doing a fine job of work and has been working as manager of the Cove Theatre. Please let us hear from you, Conrad, for undoubtedly much of what you are doing would be of interest to our other members.

▽

RALPH W. TARKINGTON

is the house manager at the Elton Theatre in Norfolk, Va. In 1939 he entered show business as doorman of this same house and shortly thereafter moved to the State Theatre, acting as house manager. A transfer brought Ralph to his present position, from where we hope to receive reports of his activities.

Birthday Greetings

Harry Abbott
E. E. Bair
Don Ballard
Carl Bechdell
Howard Berg
Jack Bonomo
Billings Booth
Robert C. Bowman
Clifford Boyd
Wilbert M. Brizendine
Fred Brown
Edwin Calvin
Lawrence Capillo
George R. Carter
T. C. Carter
Walter Chenoweth
Maurice M. Corkery
John J. Cotter
Frank L. Cronon
Harry W. Crull
E. V. Dinerman
Charles S. Edwards
Harry J. Ellis
Robert F. Etchberger
William Exton
H. Paul Fasshauer
Mrs. Dorothy Flukes
Edward R. Golden
Max Goldstein
Melvin B. Grundy
Ed Hamm
Lionel Hansher
John C. Hart
Howard Jaggers
Don Johnson
E. E. Johnson
John P. Joneck
Joseph Kalusky
David Kamsky
Harry Knoblauch
Lester Kolste
Leo Kulik
George S. Lang
Harold Leand
Terry C. W. Leung
Al Lippe
Dominick Lucente
H. C. Deacon Main
William Markwell
LeRoy Martin
Raymond J. Mellien
Lloyd M. Mills
Frank Murphy
Fred Nelson
Harry Neun
Hinton Newsome
Brewster LeRoy Neton
Ray O'Connell
Dick Offenbacher
Carmon Phillips
William C. Powelson
Harland Rankin
Harry G. Rawlins
William M. Redmond
Ed Rosen
Marvin R. Rosen
Joe Ruddick
Edward J. Shea
Forrest F. Shontz
Ken C. Simons
E. T. Sizemore
Arnold Stoltz
Flynn Stubblefield
J. Maddry Wallace
Ralph E. Wallace
Cecil Ward

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

LEO P. RYAN

started as an usher for Affiliated Theatres, Inc., before going with Warners in western New York. He left and for a short period worked with various bands throughout that territory but returned to once again join with Warners. Leo was at the State Theatre, Olean, N. Y., and was then transferred to several theatres as assistant and relief manager. After being affiliated with this company for four years he worked for Harris Bros. at the State Theatre, Hartford, Conn., as house manager. The next moves brought him to manage the Marble Hill Theatre in the Bronx, N. Y., for Cocalis, then the Genessee Theatre for Basil Bros. At the present time, Leo is with the Prudential Circuit in the capacity of manager at the Hicksville Playhouse in Hicksville, Long Island, N. Y.

▽

OLLIE H. BROWNE

is the assistant manager of the Majestic Theatre in Rotan, Texas, which house belongs to the Robb and Rowley United circuit. In 1925 and for seven years thereafter, Ollie acted as operator and display man at the Rex in Purcell, Okla. Road show work was his next undertaking. In 1934 he was affiliated with the Palace Theatre in Burkburnett, Texas and then joined the Griffith Amusement Company until last year.

▽

ROBERT C. BOWMAN

was initiated into his present career when he was given the job of usher at the Strand Theatre, Erie, Pa., in 1928. He left there to act as doorman at the Aris house, in the same vicinity. Moving again, in like capacity, he went to the Perry Theatre. In 1931 Bob was promoted to the position of chief of service at the Deluxe Warner Theatre, Erie and after three years was placed in the assistant manager's job. A transfer brought this able showman to the Columbia in Sharon, Pa., as acting manager and then he moved to Ridgway and was the skipper at the Strand Theatre.

▽

WILLARD R. SEALE

began as an usher for Pantages Theatres in Spokane, Wash., about 12 years ago. He was made doorman and then assistant manager of the Fox house, then transferred to the Orpheum, also as assistant. Willard bought the Rialto Theatre in Spokane and after selling the house sold pictures out of Seattle for a year. He returned to Spokane as assistant at the Orpheum and then was promoted to a manager's post at the Liberty. Again he went back to the Orpheum, as manager this time, and is now at the State, in a like job.

▽

FELIX TISDALE

was employed at the Ritz Theatre in Brantley, Alabama, acting as manager of the house and also being in charge of advertising, exploitation and sign painting. A change placed him at the Ga-Ana Theatre in Georgiana, Alabama, from where we now receive reports of what he is doing for the box office.

IN COURTS

Theatre Building Actions In Florida and Kentucky

Actions on the right to erect theatres are current in Ft. Lauderdale, Fla., and Pineville, Ky. In Ft. Lauderdale, E. R. Bennett, denied permission to erect a theatre building on Las Olas Boulevard, has appealed the building inspector's decision to the board of adjustment.

In Pineville, a suit has been filed to compel the city council to act immediately on a proposal to erect a new theatre by Don Reda, who has already broken ground for the theatre. One protest asked that the building permit be denied by the city as a protection to local industry.

20th Century-Fox Against Century Circuit Settled

The suit of Twentieth Century-Fox against Century Circuit, New York, for $70,000 damages claiming violation of contracts to play Twentieth Century-Fox films during 1938-39 and 1939-40 seasons was settled and discontinued in New York supreme court Friday, November 8th. Century had counter-claimed for $75,000, claiming breach of contract by the plaintiff.

Terms of the settlement were not disclosed but attorneys said that Century would continue doing business with the plaintiff.

UA Seeks Dismissal Of Goldwyn Action

Dismissal of the suit of Samuel Goldwyn against United Artists for cancellation of the plaintiff's contract, damages and an accounting is to be sought from John W. Clancy, federal judge, in New York Friday, according to a notice of motion filed in federal court last week.

The motion asks for dismissal on the ground that the plaintiffs in filing an amended complaint failed to comply with a recent order of Judge Vincent T. Leibell requiring the complaint to be separately stated and numbered. Alternatively, United Artists, demands that Mr. Goldwyn serve a new complaint complying with the court order.

Plaintiff's Motion Granted

Motion to strike out the answer of the defendant, Joseph F. Shulman, operator of the Plaza, Windsor, Conn., has been granted in the clearance case of Lampert Theatres of Windsor, Inc., against Warners brought to the superior court in New Haven last February. Plaintiff asks $25,000 damages, reformation of the contract, and an injunction against Warners restraining it from performance of a second run contract, which it entered into in a violation, it is claimed, with the plaintiff, operator of the Windsor.

Set Tarkington Trial

Trial of the suit of Booth Tarkington for $100,000 damages against Warner Brothers Pictures has been set for January 8th in federal court in New York after Warners filed an affidavit. Claim is made that the defendants breached a contract providing for the sale of a number of Tarkington stories by producing "Penrod and His Twin Brother." Warners has counter-claimed for $35,000, claiming that a number of stories were not subject to sale as being in the public domain.

$77,113 Awarded Agent

A New York supreme court jury this week awarded $77,113.44 to Dennis R. Scanlan, who had filed suit against Sonja Henie for 20 per cent of her earning, claiming that Miss Henie had obtained her Twentieth Century-Fox contract through him.

Fear Awarded $50,000

A jury in federal court in Los Angeles has awarded Ralph Gordon Fear, inventor of a laboratory process, $50,000 damages against Metro-Goldwyn-Mayer for alleged violation of a contract under which the company was to have the use of the process for its own pictures only.

Title Action Filed

Producers Laboratories, Inc., filed suit Friday in New York supreme court to restrain Universal from distributing "Hired Wife." An accounting also is asked. Producers claims it owns a film titled "A Hired Wife" and contends that Universal's picture "violates its exclusive right" to that title. The Roxy, which showed the film, also is made a defendant.

To Examine 20th Century-Fox Men

Sidney R. Kent, Walter J. Hutchinson and Ben Miggins, Twentieth Century-Fox executives, were directed this week by Isidor Wasservogel, New York supreme court justice, to testify before trial on November 26th in the suit of Marion Palmer as assignee of M. J. Messeri, who claims $6,112 part salary as manager in Spain.

OBITUARIES

Jack Shear

Jack Shear, 51, a shipper for Warner Bros. in the Cleveland exchange, died November 3rd of a heart attack. Mr. Shear was a charter member of Film Exchange Employees B-5.

Joseph P. Filion

Joseph Philas Filion, 69, motion picture censor for the city of Montreal, Canada, died November 6th of a heart attack while alone in his office. Mr. Filion, an actor, retired from the stage in 1930. He was appointed Montreal motion picture censor in 1930.

John Rappold

John Rappold, 54, who, with his brother George E., operated the Innis and Ideal, Columbus, Ohio, suburban theatres, died at his home there November 8th.

Joseph Krause Dies

Joseph J. Krause, 50, who managed theatres in Milwaukee and in Los Angeles died November 15th in Milwaukee. Mr. Krause was identified with the old Empress and Gayety theatres in Milwaukee for 25 years.

Si Rudnick

Si Rudnick, 46, stage employee at the Loew-Poli, New Haven, for the last 10 years, died in New Haven of a heart attack November 8th.

Harry Hondorf

Harry Hondorf, 55, manager of the Wayne theatre, Wayne, Mich., died there November 5th of a heart attack. He was better known in the distribution field, and was head booker for Pathe about 1920, later becoming booker and salesman for Favorite Films, Monogram, Republic and Monarch Pictures.

Lee MacEwen

H. Lee MacEwen, 53, formerly in charge of the WLW news room in Cincinnati, and more recently writing copy for the news rooms of WHAS and WAVE, Louisville, died at his home in Cincinnati November 9th.

Mrs. Margaret Rahilly

Mrs. Margaret Coyle Rahilly, 53, a member of the Pennsylvania State Board of Motion Picture Censors until 1938, died in Philadelphia November 7th.

Bill Bennett

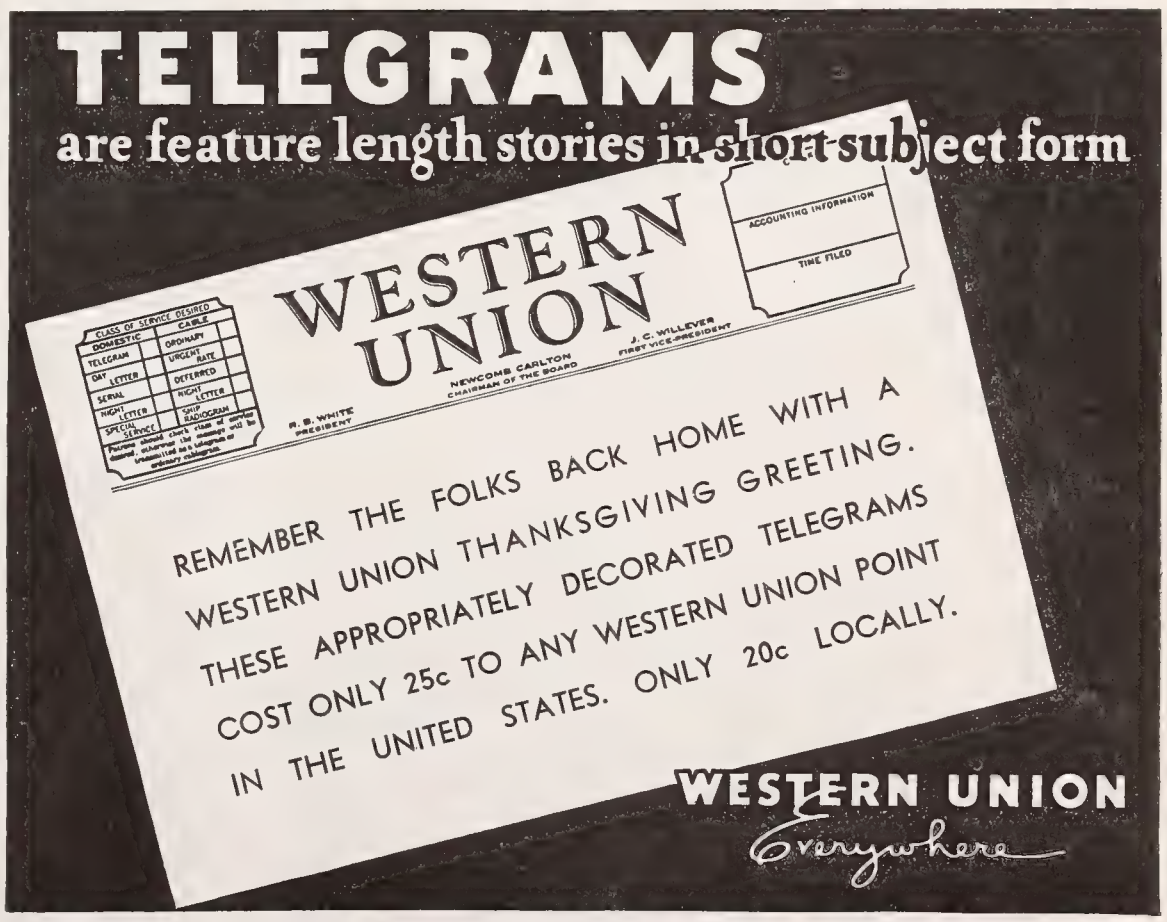
Bill Bennett, 43, formerly connected with Associated Theatres Circuit as manager of the Union Square theatre, Cleveland, died at the home of his mother in Akron November 10th.

Alfred Alschuler

Alfred S. Alschuler, theatre architect, died in Chicago November 9th.

Henry E. Jewett

Henry Eric Jewett, retired actor and theatrical producer, died at his home in Scarsdale, New York, November 8th. Mr. Jewett was a son of the late Henry Jewett, who for many years managed the Jewett Players and the Boston Repertory Company. He was 55.



THE RELEASE CHART

INDEX

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

ACROSS the Sierras, West....Col
Adventure in Diamonds, 3928, Mel....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com....Univ
All This, and Heaven Too, 454, Mel....FN
Always a Bride, Com.-Mel....FN
Andy Hardy Meets Debutante, 43, Com..MGM
Angels Over Broadway, Mel....Col
Anne of Windy Poplars, 035, Mel....RKO
Ape, The, Mel....Mono
Argentine Nights, 5013, Mus.-Com....Univ
Arise My Love, 4009, Com.-Mel....Para
Arizona, Mel. ....Col
Arizona Frontier, West....Mono
Arizona Gang Busters, 153, West....Producers

BACK Street, Mel....Univ
Bad Man from Red Butte, 4063, West...Univ
Baker's Wife, The, Com....Foreign
Bank Dick, The, Com....Univ
Barnyard Follies, 008, Mus.-Com....Rep
Before I Hang, Mel....Col
Behind the News, Mel....Rep
Beyond the Sacramento, West....Col
Beyond Tomorrow, 031, Mel....RKO
Bill of Divorcement, Mel....RKO
Billy the Kid in Texas, 158, West..Producers
Billy the Kid Outlawed, 157, West..Producers
Billy the Kid's Gun Justice, 159, West. Producers
Billy the Kid Rides West, West....Producers
Biscuit-Eater, The, 3935, Mel....Para
Bitter Sweet, 110, Mus. (C)....MGM
Black Diamonds, 4057, Mel....Univ
Blackout, Mel....UA
Blondie Goes Latin, Com....Col
Blondie Has Servant Trouble, Com....Col
Blondie Plays Cupid, Com....Col
Boom Town, 48, Mel....MGM
Border Legion, The, 053, West....Rep
Boss of Bullion City, West....Univ
Bowery Boy, Mel....Rep
Boys of the City, Mel....Mono
Boys from Syracuse, 4003, Mus.-Com....Univ
Bride Wore Crutches, 112, Mel....20th-Fox
Brigham Young—Frontiersman, 107, Mel. 20th-Fox
Brother Orchid, 405, Mel....WB
Buck Benny Rides Again, 3932, Com....Para
Bury Me Not on the Lone Prairie, West..Univ

CALLING All Husbands, 519, Com....WB
Captain Caution, Mel....UA
Captain Is a Lady, 42, Com....MGM
Carolina Moon, 944, West....Rep
Carson City Kid, 955, West....Rep
Case of the Black Parrot, Mel....WB
Chad Hanna, 123, Mel. (C)....20th-Fox
Chamber of Horrors, Mel....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel....20th-Fox
Cheers for Miss Bishop, Mel....UA
Cherokee Strip, 4005, West....Para
Christmas in July, 4007, Com....Para
Citizen Kane, Mel....RKO
City for Conquest, 506, Mel....WB
Colorado, 051, West....Rep
Come Live with Me, Com.-Mel....MGM
Comin' Round the Mountain, 3944, Com..Para
Comrade X, 113, Com.-Mel....MGM
Conquest of the Air, Mel....Foreign
Contraband, Mel. ....Foreign
Convoy, Mel. ....Foreign
Crooked Road, 923, Mel....Rep
Crook's Tour, Com....Foreign
Cross Country Romance, 039, Mel....RKO

DANCE, Girl, Dance, 040, Mel....RKO
Dancing on a Dime, 4008, Mus....Para
Danger Flight, 3816, Mel....Mono
Dangerous Cargo, Mel....Foreign
Dark Streets of Cairo, Mel....Univ
Date with Destiny, A, Mel....Para
Daybreak, Mel. ....Foreign
Devil Bat, 104, Com.-Mel....Producers
Devil's Pipeline, Mel....Univ
Diamond Frontier, 5019, Mel....Univ
Dispatch from Reuter's, A, Mel....WB
D. O. A., Mel....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Kildare Comes Home, 101, Mel....MGM
Dr. Kildare's Crisis, Mel....MGM
Doomed Caravan, West....Para
Doomed to Die, Mel....Mono
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, 102, Com.-Mel....RKO
Drums of the Desert, Mel....Mono
Dulcy, 106, Com....MGM
Durango Kid, West....Col

EARL of Puddlestone, 924, Com....Rep
Earthbound, 034, Mel....20th-Fox
East of the River, Mel....FN
Ellery Queen—Master Detective, Mel....Col
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Escape, 108, Mel....MGM
Escape to Glory, Mel....Col

FACE at the Window, Mel....Foreign
Face Behind the Mask, The*, Mel....Col
False Rapture, Mel....Foreign
Fantasia, Mus.-Com. (C)....Disney
Far Horizon, Mel....WB
Fargo Kid, The, 182, West....RKO
Father and Son, Mel....WB
Father Is a Prince, 569, Com.-Mel....FN
Fight for Life, Mel....Col
Five Little Peppers in Trouble, Com....Col
Flight Command, Mel....MGM
Flotsam, Mel. ....UA
Flowing Gold, 412, Mel....WB
Footsteps in the Dark, Mel....WB
For Beauty's Sake, Mel....20th-Fox
Foreign Correspondent, Mel....UA
Four Mothers, Mel....WB
Four Shall Die, Mel....St. Rts
Four Sons, 047, Mel....20th-Fox
Friendly Neighbors, 007, Mus.-Com....Rep
Frontier Crusader, 151, West....Producers
Frontier Vengeance, 072, West....Rep
Fugitive, The, 5046, Mel....Univ
Fugitive from a Prison Camp, Mel....Col
Fugitive from Justice, 473, Mel....FN

GALLANT Sons, 111, Mel....MGM
Gambling on the High Seas, 424, Mel....WB
Gangs of Chicago, 906, Mel....Rep
Gaslight, Mel. ....Foreign
Gaucho Serenade, 943, West....Rep
Gay Caballero, The, 108, Mel....20th-Fox
Ghost Breakers, The, 3938, Com.-Mel....Para
Girl, A Guy and a Gob, A, Com.-Mel....RKO
Girl from Avenue A, 104, Com....20th-Fox
Girl from God's Country, 904, Mel....Rep
Girl from Havana, 017, Mel....Rep
Girl in the News, Mel....Foreign
Girl in 313, 051, Mel....20th-Fox
Girl Must Live, Com....20th-Fox
Girls of the Road, Mel....Col
Girls Under 21, Mel....Col
Give Us Wings, Mel....Univ
Glamour for Sale, Mel....Col
Golden Fleecing, 49, Mel....MGM
Golden Gloves, 3942, Mel....Para
Golden Hoofs, Com.-Mel....20th-Fox
Golden Trail, The, West....Mono
Gold Rush Maisie, 47, Com....MGM
Gone With the Wind, Mel. (C)....MGM
Go West, Com....MGM
Grand Ole Opry, 908, Com....Rep
Great Dictator, The, Com....UA
Great McGinty, The, 3945, Com.-Mel....Para
Great Plane Robbery, Mel....Col
Great Profile, The, 111, Com....20th-Fox
Great Swindle, The, Mel....Col
Gun Code, 152, West....Producers

HAUNTED Honeymoon, 104, Mel....MGM
Haunted House, Mel....Mono
Her Father's Daughter, Mel....Mono
Here Comes The Navy, Com.-Mel....WB
Here Is Ireland, Travelogue....Foreign
Heritage, Mel. ....Foreign
He Stayed for Breakfast, Com....Col
Hidden Gold, 3958, West....Para
High Sierra, Mel....WB
Hired Wife, 5006, Com....Univ
Hit Parade of 1941, The, 001, Mus.-Com..Rep
Hold That Woman, Com.-Mel....Producers
Honeymoon for Three, Mel....WB
Hot Steel, 4056, Mel....Univ
House of Seven Gables, 4013, Mel....Univ
Howards of Virginia, The, Mel....Col
Hudson's Bay, 115, Mel....20th-Fox
Hullabaloo, 109, Com....MGM

IF I Had My Way, 4005, Mus....Univ
I Love You Again, 50, Com....MGM
I Married Adventure, Mel....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. ....Univ
I'm Still Alive, 103, Mel....RKO
In Old Colorado, West....Para.
Invisible Woman, The, Mel....Univ
Invitation to a Murder, Mel....WB
Irene, 024, Mus. (C)....RKO
I Take This Oath, 101, Mel....Producers
I Want a Divorce, 4002, Mel....Para
I Wanted Wings, Mel....Para
I Was an Adventuress, 038, Mel....20th-Fox

JENNIE, 122, Mel....20th-Fox

KEEPING Company, Com.-Mel....MGM
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Kitty Foyle, 112, Mel....RKO
Knute Rockne—All American, 502, Mel....WB

LA CONGA Nights, 4029, Com....Univ
Laddie, 107, Com.-Mel....RKO
Ladies Must Live, The, 474, Com....FN
Lady Eve, The, Com.-Mel....Para
Lady Hamilton, Mel....UA
Lady in Question, The, Mel....Col
Lady with the Red Hair, The, Mel....WB
Last Alarm, The, Mel....Mono
Laughing at Danger, Mel....Mono
Law and Order, 5062, West....Univ
Law of the Texan, West....Col
Leather Pushers, 5051, Mel....Univ
Legacy, Mel. ....Col
Let George Do It, Com....Foreign
Let's Make Music, Mus....RKO
Letter, The, Mel....FN
Li'l Abner, 109, Com....RKO
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Little Bit of Heaven, A, Mus....Univ
Little Men, 110, Com.-Mel....RKO
Little Nellie Kelly, 112, Mus-Com....MGM
Little Orvie, 020, Com....RKO
Living Corpse, The, Mel....Foreign
Lone Rider, No. 1, 63, West....Producers
Lone Star Raiders, West....Rep
Lone Wolf Keeps a Date, The, Mel....Col
Long Voyage Home, Mel....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com....Para
Lucky Cisco Kid, 049, Mel....20th-Fox
Lucky Devils, Mel....Univ
Lucky Partners, 038, Com....RKO

MAD Men of Europe, Mel....Col
Magic in Music, Mus....Para
Maisie Was a Lady, Com.-Mel....MGM
Major Barbara, Com....UA
Mala Yerba, Mel....Foreign
Man I Married, The, 101, Mel....20th-Fox
Man Who Talked Too Much, 467, Mel....FN
Manhattan Heartbeat, 046, Com....20th-Fox
Margie, 5026, Com.-Mel....Univ
Marked Men, 103, Mel....Producers
Mark of Zora, The, 117, Mel....20th-Fox
Maryland, 050, Mel. (C)....20th-Fox
Mayerling to Sarajevo, Mel....Foreign
Meet John Doe, Com.-Mel....WB
Meet the Missus, 018, Com....Rep
Meet the Wildcat, 5023, Mel....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, 041, Mus.-Com....Rep
Men of Boys Town, Mel....MGM
Men Against the Sky, 101, Mel....RKO
Mercy Plane, Mel....Producers
Mexican Spitfire Out West, 111, Com.-Mel. RKO
Michael Shayne, Private Detective, Mel. 20th-Fox
Military Academy, Mel....Col
Millionaires in Prison, 037, Mel....RKO
Misbehaving Husbands, 105, Com....Producers
Missing People, Mel....Mono
Missing Ten Days, Mel....Col
Mr. and Mrs. Smith, Com.-Mel....RKO
Money and the Woman, 417, Mel....WB
Moon Over Burma, 4006, Mel....Para
Mortal Storm, The, 41, Mel....MGM
Mozart, Mus. ....Foreign
Mummy's Hand, The, 5020, Mel....Univ
Murder in the Air, 472, Mel....WB
Murder in the Night, Mel....Foreign
Murder Over New York, 121, Mel....20th-Fox
My Favorite Wife, 025, Com....RKO
My Love Came Back, 409, Com.-Mel....WB
My Son Is Guilty, Mel....Col
Mystery of Room 13, Mel....Foreign
Mystery Sea Raider, 3943, Mel....Para
My Wife's Relatives, 810, Com.-Mel....Rep

NEVER Say No, 108, Com....Producers
New Moon, 31, Mus....MGM
New York Town, Com.-Mel....Para
Night Train, 114, Mel....20th-Fox
Nobody's Children, Mel....Col
No, No, Nanette, Mus.-Com....RKO
North West Mounted Police, 3946, Mel. (C) Para
No Time for Comedy, 554, Com....FN

OBLIGATORY Mother, Com....Foreign
Oklahoma Renegades, 061, West....Rep
Old Swimmin' Hole, Com.-Mel....Mono
One Crowded Night, 042, Mel....RKO
One Man's Law, The, 992, Mel....Rep
One Night in the Tropics, Mus.-Com....Univ
On Their Own, 044, Com....20th-Fox
On the Spot, Mel....Mono
Opened by Mistake, 3933, Mel....Para
Open Road, Mel....Foreign
Outlaws of the Panhandle, West....Col
Out West with the Peppers, Com....Col
Overland Stage Raiders, West....Rep

PASSPORT to Alcatraz, Mel....Col
Paster Hall, Mel....UA
Penny Serenade, Com.-Mel....Col
Phantom of Chinatown, Mel....Mono
Phantom Submarine, Mel....Col
Phantom Wagon, Mel....Foreign

Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Playgirl, Mel. .....RKO
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners West, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, The, 4004, Com.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, 5061, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Reaching for the Sun, Mel.....Para
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C) 20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders of Black Mountain, 158, West Producers
Ride, Kelly, Ride, Mel.....20th-Fox
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, 414, Mel.....WB
Road Show, Com.....UA
Road to Zanzibar, Mus.-Com.....Para
Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel.....20th-Fox
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Sailors Three, Com.....Foreign
Saint In Palm Springs, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Sandy Gets Her Man, Com.....Univ
San Francisco Docks, Mel.....Univ
Santa Fe Trail, Mel.....FN
Saps at Sea, Com.....UA
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Sea Wolf, The, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret Evidence, 107, Mel.....Producers
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
She Couldn't Say, No, Com.-Mel.....FN
Shepherd of the Hills, Mel.....Para
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Sis Hopkins, Com.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Murder, 105, Mel.....MGM
Slightly Tempted, 5024, Com.-Mel.....Univ
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, 5001, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Strawberry Blonde, Com.-Mel.....WB
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, 103, Mus.-Com....MGM
Susan and God, 39, Com.....MGM

TAKE Me Back to Oklahoma, West.....Mono
Texas Rangers Ride Again, Mel.....Para
Texas Terrors, 073, West.....Rep
That Gang of Mine, Com.-Mel.....Mono
That Uncertain Feeling, Com.....UA
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 104, Mel. RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel...Para
Three Faces West, 903, Mel.....Rep
Three Men from Texas, 4050, West.....Para
Thundering Frontier, West.....Col
Time in the Sun, Documentary.....World
Tin Pan Alley, 120, Mus.....20th-Fox
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Topper Returns, Com.....UA
Torso Murder Mystery, Mel.....Foreign
Trail Blazers, 063, West.....Rep
Trailing Double Trouble, West.....Mono
Trail of the Vigilantes, Mel.....Univ
Triple Justice, 086, West.....RKO
Tugboat Annie Sails Again, Com.....FN
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
Two Women, Mel.....Foreign
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Under Texas Stars, West.....Mono
Under Your Hat, Mel.....Foreign
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono
Untitled, Mel. .....Mono

VICTORY, Mel. .....Para
Villian Still Pursued Her, 105, Com.....RKO
Virginia, Mel. (C).....Para

WAGONS Roll at Night, Mel.....WB
Wagons Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoon (C).....RKO
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
West of Pinto Basin, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
Where Did You Get That Girl? Com....Univ
While Thousands Cheer, Mel.....St. Rts
Whirlpool, Mel. .....Foreign
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? 006, Mel.....Rep
Who Killed Doc Robin? Mel.....Univ
Who's Crazy Now?, Com.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, West.....Mono
Wild Man of Borneo, Com.-Mel.....MGM
Women in War, 902, Mel.....Rep
World in Flames, Documentary.....Para
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're the One, Mus.....Para
You're Out of Luck, Mel.....Mono
You Betcha My Life, 106, Com.....Producers
Youth Will Be Served, 119, Com.....20th-Fox

ZIEGFELD Girl, The, Mus.-Com.....MGM

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel Date	Running Time Minutes	Reviewed
Angels Over Broadway (G)	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	80.	Oct. 12,'40
Before I Hang (G)	Boris Karloff-Evelyn Keyes	Sept. 17,'40	63.	Oct. 12,'40
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†		
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms.	July 25,'40	70.	July 27,'40
Blondie Plays Cupid (G)	P. Singleton-A. Lake-L. Simms.	Oct. 31,'40†	68.	Nov. 2,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61.	Aug. 31,'40
Five Little Peppers In Trouble.	Edith Fellows-Dorothy Ann Seese.	Sept. 1,'40	65.	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59.	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61.	July 27,'40
Glamour for Sale (A)	Roger Pryor-Anita Louise	Sept. 30,'40	57.	Nov. 9,'40
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	64.	Nov. 16,0'4
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89.	Aug. 10,'40
(Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48; Sept. 28,'40, p. 141; Nov. 9,'40, p. 53.)				
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 62; Oct. 26,'40, p. 54.)				
I Married Adventure (G)	Osa Johnson	July 24,'40	78.	July 20,'40
Lady In Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81.	Aug. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73.	
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66.	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63.	Jan. 20,'40
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	65.	
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62.	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60.	June 22,'40
Prairie Schooners (G)	Bill Elliott-Evelyn Young	Sept. 30,'40†	58.	Nov. 16,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62.	Aug. 17,'40
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69.	Sept. 28,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	57.	July 20,'40

Coming Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
Across the Sierras	Bill Elliott-Luana Walters			
Arizona	Jean Arthur-Wm. Holden			
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms.	Jan. 23,'41†		
Ellery Queen—Master Detective. (See "In the Cutting Room," Oct. 19,'40.)	Ralph Bellamy-Marg't Lindsey	Nov. 28,'40†		
Escape to Glory (See "Passage West," "In the Cutting Room," Oct. 12,'40.)	Pat O'Brien-Constance Bennett	Nov. 21,'40†		
Face Behind the Mask, The*	Peter Lorre-Evelyn Keyser	Jan. 6,'41†		
Fight for Life (A)	Myron McCormick		69.	Mar. 16,'40
Great Plane Robbery, The (See "In the Cutting Room," May 25,'40.)	Jack Holt-Vicki Lester	Dec. 9,'40†		
Great Swindle, The	Jack Holt-Marjorie Reynolds			
Legacy	Warner Baxter-Ingrid Bergman-Fay Wray	Jan. 30,'41†		
Lone Wolf Keeps a Date, The.. (See "In the Cutting Room," Oct. 12,'40.)	Warren William-Francis Robinson	Nov. 23,'40†	67.	Nov. 16,'40
Missing Ten Days		Dec. 5,'40†		
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Penny Serenade	Irene Dunne-Cary Grant			
Phantom Submarine, The	Anita Louise-Bruce Bennett	Dec. 16,'40†		
Pinto Kid, The	Chas. Starrett-Louise Currie	Jan. 9,'41†		
This Thing Called Love	Rosalind Russell-Melvyn Douglas	Dec. 31,'40†		
Thundering Frontier, The (G)	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Dec. 5,'40†	57.	Sept. 21,'40
Wildcat of Tucson	Bill Elliott-Evelyn Young	Dec. 31,'40†		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker-Fay Holden-Ann Rutherford	July 5,'40	89.	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61; Sept. 28,'40, p. 136.)				
Bitter Sweet 110	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40†	94.	Nov. 16,'40
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120.	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52; Sept. 28,'40, pp. 139, 147; Oct. 5,'40, pp. 62, 64; Oct. 12,'40, pp. 65, 66; Oct. 19,'40, pp. 69, 70; Oct. 26,'40, p. 56; Nov. 2,'40, p. 69; Nov. 9,'40, pp. 56, 57.)				
Captain Is a Lady, The (G) 42.	C. Coburn-B. Bondi-B. Burke	June 21,'40	65.	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80.	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	73	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40†	104.	Nov. 2,'40
Gallant Sons (G) 111	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser.	Nov. 15,'40†	*70.	Nov. 16,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40	82.	July 27,'40

THE RELEASE CHART

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixen	Sept. 30,'40†	62.	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chambers of Horrors	Leslie Banks-Gina Malo	Nov. 8,'40†		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40†	64.	Oct. 12,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Last Alarm, The (G)	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	62.	Aug. 10,'40
Missing People (G)	Will Fyffe	Aug. 19,'40	69.	Nov. 16,'40
Old Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40†	78.	Oct. 26,'40
On the Spot (G)	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	73.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40†	61.	Sept. 7,'40
Take Me Back to Oklahoma	Tex Ritter-Terry Walker	Nov. 11,'40†		
(See "Oklahoma Bound," "In the Cutting Room," Oct. 26,'40.)				
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	62.	Oct. 5,'40
Trailing Double Trouble (G)	Ray Corrigan - John King - Max Terhune	Oct. 1,'40†	58.	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40†	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range	Jack Randall-Phyllis Ruth	June 25,'40	57	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Her Father's Daughter	Edith Fellows-Wilbur Evans	Dec. 22,'40†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings	Sept. 20,'40†	83.	Aug. 8,'40
(Reviewed under title, "Busman's Holiday.")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40†	77.	Oct. 26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeannette MacDonald - Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80, 82; Oct. 12,'40, p. 68.)				
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80; Sept. 28,'40, p. 136.)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71.	Sept. 21,'40
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser-Paul Whiteman & Orch.	Sept. 27,'40†	121.	Sept. 21,'40
(Exploitation: Oct. 12,'40, p. 68; Oct. 26,'40, p. 53; Nov. 9,'40, p. 52.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40†	96.	Oct. 12,'40
(Exploitation: Nov. 2,'40, p. 69.)				
We Who Are Young (A) 45	Lena Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

(See "In the Cutting Room," Sept. 28,'40.)

Come Live with Me	James Stewart-Hedy Lamarr			
Comrade X 113	Clark Gable-Hedy Lamarr	Nov. 29,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				
Dr. Kildare's Crisis	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Dec. 13,'40†		
(See "Should Dr. Kildare Tell?" "In the Cutting Room," Oct. 19,'40.)				
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon			
(See "In the Cutting Room," Nov. 2,'40.)				
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros.	Dec. 6,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Keeping Company	John Shelton-Ann Rutherford-Virginia Weidler	Dec. 20,'40†		
Land of Liberty (G)	Historical	June 17,'39		
Little Nellie Kelly (G) 112	Judy Garland-George Murphy-Charles Winninger	Nov. 22,'40†	100.	Nov. 16,'40
Masie Was a Lady	Ann Sothern-Lew Ayres-Maureen O'Sullivan			
Men of Boys Town*	S. Tracy-M. Rooney-B. Watson			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams		102.	Jan. 27,'40
Wild Man of Borneo	F. Morgan-B. Burke-J. Preisser			
Ziegfeld Girl, The*	J. Stewart-J. Garland-H. Lamarr-T. Martin-L. Turner-J. Cooper			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Chinatown	Keye Luke-Grant Withers	Nov. 18,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Under Texas Stars	Tex Ritter	Dec. 29,'40†		
Untitled	Leo Gorcey-Bobby Jordan			
You're Out of Luck	Frankie Darro	Jan. 5,'41		
West of Pinto Basin	Ray Corrigan - John King - Max Terhune	Nov. 25,'40†		
(See "In the Cutting Room," Nov. 9,'40.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40†	113.	Oct. 19,'40
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79; Oct. 19,'40, p. 66.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson-Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84; Oct. 26,'40, p. 53.)				
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40†	86.	Oct. 5,'40
Christmas in July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40†	72.	Sept. 21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
(Exploitation: Sept. 28,'40, p. 136.)				
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40†	75.	Oct. 12,'40
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52; Oct. 12,'40, p. 65; Oct. 26,'40, pp. 54, 56; Nov. 9,'40, p. 56.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Moon Over Burma (G) 4006	D. Lamour-R. Preston-P. Foster	Oct. 18,'40†	76.	Oct. 19,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40†	74.	Oct. 5,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
(Exploitation: Oct. 12,'40, p. 64.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40†	76.	Sept. 14,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40
World in Flames (G)	Documentary	Oct. 25,'40†	60.	Oct. 19,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Jan. 17,'41†		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Red Cameron			
Doomed Caravan	W. Boyd-R. Hayden-A. Clyde	Jan. 24,'41†		
(See "In the Cutting Room," Nov. 2,'40.)				
In Old Colorado*	W. Boyd-R. Hayden-A. Clyde			
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Feb. 21,'41†		
Lady Eve, The	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette			
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Magic in Music	A. Jones-S. Foster-M. Lindsay			
New York Town*	Mary Martin - Robt. Preston - Fred MacMurray			
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†	*63.	Nov. 16,'40
North West Mounted Police (G) 3946	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125.	Oct. 26,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker			
Road to Zanzibar, The*	B. Crosby-B. Hope-D. Lamour			
Round Up, The	R. Dix-P. Morison-P. Foster			
(See "In the Cutting Room," Oct. 19,'40.)				
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†		
(See "In the Cutting Room," Sept. 21,'40.)				

THE RELEASE CHART

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40†	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60	
Frontier Crusader (G) 151	Tim McCoy	June 1,'40†	62	June 15,'40
Gun Code 152	Tim McCoy	Aug. 3,'40†	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 13,'40†	67	
I Take This Oath (G) 101	Gordon Jones-Joyce Compton	May 20,'40†	67	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66	
Mercy Plane (G)	James Dunn-Frances Gifford	July 15,'40	72	Nov. 2,'40
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 5,'40†		

Coming Attractions

Billy the Kid's Gun Justice 159	Bob Steele	Dec. 13,'40†		
Billy the Kid Rides West	Bob Steele	Jan. 3,'41†		
Devil Bat 104	Bela Lugosi	Dec. 6,'40†		
Lone Rider, No. 1 163	George Houston	Jan. 3,'41†		
Misbehaving Husbands 105		Dec. 20,'40†		
Never Say No 108	Glamour Girls	Jan. 17,'41†		
Secret Evidence 107		Jan. 17,'41†		
Untitled 105		Nov. 22,'40†		
You Betcha My Life* 106	Henry Armetta	Dec. 27,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57	June 22,'40
Colorado (G) 051	Roy Rogers - George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57	Sept. 7,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66	May 11,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40	67	Aug. 17,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40†	67	Aug. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40†	57	Oct. 12,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68	July 6,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†	88	Oct. 19,'40
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct. 11,'40†	73	Oct. 5,'40
Melody Ranch 041	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee	Nov. 15,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57	Aug. 17,'40
One's Man's Law (G) 902	Don "Red" Barry-Janet Waldo	June 29,'40	57	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40†	65	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73	July 6,'40
(Exploitation: Nov. 9,'40, p. 57.)				
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72	Aug. 3,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81	June 15,'40
(Reviewed under the title, "The Refugee.")				
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69	June 29,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40†	70	Nov. 2,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71	May 25,'40
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†	59	Oct. 5,'40

Coming Attractions

Barnyard Follies 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40†		
(See "In the Cutting Room," Nov. 9,'40.)				
Behind the News	Lloyd Nolan-Doris Davenport			
Border Legion, The 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40†		
Bowery Boy 008	Dennis O'Keefe-Jimmy Lydon			
(See "In the Cutting Room," Nov. 2,'40.)				
Lone Star Raiders	3 Mesquiteers-June Johnson			
Meet the Missus 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Sis Hopkins	Judy Canova			
Texas Terrors 073	Don Barry-Julie Duncan	Nov. 22,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40†	58	Nov. 2,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89	Aug. 31,'40
(Exploitation: Nov. 2,'40, p. 65.)				
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81	Sept. 14,'40
(Exploitation: Nov. 2,'40, p. 66.)				
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	72	Sept. 21,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)				
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	70	Sept. 21,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40†	78	Nov. 9,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40	101	Aug. 17,'40
(Exploitation: Sept. 14,'40, pp. 50, 51; Oct. 26,'40, pp. 53, 56.)				
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	70	Sept. 21,'40
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 8,'40†	76	Oct. 12,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64	June 29,'40
My Favorite Wife (A) 025	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	58	June 22,'40
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40†	87	July 27,'40
(Exploitation: Sept. 14,'40, p. 50; Oct. 12,'40, pp. 65, 68; Oct. 26,'40, pp. 52, 55; Nov. 9,'40, p. 54.)				
Remedy for Riches	Jean Hersholt-Dorothy Lovett	Nov. 15,'40†		
(See "In the Cutting Room," Oct. 12,'40.)				
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	58	Aug. 25,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40†	90	Oct. 12,'40
(Exploitation: Nov. 2,'40, p. 65.)				
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke-F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	81	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Too Many Girls (G) 106	Lucille Ball-Richard Carlson-Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Nov. 1,'40†	85	Oct. 12,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept. 20,'40	66	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 11,'40†	67	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40†	59	Oct. 12,'40
Walt Disney Festival (G)		Aug. 2,'40	117	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)				
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68	May 18,'40

Coming Attractions

Along the Rio Grande*	Tim Holt-Ray Whitley			
Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 8,'41†		
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Nov. 22,'40†	63	Nov. 2,'40
Girl, a Guy and a Gob, A	George Murphy-Lucille Ball			
Kitty Foyle 112	Ginger Rogers-Dennis Morgan	Nov. 29,'40†		
(See "In the Cutting Room," Nov. 9,'40.)				
Let's Make Music	Bob Crosby-Jean Rogers			
(See "In the Cutting Room," Nov. 9,'40.)				
Little Men 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 29,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†		
Playgirl	Kay Francis-James Ellison			
(See "In the Cutting Room," Nov. 9,'40.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Saint in Palm Springs, The	George Sanders-Wendy Barrie			
Girl, a Guy, and a Gob, A				
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40†	89.	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young—Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 65; Oct. 26,'40, p. 54; Nov. 9,'40, p. 56.)				
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40†	63.	Aug. 3,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88.	Oct. 5,'40
(Exploitation: Oct. 19,'40, p. 68; Nov. 2,'40, pp. 64, 67.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 106	Cesar Romero - Sheila Ryan	Oct. 4,'40†	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71.	Aug. 24,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Mark of Zorro, The (G) 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†	93.	Nov. 9,'40
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48; Oct. 26,'40, pp. 54, 55.)				
Night Train (A) 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†	93.	June 8,'40
(Reviewed under title, "Gestapo.")				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
(Exploitation: Sept. 21,'40, p. 48.)				
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70.	June 29,'40
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,'40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Chad Hanna 123	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40†	70.	
For Beauty's Sake	Ted North-Marjorie Weaver			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers			
Hudson's Bay 115	Paul Muni-Gene Tierney-Virginia Field—John Sutton	Jan. 3,'41†		
(See "In the Cutting Room," Oct. 19,'40.)				
Jennie 122	Virginia Gilmore-Wm. Henry	Dec. 20,'40†		
Michael Shayne, Private Detective	Lloyd Nolan-Marjorie Weaver			
(See "In the Cutting Room," Nov. 2,'40.)				
Murder Over New York 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40†	63	
Ride, Kelly, Ride	Marvin Stephens-Rita Quigley-Eugene Pallette			
(See "In the Cutting Room," Oct. 26,'40.)				
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison			
(See "In the Cutting Room," Nov. 2,'40.)				
Tin Pan Alley 120	Alice Faye - Betty Grable - Jack Oakie-John Payne	Nov. 29,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 21,'41†		
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40†	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,'40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 49; Oct. 5,'40, p. 62; Oct. 12,'40, p. 67; Oct. 19,'40, p. 66.)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	92.	Aug. 3,'40
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84; Oct. 19,'40, p. 70.)				
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)				

Coming Attractions

Blackout	Valerie Hobson-Conrad Veidt	Nov. 29,'40†	81	
Cheers or Miss Bishop	Martha Scott-Wm. Gargan			
Flotsam	Fredric March-Margt. Sullivan-Glenn Ford-Frances Dee			
(See "In the Cutting Room," Nov. 9,'40.)				
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie		*126.	Oct. 19,'40
(Exploitation: Nov. 2,'40, p. 64.)				
Lady Hamilton	Vivien Leigh-Laurence Olivier			
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald	Nov. 22,'40†	105.	Oct. 12,'40
Major Barbara	Wendy Hiller-Robt. Morley			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Jan. 1,'41†	102	
That Uncertain Feeling*	Merle Oberon-Melvyn Douglas-Burgess Meredith			
Thief of Bagdad (G)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40†	109.	Oct. 19,'40
(Exploitation: Sept. 7,'40, p. 56.)				
Topper Returns	Joan Blondell - Roland Young - Carole Landis - "Rochester" - Billie Burke-Patsy Kelly			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
(Exploitation: Nov. 2,'40, p. 66.)				
Alias the Deacon (G) 4015	B. Burns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48; Oct. 5,'40, p. 64.)				
Devil's Pipeline	Richard Arlen-Andy Devine	Nov. 1,'40†		Nov. 16,'40
(See "In the Cutting Room," Sept. 21,'40.)				
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40†	71.	Oct. 12,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
(Exploitation: Oct. 12,'40, p. 67; Oct. 26,'40, p. 52.)				
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	63.	Aug. 10,'40
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
(Exploitation: Oct. 19,'40, p. 67.)				
Law and Order 5062	Johnny Mack Brown - Fuzzy Knight - Neil O'Day	Oct. 18,'40	57	
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Little Bit of Heaven, A (G)	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†	86.	Oct. 19,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
One Night in the Tropics (G)	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†	*83.	Nov. 9,'40
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40
Sandy Gets Her Man (G)	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†	*66.	Nov. 16,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Seven Sinners (A)	Marlene Dietrich—John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†	86.	Nov. 2,'40
Ski Patrol (G) 4031	Lull Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Slightly Tempted (G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
(Exploitation: Nov. 9,'40, p. 55.)				
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. 7,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50; Oct. 5,'40, p. 65; Nov. 9,'40, p. 52.)				
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	M. Sullavan-C. Boyer-R. Carlson			
Bank Dick, The	W. C. Fields-Una Merkel	Nov. 29,'40†		
(See "In the Cutting Room," Nov. 9,'40.)				
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight			
Dark Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec. 20,'40†		
(See "Streets of Cairo," "In the Cutting Room," Oct. 5,'40.)				
Give Us Wings (G)	"Dead End Kids"-W. Ford		*62.	Nov. 16,'40
Invisible Woman, The	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 13,'40†		
Lucky Devils	Richard Arlen-Andy Devine			
(See "Flying News" "In the Cutting Room," Sept. 28,'40.)				
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	59.	Sept. 21,'40
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†	65.	Nov. 2,'40
San Francisco Docks	Burgess Meredith-Irene Hervey			
(See "In the Cutting Room," Nov. 9,'40.)				
Trail of the Vigilantes	Franchot Tone-Broderick Crawford-M. Auer-Andy Devine-Peggy Moran-Warren William	Dec. 27,'40†		
Where Did You Get That Girl?	H. Parrish-C. Lang-L. Errol			
Who Killed Doc Robin?	Richard Arlen-Andy Devine			
Who's Crazy Now?*	Hugh Herbert-Anne Nagel			

WALT DISNEY PRODUCTIONS

Coming Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
Fantasia (G)	Disney-Stokowski	Nov.		16,'40

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This, and Heaven Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59; Oct. 5,'40, p. 66.)				
Always a Bride	Rosemary Lane-George Reeves	Nov. 2,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
East of the River (G)	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40†	73.	Nov. 2,'40
Father Is a Prince 569	Grant Mitchell-Nana Bryant	Oct. 12,'40†	56.	
Fugitive from Justice (G) 473	Roger Pryor-Lucile Fairbanks	June 15,'40	53.	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55.	July 13,'40
No Time for Comedy (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40†	93.	Sept. 7,'40
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95.	July 13,'40
(Exploitation: Sept. 14,'40, p. 50; Nov. 9,'40, pp. 53, 54.)				
Tugboat Annie Sails Again (G)	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct. 26,'40†	*75.	Oct. 26,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Letter, The (A)	Bette Davis-Herbert Marshall	Nov. 23,'40†		Nov. 16,'40
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale	Dec. 28,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
She Couldn't Say No	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40†		
(See "In the Cutting Room," Nov. 9,'40.)				
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91.	June 1,'40
(Exploitation: July 13,'40, p. 42; Sept. 28,'40, p. 147.)				
Calling All Husbands (G) 519	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64.	Sept. 21,'40
City for Conquest (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40†	*106.	Sept. 14,'40
Dispatch from Reuter's, A (G)	Edw. G. Robinson - Edna Best - Eddie Albert-Otto Kruger	Oct. 19,'40†	90.	Sept. 28,'40

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flowing Gold (G) 412	P. O'Brien - J. Garfield - F. Farmer	Aug. 24,'40	82.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56.	
Knute Rockne—All American (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40†	98.	Oct. 12,'40
(Exploitation: Sept. 28,'40, p. 147; Oct. 19,'40, p. 67; Oct. 26,'40, p. 52; Nov. 9,'40, pp. 55, 56.)				
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65.	Aug. 17,'40
My Love Came Back (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85.	June 29,'40
(Exploitation: Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69.	Aug. 24,'40
Sea Hawk (G) 401	Errol Flynn - Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126.	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48; Oct. 12,'40, p. 68; Nov. 2,'40, pp. 65, 69; Nov. 9,'40, pp. 54, 56, 57.)				
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Black Parrot	Wm. Lundigan-Maris Wrixon			
Far Horizon	B. Davis-G. Brent-H. McDaniel			
Father and Sons	John Litel-Frieda Inescort			
Footsteps in the Dark	Errol Flynn - Ralph Bellamy - Brenda Marshall			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson	Jan. 4,'41†		
Here Comes The Navy (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	July 7,'34
High Sierra	Humphrey Bogart-Ida Lupino			
(See "In the Cutting Room," Oct. 19,'40.)				
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Invitation to a Murder	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel	Dec. 7,'40†		
Lady with the Red Hair (G)	M. Hopkins-R. Ainley-C. Rains	Nov. 30,'40†	*80.	Nov. 16,'40
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
(See "In the Cutting Room," Oct. 26,'40.)				
Sea Wolf, The*	Edw. G. Robinson - John Garfield-Ida Lupino			
Strawberry Blonde	James Cagney-O. de Havilland-Rita Hayworth			
Wagons Roll at Night, The	H. Bogart-S. Sidey-E. Albert			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Conquest of the Air (G)	Laurence Olivier	United Artists		71. June	8,'40
Convoy (A)	Clive Brook	Assoc. British		90. June	29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82. Sept.	7,'40
Dangerous Cargo (A) 3	Walter Rilla	Film Alliance	Aug. 3,'40	73. Sept.	21,'40
(Reviewed under title, "Hell's Cargo.")					
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp	July 29,'40	88. Aug.	3,'40
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65. Oct.	19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62.	
Gaslight (A)	Anton Walbrook	Anglo-American		89. June	15,'40
Girl in the News, The (A)	Margaret Lockwood	MGM		78. Oct.	12,'40
Here Is Ireland (G)	Travelogue	Irish American	Oct. 3,'40	80. Oct.	12,'40
Heritage* (G)	Juanita Montenegro	French Films	Nov. 4,'40	75. Nov.	16,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73. Mar.	30,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82. Sept.	28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95. Aug.	24,'40
Mala Yerba (Marcela) (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109. Oct.	5,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct. 30,'40	90. Nov.	9,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75. Oct.	19,'40
Murder in the Night (A) 2	Jack La Rue	Film Alliance	July 20,'40	57. Mar.	4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85. Oct.	19,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91. June	1,'40
Sailors Three (G)	Tommy Trinder	Assoc. British		87. Oct.	26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90. Sept.	7,'40
Spies in the Air (A) 1	Harry Lauder	Film Alliance	July 6,'40	62. July	13,'40
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59. Oct.	5,'40
Torso Murder Mystery (A)	Bruce Cabot	Ziehm	Oct. 23,'40	70. Dec.	30,'40
(Reviewed under the title, "Traitor Spy.")					
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100. Nov.	9,'40
Under Your Hat (G)	Jack Hulbert	British Lion		73. Oct.	12,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	79. Oct.	19,'40

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40..2 rls.
Bundle of Bliss, A 2424 Andy Clyde	Nov.	1,'40†.2 rls.
Cold Turkey 2423 Harry Langdon	Oct.	18,'40†.2 rls.
Cookoo Cavaliers 2403 (3 Stooges)	Nov.	15,'40†.2 rls.
From Nurse to Worse (8-31-40) 2401 (3 Stooges)	Aug.	23,'40†17....
Fireman Save My Choo Choo (7-9-40) 1438 Andy Clyde	Aug.	9,'40.18....
His Bridal Fright 1437 Charley Chase	July	12,'40..2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40.16....
No Census, No Feelings 2402	Oct.	4,'40†.2 rls.
Pleased to Mitt You 2421	Sept.	6,'40†18....
Spook Speaks, The (10-21-40) 2422 Buster Keaton	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
CINESCOPES		
Floating Elephants (10-12-40) 2972	Oct.	4,'40†.9....
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†11....
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Nice Work, If You Can Do It 2973	Nov.	8,'40†.1 rl..
COLOR RHAPSODIES		
Mad Hatter, The 2503	Nov.	3,'40†.7....
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television (10-12-40) 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Wise Owl 2504	Dec.	6,'40†.1 rl..
Ye Old Swap Shoppe 1511	June	28,'40..1 rl..
COLUMBIA QUIZ REELS		
Take It or Leave It No. 1 2601	Nov.	22,'40†.1 rl..
COLUMBIA TOURS		
Beautiful British Columbia 2556	Dec.	20,'40†.1 rl..
Historic Virginia 2551	Aug.	16,'40†10....
In the Land of Pagodas 1558	June	14,'40..1 rl..
Islands of the West Indies 2554	Oct.	25,'40†.1 rl..
Old and New Arizona 2553	Sept.	27,'40†.1 rl..
Savoy in the Alps 2552	Sept.	13,'40†10....
Sojourn in Havana 2555	Nov.	25,'40..1 rl..
COMMUNITY SING (Series 4)		
No. 7 1657 (Topical Songs-D. Baker) (Series 5)	Aug.	16,'40..1 rl..
No. 1 2651 (Jolly Tunes-D. Baker)	Oct.	2,'40†.1 rl..
No. 2 2652 (Popular Love Songs— D. Baker)	Nov.	8,'40†.1 rl..
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754	June	14,'40..1 rl..
Farmer Tom Thumb (10-12-40) 2751	Sept.	27,'40†.6....
Happy Holidays 2702	Oct.	18,'40†.1 rl..
Mouse Meets Lion 2752	Oct.	25,'40†.1 rl..
Pooch Parade 1755	July	19,'40..1 rl..
PHANTASIES CARTOONS		
Happy Holidays 2702	Oct.	25,'40†.1 rl..
Millionaire Hobo 1702	Nov.	24,'39..7....
News Oddities 1706	July	19,'40..1 rl..
School Boy Dreams (10-12-40) 2701	Sept.	24,'40†.5....
Wallflower, The 2703	Nov.	29,'40†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851 (Ken Murray)	Sept.	6,'40†.1 rl..
No. 2 2852 (Don Wilson)	Oct.	18,'40†.1 rl..
No. 3 2853	Nov.	22,'40†.1 rl..
No. 4 2854	Dec.	27,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40..1 rl..
Fishing in Hawaii 1810	Aug.	30,'40..1 rl..
Hunting Wild Deer 2802	Nov.	8,'40†.1 rl..
Master of Cue with Willie Hoppe (10-12-40) 2801	Oct.	4,'40†.9....
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
WASHINGTON PARADE		
2nd Series		
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	2,'40†.1 rl..
No. 2 2902 (West Point)	Nov.	28,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Gallopin' Gals W-94	Oct.	26,'40..7....
Homeless Flea, The (11-9-40) W-93	Oct.	12,'40..8....
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird (9-28-40) W-92	Sept.	7,'40..8....
Romeo In Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women in Hiding (7-27-40) P-4	June	22,'40.22....
Marsha Hunt		
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40.20....
No. 31—Soak the Old (9-28-40) P-6	Aug.	24,'40.20....
Ralph Morgan		
No. 32—Eyes of the Navy (10-26-40) P-201	Oct.	26,'40†20....
FITZPATRICK TRAVELTALKS		
Capital City, Washington, D. C., The T-211	Sept.	7,'40†.9....
Cavalcade of San Francisco (10-5-40) T-212	Sept.	28,'40†.9....
Old New Mexico (11-9-40)	Oct.	26,'40†.9....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Rodeo Dought (Sepia)	Nov.	9,'40..1 rl..
OUR GANG		
Auto Antics (9-16-39) C-942	July	22,'39.10....
Bubbling Troubles (7-6-40) C-138	May	25,'40.11....
Goin' Fishin' C-293	Oct.	26,'40†10....
Good Bad Boys (9-7-40) C-291	Sept.	7,'40†11....
Waldo's Last Stand (11-9-40) C-292	Oct.	5,'40†11....
PASSING PARADE (Sepia)		
Rodeo Dough (Sepia) K-124	June	22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40.11....
No. 16—The Baron and the Rose (9-28-40) K-126	Sept.	7,'40.11....
No. 17—Utopia of Death (11-9-40) K-127	Oct.	12,'40.10....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Football Thrills of 1939 (9-28-40) S-113	Sept.	7,'40.10....
Please Answer (9-14-40) S-112	Aug.	24,'40..9....
Quicker'n a Wink (11-9-40) S-201 (Sepia)	Oct.	12,'40†.9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40.10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
ANIMATED ANTICS		
Dandy Lion, The (10-5-40) HO-1	Sept.	20,'40†.7....
COLOR CLASSICS		
Snubbed by a Snob (8-24-40) C9-5	July	19,'40..7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	Aug.	23,'40..7....
COLOR CRUISES		
Pacific Paradise (7-13-40) K9-7	June	21,'40.10....
Rio de Janeiro K9-7	May	31,'40..1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40.10....
Listen to Larry (11-2-40) Larry Clinton & Orch.		10....
Moments of Charm of 1941 (10-5-40) A0-1	Sept.	13,'40†11....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40.11....
GABBY COLOR CARTOONS		
King for a Day (10-26-40)	Oct.	18,'40†.7....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40.11....
Nature's Nursery (11-2-40) V0-1	Oct.	11,'40†10....
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40.11....
Television Preview (5-18-40) V9-8	May	17,'40.10....
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
Nurse Mates (7-6-40) E9-8	June	21,'40..7....
Onion Pacific (6-15-40) E9-6	May	24,'40..7....
My Pop, My Pop (10-26-40) E0-2	Oct.	18,'40†.7....
Popeye Meets William Tell (10-5-40) E0-1	Sept.	20,'40†.7....
Puttin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†.7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40..7....
With Poopdeck Pappy E0-3	Nov.	1,'40†.1 rl..
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 6—(7-20-40) J9-6	June	28,'40.11....
(New Series)		
No. 1 (10-5-40) J0-1	Sept.	6,'40†11....
GRANTLAND RICE SPORTLIGHTS		
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40.10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40.10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
No. 79—Diving Demons (10-5-40) R0-1	Sept.	6,'40†10....
No. 80—Sporting Everglades (10-26-40) R0-2	Oct.	4,'40†10....
No. 81—Motorcycle Stunting R0-3	Nov.	8,'40†.1 rl..
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40..7....
Fulla Bluff Man (6-24-40) B9-9	Aug.	9,'40..7....
Pedagogical Institution B9-11	Sept.	13,'40..1 rl..
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Night Club Was a Stick B9-4	May	10,'40..1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Way Back When Women Had Their Weigh B9-12	Sept.	27,'40..1 rl..
Wedding Bells B9-7	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS		
(Color)		
No. 5—(5-18-40) L9-5	May	31,'40.10....
No. 6—(8-24-40) L9-6	Aug.	2,'40.11....
(New Series)		
No. 1 (10-5-40) L0-1	Sept.	7,'40†11....
No. 2 L0-2	Nov.	29,'40†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40.20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†18....
Tattle Talevision 13,702	Nov.	29,'40†19....
EDGAR KENNEDY COMEDIES		
Mutiny in the County 03,404	May	3,'40.17....
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†18....
'Taint Legal, 03,405	May	25,'40.16....
Trailer Tragedy A (10-19-40)	Oct.	18,'40†17....
INFORMATION PLEASE		
No. 11—(6-22-40) 04,211	June	14,'40.16....
No. 12—(7- 6-40) 04,212	July	12,'40.12....
No. 13—(8-13-40) 04,213	Aug.	9,'40.11....
1940-41		
No. 1 (9-14-40) 14,201	Sept.	6,'40†11....
No. 2—(10-26-40) 14,202	Oct.	4,'40†10....
No. 3—14,203	Nov.	1,'40†10....
MARCH OF TIME		
1939-40		
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40.11....
1940-41		
No. 1—On Foreign Newsfronts (9-21-40) 13,101	Sept.	13,'40†19....
No. 2—Britain's R.A.F. (10-5-40) 13,102	Oct.	4,'40†.2 rls.
No. 3—Mexico (10-26-40) 13,103	Oct.	25,'40†19....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
PICTURE PEOPLE		
No. 1 (9-14-40) 14,401	Sept.	13,'40†10....
No. 2 (10-26-40) 14,402	Oct.	11,'40†10....
No. 3 14,403	Nov.	8,'40†10....
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40.16....
RAY WHITLEY COMEDIES		
Bar Buckaroos 13,501	Nov.	8,'40†16....
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....
REELISMS		
Hats 04,613	Aug.	16,'40..9....
Stray Lamb (6-22-40) 04,610	May	24,'40..8....
Streamlined (8-10-40) 04,611	June	21,'40..9....
Week-end 04,612	July	19,'40..9....
RKO PATHE SPORTSCOPE		
Arrow Points (9-14-40) 04,312	July	5,'40..8....

THE RELEASE CHART

20TH CENTURY-FOX

Title	Rel. Date	Min.
Hurdle Hoppers (6-15-40)		
04,311	June	7,'40..9....
Kentucky Royalty		
(10-26-40) 14,302	Sept.	27,'40†.9....
Quail Quest (9-14-40)		
14,301	Aug.	30,'40†.9....
Silent Wings (6-22-40)		
04,310	May	10,'40..9....
Sportsman's Partner 14,303	Oct.	25,'40†..9....
Trouble Shooters (9-14-40)		
04,313	Aug.	2,'40..9....
SPECIAL		
Jenkins vs. Armstrong Fight		
(7-27-40) 065	July	18,'40.18....
Power and the Land		
(10-19-40)	Nov.	11,'40.36....
WALT DISNEY CARTOONS		
Bone Trouble 04,107	June	28,'40..9....
Billposters, The (5-25-40)		
04,105	May	17,'40..8....
Donald's Vacation (8-10-40)		
04,109	Aug.	9,'40..8....
Fire Chief 04,114	Nov.	22,'40..1 rl..
Gone With the Whirlwind		
04,113	Nov.	1,'40..1 rl..
Mr. Duck Steps Out		
(5-25-40) 04,106	June	7,'40..8....
Mr. Mouse Takes a Trip		
04,112	Oct.	11,'40..8....
Officer Duck (6-1-40)		
04,101	Sept.	22,'40..8....
Pluto's Dream House		
(9-14-40) 04,110	Aug.	30,'40..8....
Put Put Trouble 04,108	July	19,'40..7....
Tugboat Mickey (5-25-40)		
04,104	Apr.	26,'40..7....
Window Cleaners (10-19-40)		
04,111	Sept.	20,'40..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midget Motor Mania 1201	Nov.	8,'40†.1 rl..
Sanctuary of Seals		
(6-1-40) 0204	Oct.	7,'40..9....
BELIEVE IT OR NOT—RIPLEY		
Acquitted by the Sea 1601	Sept.	27,'40†10....
FASHIONS (Color)		
Fashion Forecast, No. 8		
0604	July	19,'40..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Eskimo Trails (8-10-40)		
1101	Aug.	2,'40†10....
Isle of Mystery 1103	Oct.	25,'40†10....
LEW LEHR DRIBBLE PUSS PARADE		
Cherrie My Dears! 0404	July	5,'40..1 rl..
Grunters and Groaners		
(8-17-40) 1401	Aug.	30,'40†.8....
Tale of Butch the Parrot		
1402	Dec.	6,'40†.1 rl..
MAGIC CARPET SERIES (Lowell Thomas)		
Land of Flowers (8-17-40)		
1102	Sept.	13,'40†.9....
Old Dominion State 1104	Nov.	22,'40†.1 rl..
TERRY-TOONS		
Billy Mouse's Akwakade		
(8-10-40) 1551 (color)	Aug.	9,'40†.7....
Club Life in the Stone Age		
1501	Aug.	23,'40†.7....
Happy Haunting Grounds		
1503	Oct.	18,'40†.7....
How Wet Was My Ocean		
1553 (color)	Oct.	4,'40†.7....
Landing of the Pilgrims		
1554 (color)	Nov.	1,'40†.1 rl..
Love in a Cottage 0517	July	28,'40..1 rl..
Lucky Duck, The 1552	Sept.	6,'40†.1 rl..
(color)		
Magic Pencil, The 1504	Nov.	15,'40†.1 rl..
Plane Goofy 1555 (color)	Oct.	29,'40†.1 rl..
Professor Offkeyski		
(6-1-40) 0514	June	14,'40..7....
Rover's Rescue 0515	June	28,'40..1 rl..
Rupert the Runt 0516	July	12,'40..1 rl..
Snow Man, The 1505	Dec.	13,'40†.1 rl..
Temperamental Lion, The		
1556 (color)	Dec.	27,'40†.1 rl..
Touchdown Demons 1502	Sept.	20,'40†.7....

Title	Rel. Date	Min.
ED THORGERSEN (Sports)		
Action on Ice 0306	June	21,'40..1 rl..
Bowling for Strikes 1303	Dec.	20,'40†.1 rl..
Lure of the Trout 1302 (Color)	Oct.	11,'40†.1 rl..
Vacation Time (8-10-40)		
1301 (color)	Aug.	16,'40†.8....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issue)		
Candyland 5264	July	29,'40†.8....
Fox and the Rabbit 5265	Aug.	12,'40†.8....
Jolly Little Elves 5261	June	3,'40†.8¼..
Springtime Serenade 5263	July	10,'40†.7½..
Three Lazy Mice 5262	June	24,'40†.1 rl..
Toyland Premier 5266	Aug.	19,'40†.9....
GOING PLACES WITH GRAHAM McNAMEE		
No. 78—(6-29-40) 4363	June	17,'40..9....
No. 79—(8- 3-40) 4364	July	15,'40..9....
No. 80—(8-10-40) 4365	Aug.	12,'40..9½..
No. 81—(9-21-40) 5351	Sept.	23,'40†.9....
No. 82—(10-12-40) 5352	Oct.	14,'40†.9⅜..
No. 83—(10-12-40) 5353	Nov.	11,'40†.9½..
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House		
(10-12-40) 5241	Sept.	23,'40†.7½..
Recruiting Daze (11-2-40)		
5242	Oct.	28,'40†.7....
SPECIAL		
Swing with Bing (4-6-40)		
5110	Sept.	4,'40†19....
STRANGER THAN FICTION SERIES		
No. 78—Novelty (6-29-40)		
4383	June	10,'40..9....
No. 79—Novelty (7-27-40)		
4384	July	8,'40..9½..
No. 80—Novelty (8-10-40)		
4385	Aug.	5,'40..9½..
No. 81—Novelty (9-21-40)		
5371	Sept.	16,'40†.9....
No. 82—Novelty (10-12-40)		
5372	Oct.	7,'40†.9....
No. 83—Novelty (10-12-40)		
5373	Nov.	14,'40†.9....
TWO-REEL MUSICALS		
Class in Swing (10-12-40)		
5221 Florine McKinney	Sept.	25,'40†16....
Congamania, The 5222	Oct.	23,'40†17....
Hawaiian Rhythm (7-27-40)		
4231 Harry Owens and Royal Hawaiians	July	17,'40.17....
I Dream of Jeannie with the Light Brown Hair (9-21-40) June Stillman	Aug.	28,'40.17....
Naughty Nineties (6-22-40)		
4230 Fay McKenzie	June	19,'40.18....
Varsity Vanities (8-10-40)		
4232 Martha Tilton	Aug.	7,'40.17½..

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Cinderella's Feller		
(6-22-40) 5006 Juanita Quigley (color)	June	1,'40.19....
Spills for Thrills (7-20-40)		
5109	June	15,'40.19....
Pony Express Days		
(7-6-40) 5007 Geo. Reeves (color)	July	13,'40.19....
Young America Flies		
(8-30-40) 5110	July	13,'40.22....
Ed Sullivan's Hollywood		
6202	Nov.	16,'40†.2 rls.
Just a Cute Kid 6201 Cliff Edwards	Oct.	5,'40†.2 rls.
Mack Sennett Revival,		
6203	Dec.	28,'40†20....
Dog in the Orchard 6204	Jan.	25,'41†20....

Title	Rel. Date	Min.
COLOR PARADE		
Mechanix Illustrated, No. 4		
(6-29-40) 5408	June	29,'40.10....
The Valley (7-13-40) 5409	July	20,'40.10....
Famous Movie Dogs		
(7-27-40) 5410	Aug	17,'40.10....
ELSA MAXWELL COMEDIES		
Riding Into Society		
(8-31-40) 6101	Sept.	7,'40†.2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights		
(8-31-40) 6301	Sept.	28,'40†10....
Shark Hunting (8-3-40)		
6302	Nov.	9,'40†10....
Mexican Jumping Beans		
6303	Dec.	7,'40†10....
LOONEY TUNES		
No. 87—The Chewin' Bruin		
(6-22-40) 5614	June	8,'40..7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40..7....
No. 89—Patient Porky		
(8-3-40) 5616	Sept.	14,'40.10....
No. 90—Calling Dr. Porky		
6601	Sept.	21,'40†.7....
No. 91—Pre-Historic Porky		
(10-26-40) 6602	Oct.	12,'40†.7....
No. 92—Sour Puss 6603	Nov.	2,'40†.7....
No. 93—Porky's Hired Hand 6604	Nov.	30,'40†.7....
No. 94—Timid Toreador		
6605	Dec.	21,'40†.7....
No. 95—Porky's Snooze Reel		
6606	Jan.	11,'41†10....
MELODY MASTERS		
Ozzie Nelson and His Orch.		
(6-15-40) 5509	June	29,'40.10....
Woody Herman and His Orchestra 5510	July	27,'40..1 rl..
Matty Malneck & Band		
(8-3-40) 6501	Sept.	14,'40†10....
Joe Reichman & Orch.		
(10-26-40) 6502	Oct.	26,'40†10....
Jan Garber & Orch. 6503	Nov.	23,'40†.1 rl..
Skinnay Ennis & Orch.		
6504	Jan.	4,'41†10....
MERRIE MELODIES (Color)		
No. 110—Tom Thumb in Trouble (6-15-40) 5326	June	8,'40..7....
No. 111—Circus Today		
(7-13-40) 5321	June	22,'40..7....
No. 112—Little Blabbermouse (8-3-40) 5322	July	6,'40..7....
No. 113—The Egg Collector		
5323	July	20,'40..7....
No. 114—A Wild Hare		
5324	July	27,'40..7....
No. 115—Ghost Wanted		
5325	Aug.	10,'40..7....
No. 116—Ceiling Hero		
5326	Aug.	24,'40..7....
No. 117—Malibu Beach Party (9-7-40) 6701	Sept.	14,'40†.7....
No. 118—Stagefright		
(11-2-40) 6702	Sept.	28,'40†.7....
No. 119—Holiday Highlights (11-2-40) 6703	Oct.	12,'40†.7....
No. 120—Good Night Elmer		
6704	Oct.	26,'40†.7....
No. 121—Wacky Wildlife		
6705	Nov.	9,'40†.7....
No. 122—Bedtime for Sniffles 6706	Nov.	23,'40†.7....
No. 123—Of Fox and Hounds 6707	Dec.	7,'40†.7....
No. 124—Shop, Look and Listen 6708	Dec.	21,'40†7....
No. 125—Elmer's Pet Rabbit 6709	Jan.	4,'41†.7....
No. 126—The Fighting 69½ 6710	Jan.	18,41†.7....
SPECIAL		
London Can Take It		
(10-26-40)	Oct.	26,'40..9....
SPORTS PARADE (Color)		
Dogs You Seldom See		
(8-31-40) 6402	Nov.	2,'40†10....
Diary of a Racing Pigeon		
6403	Nov.	30,'40†.1 rl..
California Thoroughbreds		
6404	Jan.	11,'41†.7....
Flying Fishing (11-2-40)		
6401	Sept.	21,'40†10....

Title	Rel. Date	Min.
TECHNICOLOR PATRIOTIC		
Service with the Colors		
(9-7-40) 5008 R. Armstrong-Wm. Lundigan	Aug.	31,'40.20....
Flag of Humanity		
(10-26-40) 5001 Nana Bryant	Oct.	19,'40†20....
March On, Marines 6002		
(10-14-39) 6304	Dec.	14,'40†20....
VITAPHONE VARIETIES		
All Girl Revue 5706	June	27,'40..1 rl..
History Repeats Itself		
(10-14-39) 6304	Jan.	18,'41†10....

OTHER PRODUCTS

Title	Rel. Date	Min.
ASTOR		
SHIRLEY TEMPLE REISSUES		
Dora's Dunking Doughnuts	Nov.	1,'40..2 rls.
Managed Money	Dec.	1,'40..2 rls.
Merrily Yours	Jan.	1,'41..2 rls.
Pardon My Pups	Oct.	1,'40..2 rls.
BRITISH COUNCIL		
British News—The Answer —Atlantic—Sailors Without Uniforms (10-26-40)		
CENTRAL		
Mediterranean Milestones		
(11-2-40)		10....
COMMUNITY CHESTS and COUNCILS		
Volunteer Worker, The		
(10-5-40)		3....
GPO-ABFD		
Men of the Lightship		
(9-31-40)		25....
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		21....
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		7....
White Battle Front—Welfare of the Workers — Village School (10-26-40)		
NATIONAL YOUTH ADMINISTRATION		
Youth Gets a Break		
(11-2-40)		30....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40)		
1180 Don Douglas-Lorna Gray (15 episodes)	July	19,'40..2 rls. (each) (1st episode 32 min.)
Green Archer, The		
(11-2-40) Victor Jory-Iris Meredith (15 episodes)	Oct.	25,'40..2 rls. (each) (1st episode) 32 minutes

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder		
(6-8-40) 973 Don "Red" Barry	June	15,'40..2 rls. (1st episode 30 min.)
King of the Royal Mounted (8-17-40) 081	Sept.	20,'40†.2 rls.
Allan Lane-Lita Conway		(each) (1st episode 30 min.)
Mysterious Doctor Satan		
082 E. Ciannelli-Robt. Wilcox	Dec.	13,'40†.....

UNIVERSAL

Title	Rel. Date	Min.
Green Hornet Strikes Again, The (11-2-40) Warren Hull-Anna Nagel (15 episodes)	Dec.	24,'40†..... (each)
Junior G-Men (8-3-40) "Dead End Kids"	Oct.	1,'40†.2 rls. (each)
Riders of Death Valley D. Foran-L. Carrillo-B. Jones-C. Bickford		
Winners of the West		
(5-11-40) Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21....

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ECTION TWO

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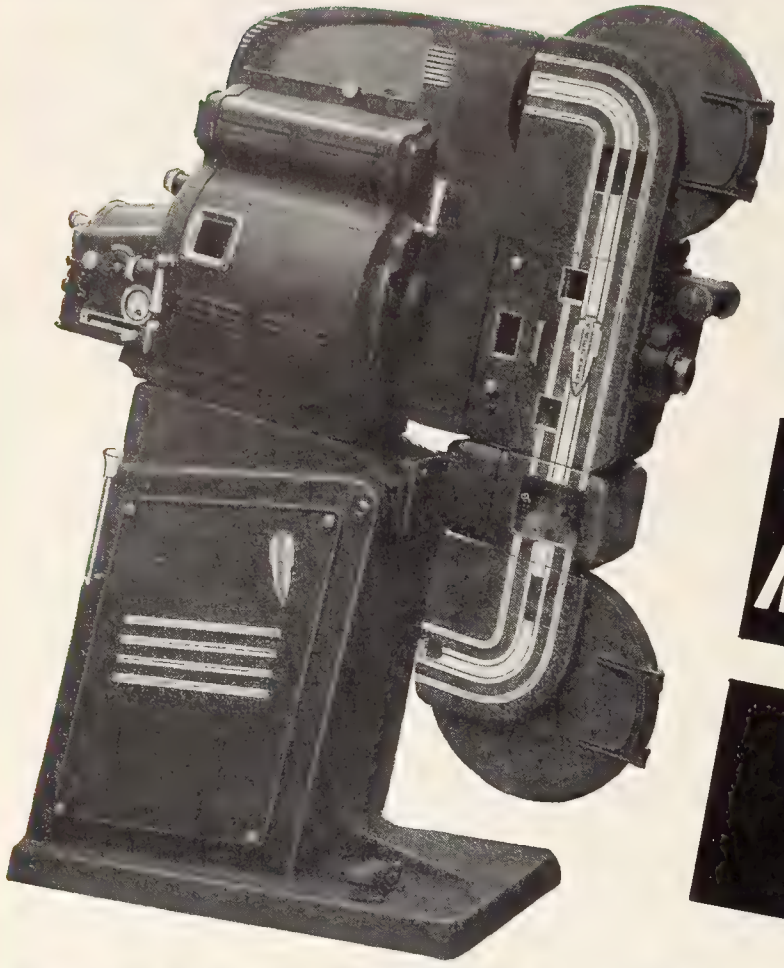
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• NOVEMBER 16, 1940 •



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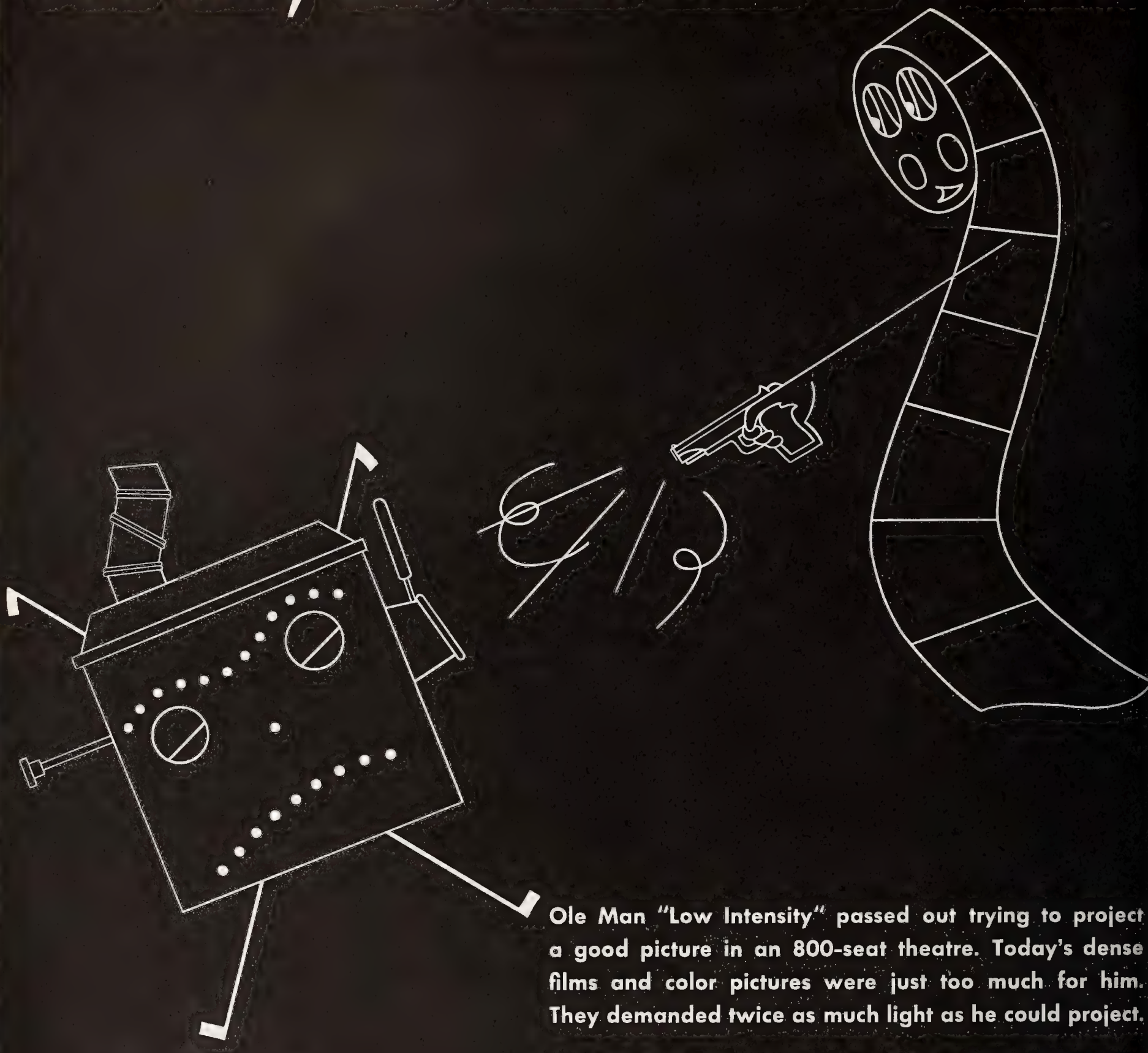
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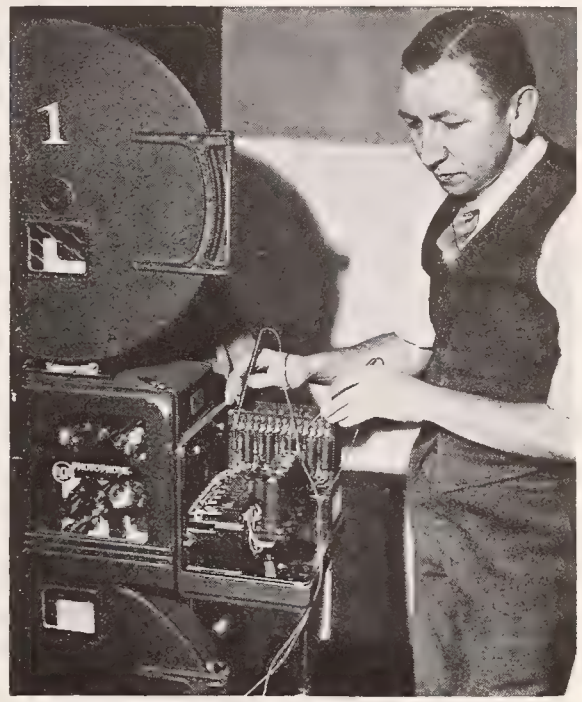
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■ ■ ■

"Fantasia" Sound: Its Processes and Their Portent



View of special soundhead employing four photocells in pickup system—one photocell for each sound track, and one for the control track.

WALT DISNEY, who can do so much with some actors that we never saw before, has brought us, in "Fantasia," more than another picture. He has brought us, it would seem, something to think about in relation to motion pictures in general. The system of reproduction used at the Broadway theatre, New York, for "Fantasia," represents by far the most drastic change ever introduced into commercial motion picture sound practice.

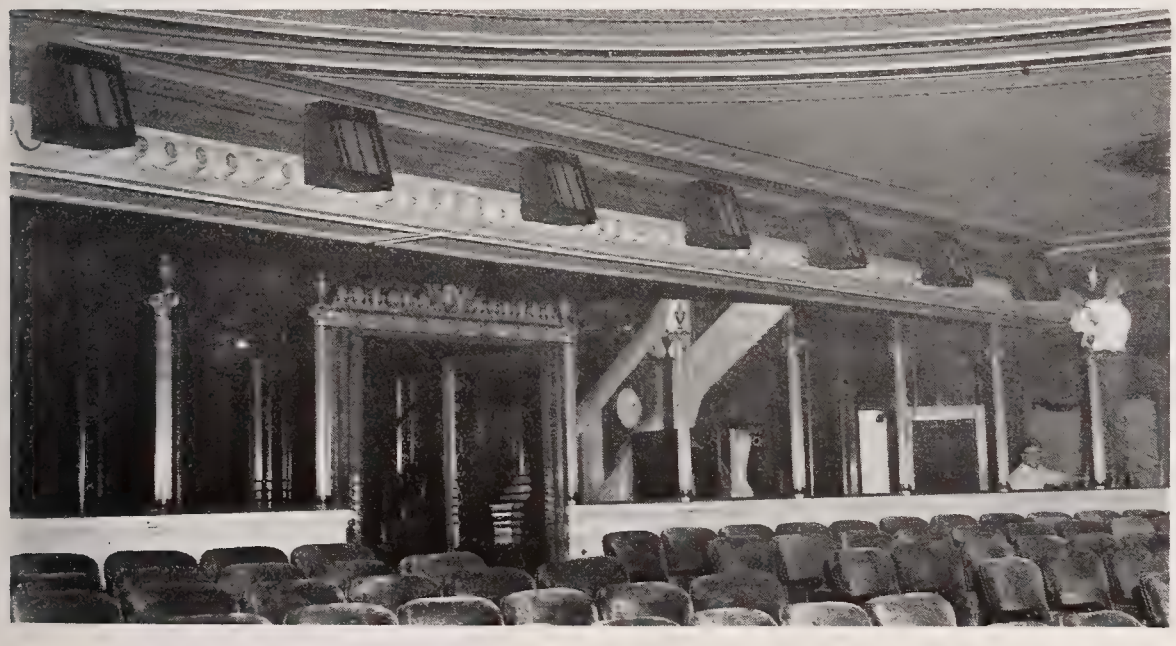
We are concerned here with the gadgets of the method. But to understand these, we ought to consider the effect. In result, the system brings the sound right out into the audience. Its sources is not rigidly fixed at the center of the screen. At times the source cannot be located. The sound appears to come from nowhere in particular.

At other times, the source of sound is very clearly and audibly identified with the person or object on the screen which is supposedly creating it; when that person or object moves about the screen, the source of the sound moves also; when the visual source of origin moves off-screen, the audible source does likewise and is heard coming from the wings. A new realism, and effects previously impossible, are created.

Among the effects is one produced by speakers located along the sides and rear of the auditorium, which cause the source of sound to move about the body of the theatre. In an experimental try-out in Los Angeles, a Walt Disney bee flew off-screen and circled about the darkened house with such convincing intensity that some spectators, if we are to believe W. E. Garity, chief engineer of the Disney Studios, actually ducked. Mr. Garity, incidentally, contributed importantly to the development of the new system, which was worked out through prolonged collaboration between Disney engineers and the staff of RCA, over a period of experimentation extending through more than two years. In the matter of artistic and dramatic effects to be realized through the new system, the engineers were guided by Walt Disney and by Leopold Stokowski, famed orchestra conductor.

The new system involves much more than a change in theatre apparatus—in fact, the theatre equipment cannot be understood without some realization of the practices followed in making the sound tracks.

▶In the recording, for example, of the Philadelphia Symphony Orchestra, led by Stokowski, for the making of "Fantasia," seven different sound tracks were made, each covering only one section of the orchestra. Thus the strings, brasses, woodwinds, and so on, were selected out of the body of the orchestra by directional microphones, each microphone being wired to an individual recording channel. In the rerecording that followed, the conductor himself supervised the blending of these tracks to form three master tracks. The three master tracks are what reach the theatre, *recorded across the full width of a 35-mm. film,* together with a fourth, or instruction track, to be explained later on in this account.



Speaker system across rear of auditorium.

The Theatre Equipment

Backstage of the theatre there are three complete sets of loudspeakers, each set consisting of eight low-frequency units mounted on a folded baffle, and four high-frequency units feeding into a trumpet-cluster. One such set is located behind the center of the screen, constituting a standard speaker installation; the other two sets are located to the left and right of the screen, respectively, and play through the side masking, which is of thin, porous fabric.

In the projection room are three independent channels of amplification, each constituting an individual, standard theatre

amplifying system, and each supplying one of the sets of speakers.

Thus, working backward from the stage to the projection room, the system this far appears to be nothing more than an ordinary theatre sound system in triplicate. The greatest divergence from standard practice takes places at the source of sound pickup.

Sound Track Arrangement

In this system the working sound track is not on the same film with the picture. There are three working sound tracks (each push-pull, incidentally) plus an "instruction" track, *all four placed on a separate film*. The separate (sound) film is run through an independent soundhead, consisting of a pedestal, a soundhead of special construction, an upper and lower magazine, and a drive motor. There is no projector in this assemblage, and of course no lamphouse.

▶The film carrying the picture is complete with a standard soundtrack for reproduction in the ordinary way; it is run through a standard projector and standard soundhead; *but sound from its track is used only for emergency purposes*—it does not reach the audience. The audience hears sound from the special four-track film operating in the special soundhead unit. The motor driving the projector and the motor driving the special soundhead unit are electrically interlocked.

The Special Soundhead

The special soundhead is equipped with two exciter lamps (regular and emergency) and four push-pull photocells. Prisms divide the exciting light between the four push-pull tracks. As an added refinement, the exciter lamps are not mounted vertically, but at an angle to the vertical, eliminating reflection of light from the rear glass surface of the lamp. Three of the photocells reproduce the three soundtracks carrying speech and music, and each in turn supplies its output to one of the amplifying channels.

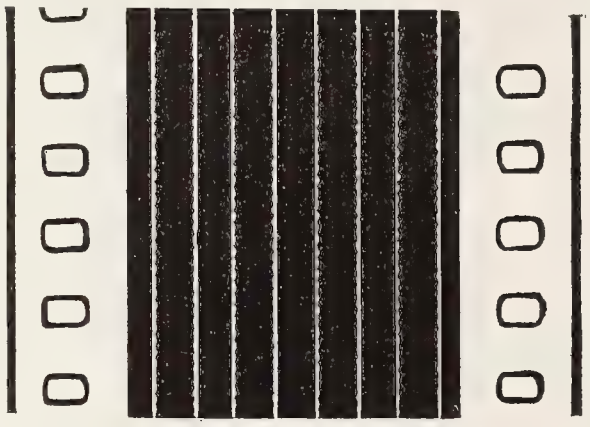
The fourth photocell reproduces the "instruction" track. This consists of a number of pure frequencies in a single push-pull track. It is made at the time the conductor fuses the original multiple recordings into their three final channels. Each frequency on the instruction track represents, by its volume, the volume to be reproduced by one of the three working channels. After amplification, these "instruction" frequencies are separated from each other by filters and become separate alternating currents. Each current is rectified by rectifiers attached to the channel of amplification it is intended to control. After rectification, the instruction current consists of d.c. of varying strength, and as such is used to modify the grid bias of one of the tubes in its amplifying channel. It therefore governs the amplification of that channel automatically. In this way the instruction track automatically and instantaneously modifies the volume of sound from the three sound tracks.



Control operated by the "instruction" track; also special soundhead with sound film magazines.

Directional Effect Produced

When the same sound as heard in the right-hand set of speakers grows louder,



Line reproduction of the sound film (enlarged nearly twice actual size), control track at left.

while it grows proportionately weaker in the left-hand set of speakers, the audience receives the impression that the sound source is moving from left to right. If sound is heard in the right-hand speakers alone and grows progressively louder, the audience receives the impression that the source is off-screen to the right, and is approaching the screen. If the visible source of sound moves off-screen toward the right, sound is heard from the right-hand speakers alone, and grows progressively weaker, indicating that the object or person producing it is moving farther and farther away.

▶In producing these effects, the projectionist has no controls to operate, no responsibility; they are created automatically by the action of the "instruction," or governor, track on the sound film in modifying the amplification given to each of the three sound tracks.

Because there are three separate tracks, as well as three separate sound channels, one sound can be made to die away toward the right, while another approaches from the left, or from the deep background by way of the middle speaker bank in the stage horn system.

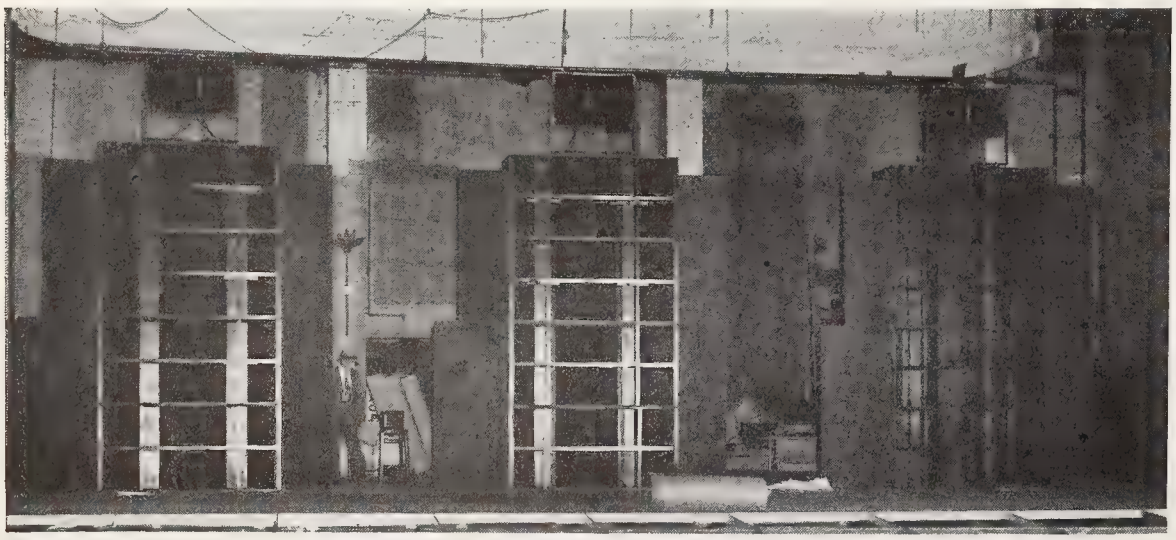
Auditorium Speaker System

The speakers located about the sides and rear of the auditorium are of the permanent magnet dynamic type. They are divided electrically into two groups, associated with the right-hand and left-hand stage speakers, respectively, and are normally silent. In the system installed in the Broadway theatre, New York, these speaker banks are substituted by manual control of the right-hand and left-hand stage speaker systems — the only manual operation involved in reproducing the new sound effects. Each set of these auditorium speakers, much resembling those used in theatres for public address work, is poled 180° out of phase with the speakers at the opposite side of the house. This way of wiring them produces the illusion that the sound is coming from nowhere in particular, fulfilling the prescription of Shakespearian magic: "Sometimes a thousand twangling instruments will hum about mine ears; and sometimes voices."

▶Complex acoustical work, however, may be required in locating and pointing the speakers to avoid "dead" seats at places where the opposing sound waves meet in nearly equal strength.

An effect produced in "Fanstasia" by this system relates to a choral rendition of "Ave Maria." The soloist is heard only through the central speaker bank at a con-

(*Continued on page* 21)



Main horn system with side speakers for directional and "dynamic" musical effect.

SEASONAL SAFEGUARDS

By J. T. KNIGHT, JR.

THAT MANAGEMENT SHOULD ACT ON NOW

To Protect the Theatre Building

To Assure Heating Plant Efficiency

To Eliminate Any Holiday Hazards

MOISTURE AND temperature changes, over relative wide ranges, are the cause, or perhaps the most serious causes, of the deterioration of buildings. In other words temperature changes result in expansion and contraction.

The process opens up first small, then larger cracks and crevices, moisture then penetrates into the crevice, where it freezes; water, in freezing, expands and this process makes the crevice larger; finally, it may result in a crack through the wall. If the moisture does not freeze, it still damages the building by dissolving out of the mortar all the lime from the bond between the bricks, or rusting of reinforcing steel, or rotting the plaster on the inside of the wall. Consequently at this season of the year it is important that the theatre building be water-tight.

The common conception is that a leaky wall results from using bricks or concrete blocks that are so porous that water passes through them. As a guess, *probably less than 5% of the trouble is from this source.* Leaks are caused by a lack of continuity in the exposed surface of the building. Expansion and contraction cracks are definitely breaks in the continuity of the wall surface.

If the problem were purely one of porosity, it would be an easy matter to seal the pores of brick, stone, tile or block surfaces of a building. Holes and cracks in a wall cannot be sealed by a water-proofing treatment aimed at stopping up the pores of the building material.

Assuring Dry Walls

It has often been said that masonry walls breathe, and by capillary attraction suck moisture into the wall. This is true, but it works both ways: during a rain the moisture is sucked *in,* and when the rain stops and the sun comes out the moisure is sucked *out.* The "breathing" wall dries faster.

Experience has convinced me that walls of *medium,* not excessive, porosity withstand the elements for a longer period than those which, by selection of material or by treatment, are of very low porosity. The walls of the very old buildings found in many communities both north and south, that were made of hand-made soft-burned bricks seem to bear out this contention. In brief, masonry units that absorb water rapidly give it up rapidly, and units that absorb it slowly give it up slowly.

A dense wall is more affected by frost, when subjected to a sudden drop in temperature, as it contains more water in proportion to its porosity.

The outer course of brick of any building is the answer to whether the interior wall will be dry. The outer course of brick is backed up by the remaining thickness of the wall for structural strength; it contributes very little towards a dry wall. The resistance of any wall to moisture is the exterior surface, and it naturally follows then that the thing to do to obtain dry walls is to repair and recondition that outer surface. Therefore a good tuck pointing job with a good rich mortar mix, filling in all holes and replacing all bricks that have become dislodged, is the best protection that you can give the walls of your theatre at this season of the year.

Buildings in temperate and warmer climates generally survive many more years than would the same type of building if erected in a climate where it is subjected to many months of freezing, damp weather. Consequently, the protection of the structure itself, including the walls, is of prime importance to the theatre men who own and operate in the northern half of the United States.

It may be added that a building is no better than the walls surrounding it. To maintain walls is not necessarily expensive. The old adage, "A stitch in time saves nine," paraphrased to read, "A good pointing job now will save many dollars in future maintenance," can very definitely be applied to theatre buildings. It is neglect over a long period of time that runs the cost of wall maintenance to exorbitant figures.

For your information mortar too rich in cement is not as good as a mortar that has some lime in it. It has generally been believed that a straight cement mortar was the best; however, the Portland Cement Association recommends a mortar of *one part cement, one part lime,* and *six parts of properly graded sharp sand.*

Spaces Between Frames

The next point to look at on the exterior of a building is the space or joint between door frames, window frames, and fresh air and exhaust grilles where these openings occur in outside walls. Realize that at this point the builder and the architect have had to face the problem of joining together two totally dissimilar materials. This is always the problem, because the coefficients of expansion of materials very seldom coincide, therefore as time goes on these materials will tend to pull away from each other.

Various mechanical means have been used to protect against this normal action; however, the old reliable solution is to use a caulking compound which is injected into this space under pressure of a caulking gun. These guns are not expensive and caulking is not necessarily a job requiring special skill. If the crack between the frames of such openings is substantial, it is best to caulk these openings first with *okum.* This is a soft rope-like material made of hemp fiber treated with pine tar. It is the same material that is used aboard ship for caulking decks. A wide flat metal tool that is relatively dull or rounded can be used to drive this material well into the crack or crevice. This okum treatment should be left at least ¾-inch below the surface of the crack and the caulking compound should be forced into this space under pressure of the caulking gun.

There are many good caulking compounds on the market. A good caulking compound is one that works easily and can be injected into the space and will remain in a plastic or semi-plastic condition for a period of years. It is not necessary for a theatre operator to pay a high price for caulking all openings in his exterior walls.

Roof Maintenance

The third location in the theatre to look for trouble from the weather is the roof. If the surface of the roof is in good condition, the flashing, which is the real connection between the roof and the walls, should be thoroughly examined and put into proper condition. Much has been previously printed in BETTER THEATRES describing good roofs and bad roofs and their maintenance and care, and it is recommended that the operator or manager review some of this information before inspecting the roof.

Exterior electric junction boxes, such as those that might serve the electric wiring of the marquee and exterior signs, should be inspected to see that their covers fit

tightly and that they are weather-proof. This inspection and repairing at this time may save you a fire and an expensive electrical repair job. Because of the great variety of electrical installations in the theatre it is a little difficult to mention specific conditions of exterior wiring that may cause trouble. Common horse-sense, with the experience which theatre managers have had, should enable the manager to detect conditions in his exterior junction boxes and wiring which might cause trouble. After all, these junction boxes are made of metal, exterior conduit is made of metal, and rust is the great destructive force of all exterior metal, therefore these portions of the electrical system should be scrapped and painted every so often.

Keeping Out Grit and Water

With the exterior of the building weather-tight and free from leaks, the manager should anticipate the great wear and tear on his carpet and other floor coverings due to the moisture that is tracked into the theatre. Whenever moisture is tracked in, additional grit and dirt usually accompanies it. Excessive moisture or dampness is very detrimental to carpets, and especially to carpet padding.

The thoughtful theatre manager will have storm mats, ready for placement in the outer lobby. Mats in this location are not to protect the tile or terrazzo, but to give these smooth surfaces a non-skid rough-surfaced covering so as to prevent falls and to remove dirt and water from the shoes so that when their feet strike the carpet the soles of their shoes are relatively dry and free from grit. A thoughtful arrangement of storm mats will many times pay for itself in just one winter's operation.

Avoiding Plumbing Ills

For some reason plumbing repairs always are more expensive in winter than in warmer weather. I believe that this is primarily because most plumbing repairs require digging up waste lines and other pipe lines and this can more easily be done when the ground is not frozen. Therefore it is important to make a careful check of your lavatories, toilets, slop sinks, and drain lines before severely cold weather has set in. This includes the down spouts from your roof. See that these lines are clear, because you will have sufficient trouble at best to protect these lines against freezing without having to fight reduced capacity of these lines to handle waste water, due to clogging.

Care of Heating System and Boilers

There are two kinds of boilers most commonly met with in heating: (1) cast-iron sectional boilers, and (2) horizontal tubular boilers (steel).

Cast Iron Sectional Boilers

Before starting up, wash out well with Sal Soda, using about 10 pounds per boiler dissolved in a bucket of warm water. Remove safety valve or some other convenient connection and pour into boiler. Allow it to boil for several hours. Next morning blow off about two gauges, or until water just shows in bottom of glass. This should be repeated every day until water blows off clean.

Remove ashes from ash pit and grates. *Be sure that ashes are removed clear up to the rear wall of ash pits and grates.*

Open all clean-out doors and thoroughly brush clean throughout the full length of the boilers.

Clean out breeching from boiler to chimney. There is usually a door here for this purpose.

Open clean-out door at base of chimney and remove soot.

Main steam valves should be packed.

Water glasses should be renewed if dirty and leaky. When glasses are renewed, be sure to use new washers.

Fusible plugs should be renewed.

All broken parts on boiler and fittings should be replaced, such as broken wheels on valve stems and fire and ash pit door parts.

Paint boiler base and front with *black asphaltum.*

Breeching to chimney should be painted to prevent rusting. Use a heat resistant *black graphite paint.*

Before leaving boiler fill with water, as *it is very dangerous to leave this type of boiler empty*; someone is likely to come along and build a fire of paper, rubbish, etc., and these sections are very easily cracked.

The manager should satisfy *himself* that the boiler has been thoroughly cleaned. He should provide his men with several good brushes and see that they are used—also a good portable light. By having someone hold this light in the clean-out doors at rear of boiler, and opening front clean-out doors, it is possible to look through the interior of the boiler and see conditions. The importance of cleanliness around a boiler really can never be emphasized too much.

To keep your heating costs at a minimum, do not permit soot to accumulate in boilers. Soot-clogged boilers not only cause poor drafts and poor combustion of fuel, but greatly reduce the boiler efficiency in general. The table below shows loss in conductivity of boiler plate due to difference in thickness of soot deposit:

Thickness of Soot	Loss Per Cent
Clean	0.0%
1/32-inch	9.5%
1/16-inch	26.2%
1/8-inch	45.2%
3/16-inch	69.0%

Horizontal Tubular Boilers

On a return tubular boiler, the same general rules on cleanliness should be observed. On this type of boiler the tubes should be scraped; front flue sheet and doors be brushed down; ash pit, fire box, combustion chamber and back connection be thoroughly cleaned out. The rear head, up to back arch, and underside of boiler should be swept clean.

Renew fusible plugs. Examine brick work for air leaks, also fire brick lining in fire box. It is very important that this be taken care of to prevent fire from getting at the foundation walls of boiler.

Draw water off boiler and remove manhole and handhole plates. Get a good 3/4-inch hose and wash out interior of boiler. Scrape around manhole and handhole openings and paint. When putting covers back on, use new gaskets covered with a *mixture of graphite and oil.*

Grates should be examined and badly burned and warped ones replaced.

Breeching from boiler to chimney should be examined for air leaks. These are most likely to be found in joints and at doors. They should be closed up with fire cement. *If you have been experiencing trouble with poor draft, this should be looked over carefully.* All the air that goes up the chimney should be drawn through ash pit doors or over fire box. Any leaks in boiler setting, chimney, etc., short circuit this air and reduce the draft.

All radiator valves on system should be left open and water allowed to return to boiler. There is usually a draw-off valve on the lowest point of return lines at rear of boiler for the purpose of draining water out of heating system. This valve should be opened and all the rusty, dirty water that has lodged in the low points of heating system allowed to drain off.

If the system is equipped with a vacuum or condenser pump and receiver, now is the time to look this equipment over. Examine and clean motor, look over pump and repack glands. Tighten up on all foundation bolts drawing up evenly all around. Remove strainers and give them a thorough cleaning, replacing wire mesh if broken. Paint the equipment.

Oil burners and pumps or gas burners and valves should be gone over. All parts should be washed in kerosene. Worn and broken parts should be replaced. If burner has not been working right, an expert on this type of burner should be called in to look it over.

All appliances on boiler, such as damper regulator, feed water regulator, safety valves, dampers, etc., should be checked up and put in proper condition.

Valves and flanges around heating sys-

(*Continued on page* 23)

MATERIALS FOR MAINTENANCE . . .

An explanatory check-list of cleaning and sanitation aids adapted to theatres is given in this issue in an article beginning on page 26. It has been authoritatively prepared with reference to theatres of all sizes, as a guide to what each should have for efficient maintenance and good-will-building sanitation.

"BLACK LIGHT" GROWS as a SOURCE of THEATRE CHARM

■ After tentative, experimental beginnings not much more than a year ago, luminescent decoration has become accepted as a means of lending new interest, added charm to the motion picture theatre, and accordingly, the materials and equipment are being extended. . . . Well illustrating the appeal of luminescent decoration to designers and showmen alike, is the "Fluorescent Room" of the Farragut theatre in New York's borough of Brooklyn, pictured at right. Located immediately off a foyer that extends around the rear of the auditorium (comparable to fairly broad standee area), this room, measuring about 16x8 feet, is essentially a secondary lounge (the main lounge is on the balcony level) in which has been placed the drinking fountain. The fountain enters into the luminescent scheme by the use of a remarkable new material, Fluorescent Formica, in a colorful Formica splash panel. The floor is covered with fluorescent carpeting, while plaques and framed pictures on the walls are picked out in luminescent pigment. The photograph indicates, by the constrasts in tone, the general effect, though it falls far short of expressing the arresting beauty of the room since the camera, unlike the eye, is sensitive to ultraviolet radiation as well as to the visible light reflected by the luminescent materials. Lighted only by "black light" sources (four 100-watt units placed above the arched entrance to the room), this "Fluorescent Room," has a quality of fantasy. The carpet (an Alexander Smith Crestwood pattern, the fluorescent elements of which are shown more precisely on page 14) is rust, gold and blue on a black ground, with the gold glowing vividly under ultraviolet light. . . . The Farragut, constructed in an existing building, is a unit of the Century circuit, prominent Brooklyn operators.



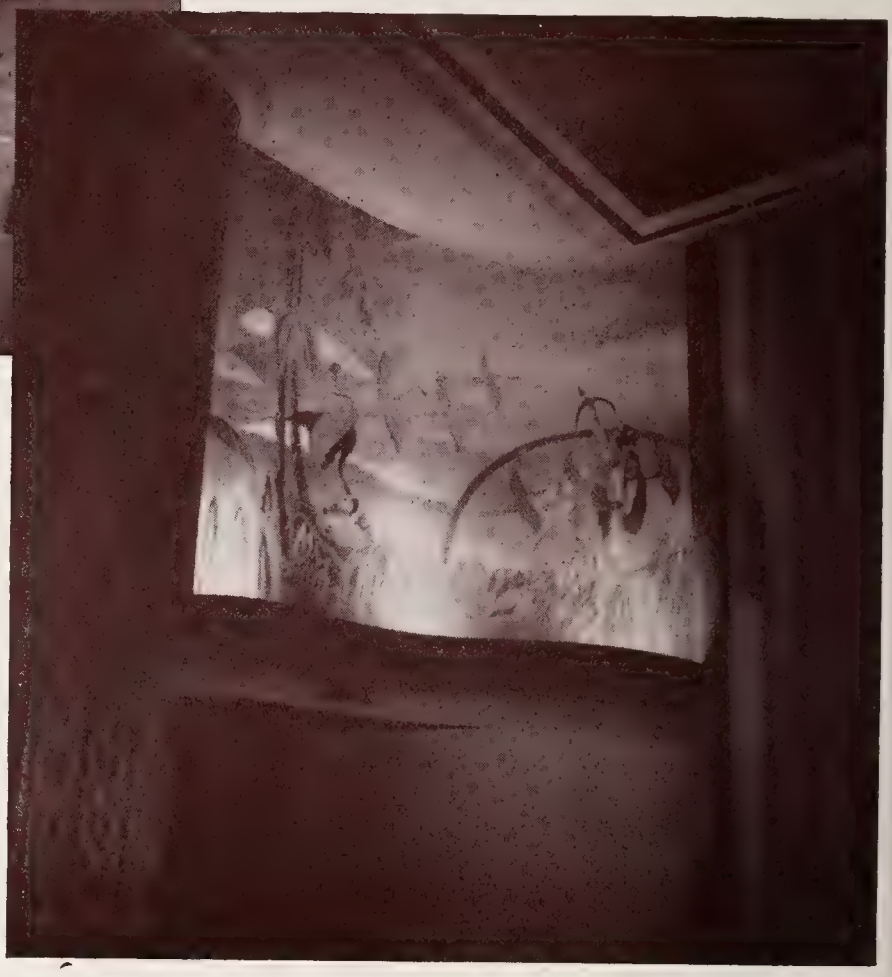
Photography by Cosmo-Sileo, N. Y.

FLUORESCENT ROOM, FARRAGUT THEATRE, BROOKLYN, N. Y.
JOHN EBERSON, Architect

In employing Fluorescent Formica for the splash panel mural of this "Fluorescent Room," Mr. Eberson has made the first use in a theatre of a new member of the large Formica family of decorative and protective finishing materials. This material, like all Formica, is a laminated plastic, and was recently awarded one of the top prizes in the architectural group of a modern plastics competition. It is made by mixing fluorescent chemicals with the resinous materials forming the composition of Formica.

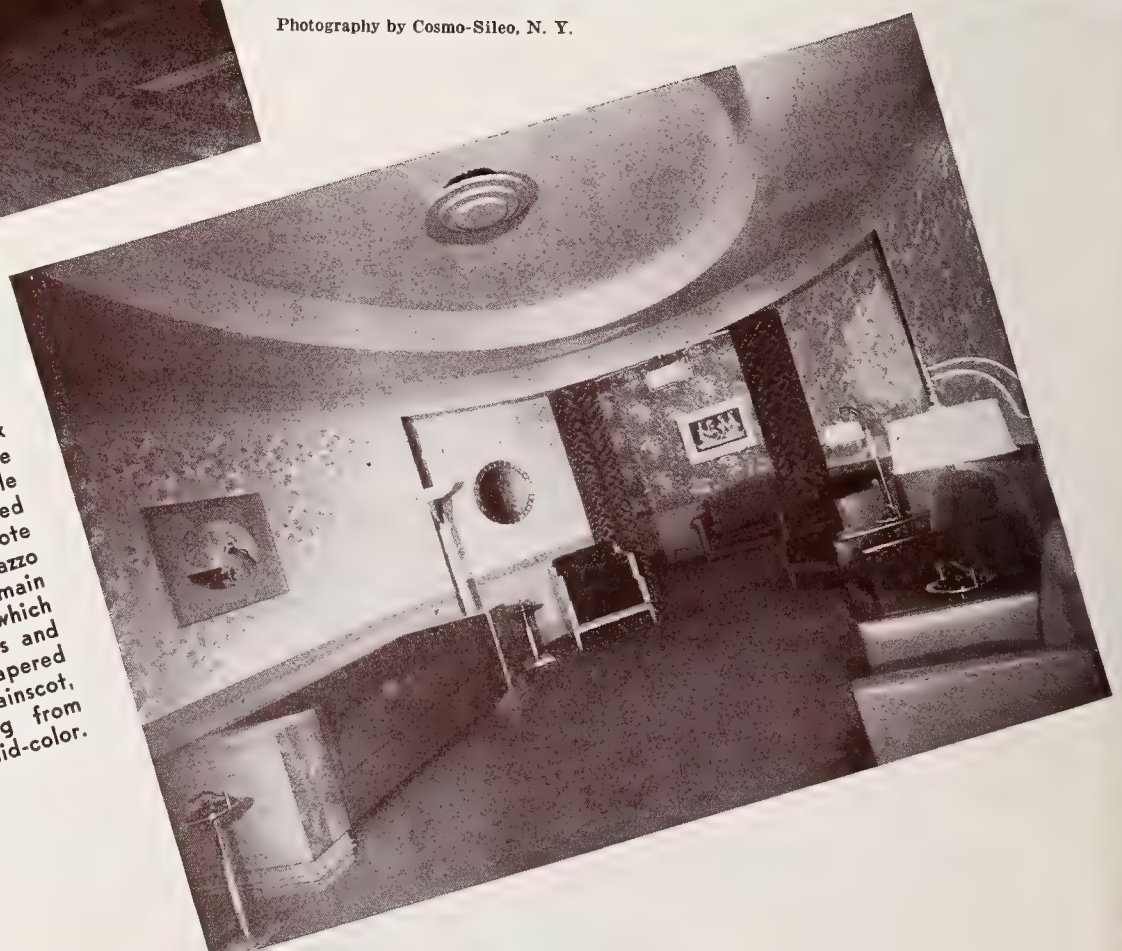


■ Luminescent decoration in the auditorium of the Farragut theatre. At the center of each side wall, which is finished in blue, figured damask laid over rock wool, is a recessed mural with selected outlines and surfaces in luminescent paints and lighted by two 100-watt units concealed in "box" at bottom. Then above an exit arch at each side of the proscenium opening (below) is a recessed luminous mural of similar character, but much larger, lighted by three 100-watt units concealed by the lower plaster framing. The luminous colors are green, red, purple and yellow. The general color scheme of auditorium and foyers is predominantly blue, suggested by the bluish cast of "black light."





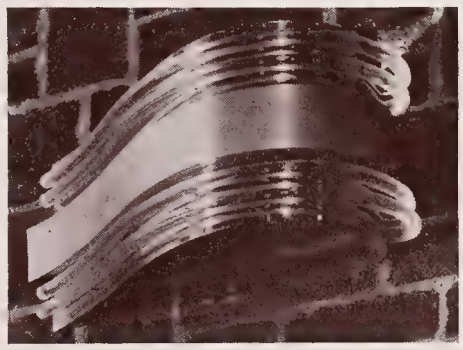
Photography by Cosmo-Sileo, N. Y.



Two other views of the Farragut theatre, which brings a luxurious playhouse of modern appointments to an outlying shopping district in a metropolitan community of small incomes. Above is shown the box office arrangement in a vestibule triangular in shape due to the angle of the plot. The wall shown is finished in Cararra structural glass. Note directional pattern of the terrazzo floor. . . . At right is the main lounge on the balcony level, which leads, at either end, into men's and women's toilets. Walls are papered above a painted plaster wainscot, while the carpeting, varying from that used elsewhere, is a solid-color.

STATE THEATRE, ELK RAPIDS, MICH. STEWART-KINGSCOTT, Architects.

■ What is said to be the first application of "black light" to theatre decoration in the state of Michigan, has been made in a town of only 680 people. It is Elk Rapids, Mich., located 20 miles from Traverse City. Here E. C. Loomis, after a career as a newsreel cameraman and transient exhibitor showing to a group of rural communities, opened a theatre in a store-room in 1934, with seating consisting of 35 kitchen chairs. But as the theatre prospered, improvement followed, until nothing further remained except to give the good showtown of Elk Rapids an entirely new theatre. The resulting State theatre, which is constructed of two courses of cinder block, laid in ashlar pattern to form finished interior walls of the auditorium, seats — and, incidentally, the seating (by Ideal) has 42-inch row spacing. . . . The application of luminescent decoration to the State theatre makes full use of the utilitarian possibilities of "black light" —that is, the amount of luminescent decoration on the ceiling supplies all the running illumination necessary beyond that provided by the screen light. Luminescent elements also include aisle carpeting, so no aisle lights are used. The ceiling pattern, which is by Robert J. Spinner of Kalamazoo, Mich., is done in Conti-Glo luminescent lacquers glowing as pearl white, salmon pink, jade green and sea blue. The carpeting (Alexander Smith Crestwood pattern the fluorescence of which is indicated on page 14) has luminous figures in tans and gold on a non-luminous red ground. Both ceiling and carpeting are activated by Keese units: for the ceiling, four 250-watt units, and two 100-watt units, are spaced along the walls, one concealed in each of six ornamental fixtures (shown in detail photograph) designed by Mr. Loomis and made of brass with a silver-plated band and trimmed with Lucite rods, which are themselves made faintly luminous by a 10-watt incandescent lamp; the carpeting is activated by 100-watt units behind apertures in the ceiling, three to an aisle, with parabolic reflectors to cut the beam at the seating line. The arrangements for luminescent decoration followed, it is instructive to note, much experimentation by Mr. Loomis himself during construction of the theatre; the final scheme, as described here, he finds entirely successful.



■ ■ ■





. . . and these are theatre patterns now available in fluorescent carpet

■ Since the first designs made up in fluorescent carpeting, others have been gradually added to the Alexander Smith line of Crestwood Velvet for the application, both directionally and decoratively, of "black light" to floor coverings. These pictures show, first, fluorescent designs now obtainable as they appear under visible light, with their full pattern and coloration showing; and, second, the elements of the patterns which are visible under near-ultraviolet light, in the absence of regular room illumination. The group at top presents: First, a modern floral abstraction in rust, gold and blue on black ground; second, a diamond-and-star design in gold on copper-rust; third, a traditional arabesque design in rust and tans on a ruby ground. Immediately beneath, these same designs are pictured as photographed under "black light," showing the pattern elements that fluoresce. Note that the deeper tones disappear, while light shades become even brighter. . . . Below a similar comparison is made of two designs, one (left-hand) executed in tans on a red ground, the other in tans, gold and rust on a brown ground. . . . The first pattern in the upper group is that used in the Farragut theatre in Brooklyn, the left design below in the State, Elk Rapids.





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Plant Modernization to Obtain Better Results at Lower Costs

• Here is an actual demonstration of the advantages of today's air-conditioning practice cited in a previous article—and guidance as to methods proved effective

By J. T. KNIGHT, JR.

AN ACTUAL air-conditioning installation which will illustrate the points I brought out in my article "Why It Pays to Replace Old-Type Air-Conditioning Systems," in the February issue, is that in the Saenger theatre in New Orleans, completed last summer. It is an installation which should be extremely interesting to theatre owners and managers the country over, and especially those who are experiencing the many "headaches" and heavy operating costs of older types of plants.

The Saenger theatre, operated by the Paramount-Richards Corporation, seats 3,400, and it covers an area amounting to 75% of a city block. The building was initially air-conditioned during its construction in 1927, and it has continually used this equipment up to this time. The equipment installed at that time consisted in two 150-ton carbon dioxide motor-driven compressors, each of two cylinders, horizontal, double acting, arranged for duplex drive by two 250 h.p., 220 volt, 3-phase, 60-cycle, 150-r.p.m. synchronous motors.

Each of the motors required a 7½-K. W., 125-volt exciter driven by a 12-h. p. motor, so that the total connected electrical load was 525 h. p. Cooling was accomplished by cooling a large tank of water by means of Baudelot coils; the cold water was pumped from the tank into the air-conditioning chamber and brought into contact with the air stream by sprays (air washers.) There were two conditioning cabinets, each with its spray system eliminator plates and fan and drive. As the water fell into the tank under the sprays, another pump took it back to the storage tank, where it spilled over the Baudelot coils and was re-cooled.

The two pumps mentioned were each of 25 h. p., thereby bringing the increased load up to 574 h. p. Now, to add the condenser water pump, which is 40 h. p., and the fan motors, one of 20 H. P. and one of 25 H. P., we arrive at a grand total connected electrical load of 659 h. p., or 491 K. W., approximately.

Original Cooling System

In the beginning, the condensing of the hot CO_2 gas was accomplished by two large banks of double pipe condensers (one for each of the duplex compressors.) The condenser water was cooled by a cooling tower located on top of the building. About three or four years ago, one of the banks of double pipe condensers was replaced by a battery of six shell-and-tube condensers.

Please keep in mind that the cooling season in New Orleans begins the latter part of March and continues into November

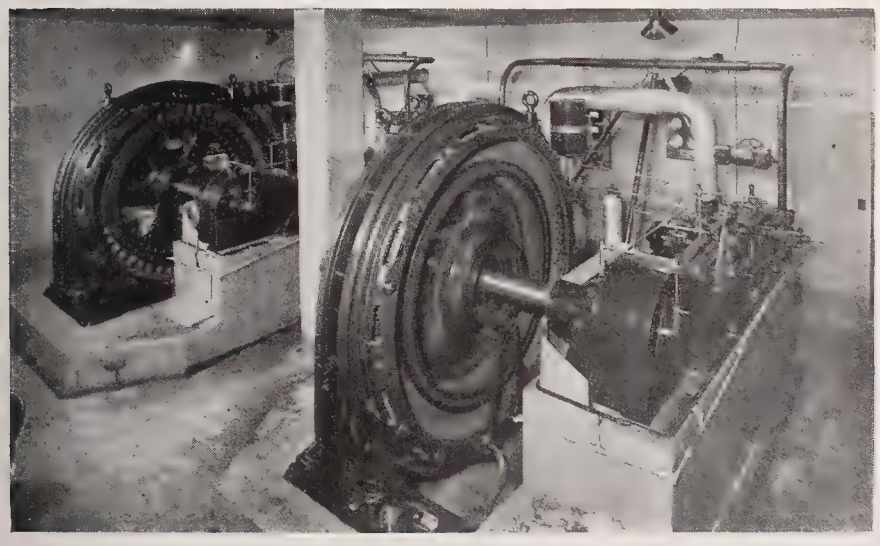


FIGURE 1. The two carbon dioxide duplex horizontal type compressors of the original plant, each driven by 250-h.p. synchronous motors, one of the exciter motors can be seen just to the left of the right cylinder of the machine in the foreground. The weight of each machine is 9,220 pounds.

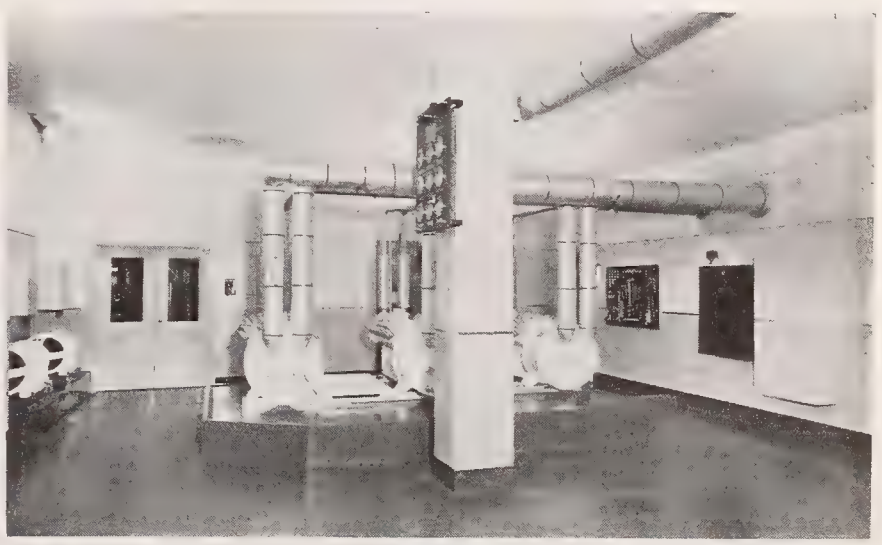


FIGURE 2. The new Westinghouse CLS2550 hermetically sealed compressors. The combined weight is about 12,600 pounds. The generators to the left of the picture are for projection arc supply and are no part of the air-conditioning equipment.

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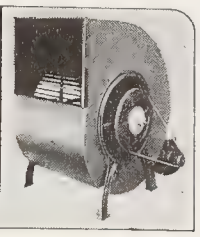
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Among Better Theatres' consultants is Mr. J. T. Knight, Jr., an accredited air-conditioning engineer who, additionally, has been in charge of the actual physical operation of theatres of all classes for over 20 years. He is a member of Better Theatres' staff and acts as consultant on air-conditioning and related subjects entirely in this capacity.

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each year, and frequently air-conditioning is required during the months from November to April. Therefore, the air-conditioning plant must be kept in readiness for use throughout the year.

The old machines had done a pretty good job, but besides the inherent large electrical demand and energy consumption, its upkeep was beginning to be very costly, breakdowns were becoming more frequent, and the general inefficiency of CO_2 as a refrigerant made it apparent that something should be done.

It was decided to replace the old system with more modern equipment and more modern engineering practice. Three Westinghouse hermetically sealed 75-h.p. Freon (F12 compressors) were selected to do the job. (225 h.p., compared with 524 h. p.)

Adjusting Power Demand

In New Orleans the electrical rate is such that the operation of the air-conditioning during the winter months, between 5 and 7 p. m. daily, exacts a rather heavy penalty for the privilege. *In view of the large tank of water mentioned earlier, it was decided to utilize it in order to stay off the line during those hours.* This tank of water is located almost under the center of the main floor, is 36 feet long by 28 feet wide, and the water is about 5 feet deep (5,040 cubic feet of water). Water weighs 62.42 pounds per cubic foot, therefore, there is in that tank 314,596.8 pounds of water. Allowing for a temperature rise of 35° F. to 55° F., or 20° F., that body of water will absorb 6,291,936 Btu's, or the equivalent of 524.3 tons of refrigeration. The features of the design were:

1. Cooling by use of the washers during the off peak period only, under time switch control.
2. Primary cooling by means of direct expansion, using of coils placed in the air flow in each of the conditioning cabinets.
3. Utilization of all excess compressor capacity during normal operating hours to maintain the full supply of storage water.

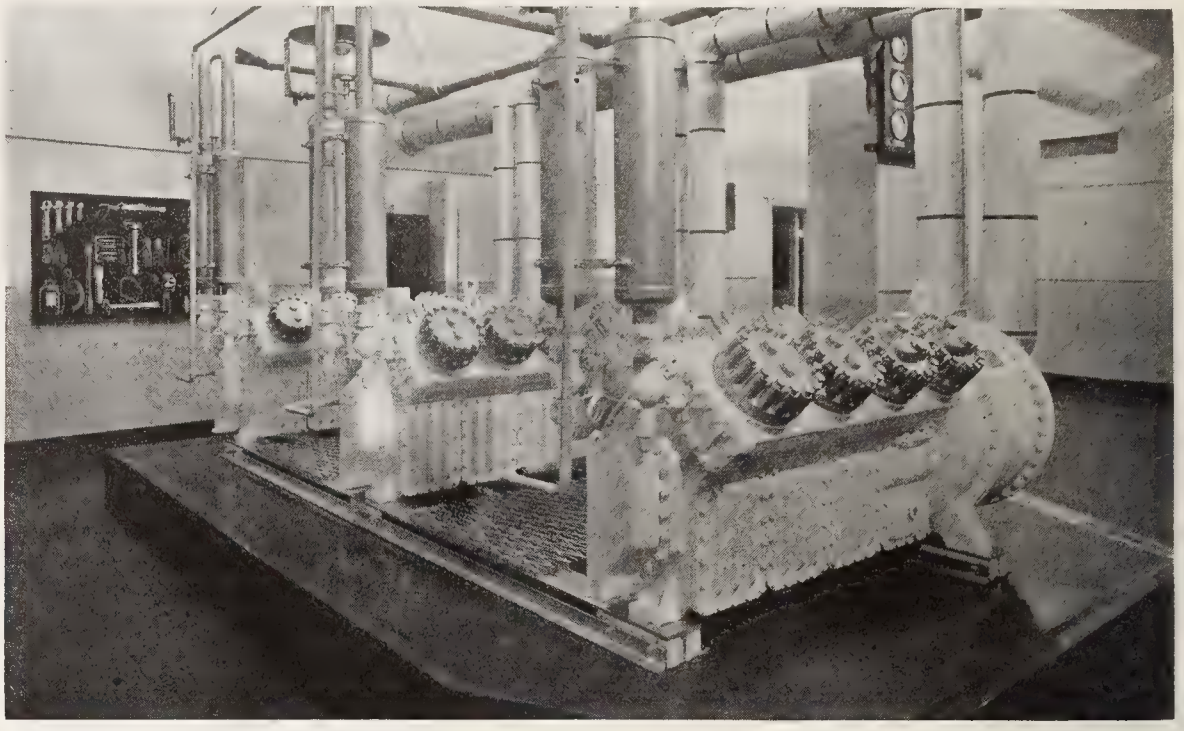


FIGURE 3. Note how one of the old foundations was used for all three of the new compressors. The vibration dampers used are of a very satisfactory type, manufactured by Korfund. Note thermometers on hot gas discharge, also mufflers on discharge. The cylinders nearest the motor end are equipped with capacity reducing devices. A tool board has been provided as part of a complete job.

4. Automatic boosting of conditioner capacity with cold water during periods when load exceeds the capacity of the direct expansion coils (which is not contemplated but very very seldom).
5. Arrangement of control panel (a) for ventilation only, (b) for full automatic operation with cooling load on direct expansion and automatic boosting of conditioner capacity by chilled water when

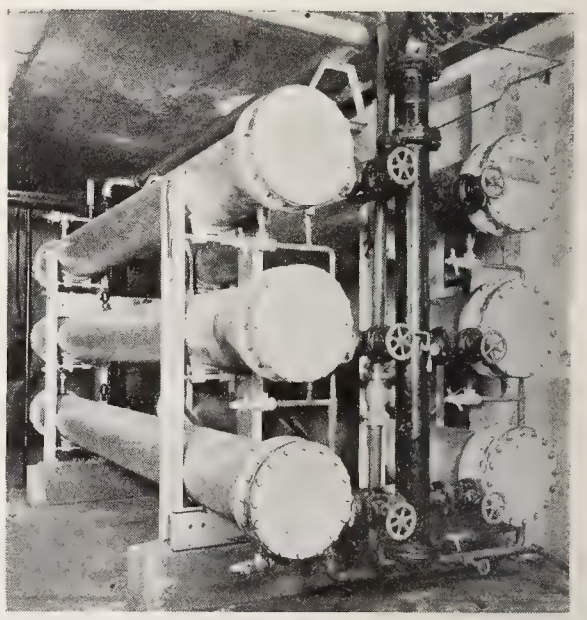


FIGURE 4. The shell and tube condensers, designed by the Condenser Service & Engineering Company of Hoboken, N. J., formerly used with the carbon dioxide system and now used with Freon. Note charging valve, liquid Freon manifold, hot gas pipe, safety valves on each condenser. Heavy black pipe is water pipe. Note that all pipes are tagged.

necessary for peak loads, (c) for cooling entirely by chilled water during peak periods on the electrical lines (5 to 7 p. m., October to April).

The following parts of the existing system were incorporated in the new plant:

1. The battery of 6 shell and tube condensers.
2. The cooling tower and pump.
3. The chilled water circulating pumps.
4. The storage tank and Baudelot coils.
5. The air-conditioning cabinets and spray chambers.



FIGURE 5. Baudelot coils and chilled water storage tank. Note saw-toothed troughs on top of coils, into which water from washers returns and overflows over coils. (Work in this tank chamber had not been entirely completed when this picture was taken.)

6. The fans and motors.
7. Part of one of the foundations of one of the CO_2 compressors.

To this equipment has been added:

1. Three 75-h. p. Westinghouse CLS-2550 hermetically sealed compressors.
2. Direct expansion coils located in the conditioning cabinets where the eliminator plates formerly were:
3. A 5-h. p. adjutating pump for the storage tank.
5. A system of controls.

The net results are these:

During normal cooling operation, there used to be 659 electrical horsepower on the line. Now (on direct expansion) 275 electrical horsepower. Even when the booster chilled water pumps might be operating, there would be 320 electrical horsepower. This is *economy* in a big way.

The new compressors are protected by a pressure-operated switch which stops the unit when the discharge pressure exceeds 150 pounds, or when the suction pressure drops below 20 pounds per square inch. These cut-outs, being safety devices, require manual resetting before the unit will go back on the line automatically. Further, each compressor is equipped with an oil failure cut-out. A rupture disc, set to operate at a pressure difference of 200 pounds per square inch, is located in the discharge manifold between the discharge and the suction side of each compressor.

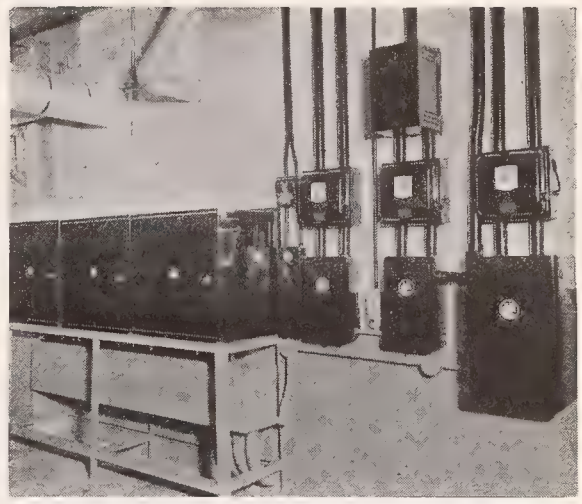


FIGURE 6. Starters arranged on wall directly behind control panels. In the upper left of picture may be seen the suction line (insulated) from the storage tank, the hot gas line (larger of the two uninsulated pipes) to the condensers, and the liquid line from condensers to direct expansion coils and Baudelot coils.

With these devices, the plant is almost foolproof with respect to any condition occurring which might damage the equipment.

The pictures accompanying this story really present a most convincing case. They speak for themselves. Because of the compactness of this newer equipment, the space requirements are much less than with the older equipment. The pictures show this very impressively.

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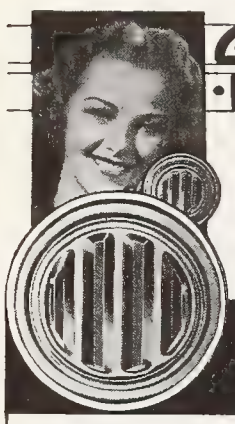
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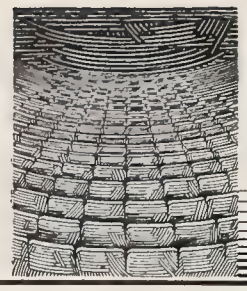
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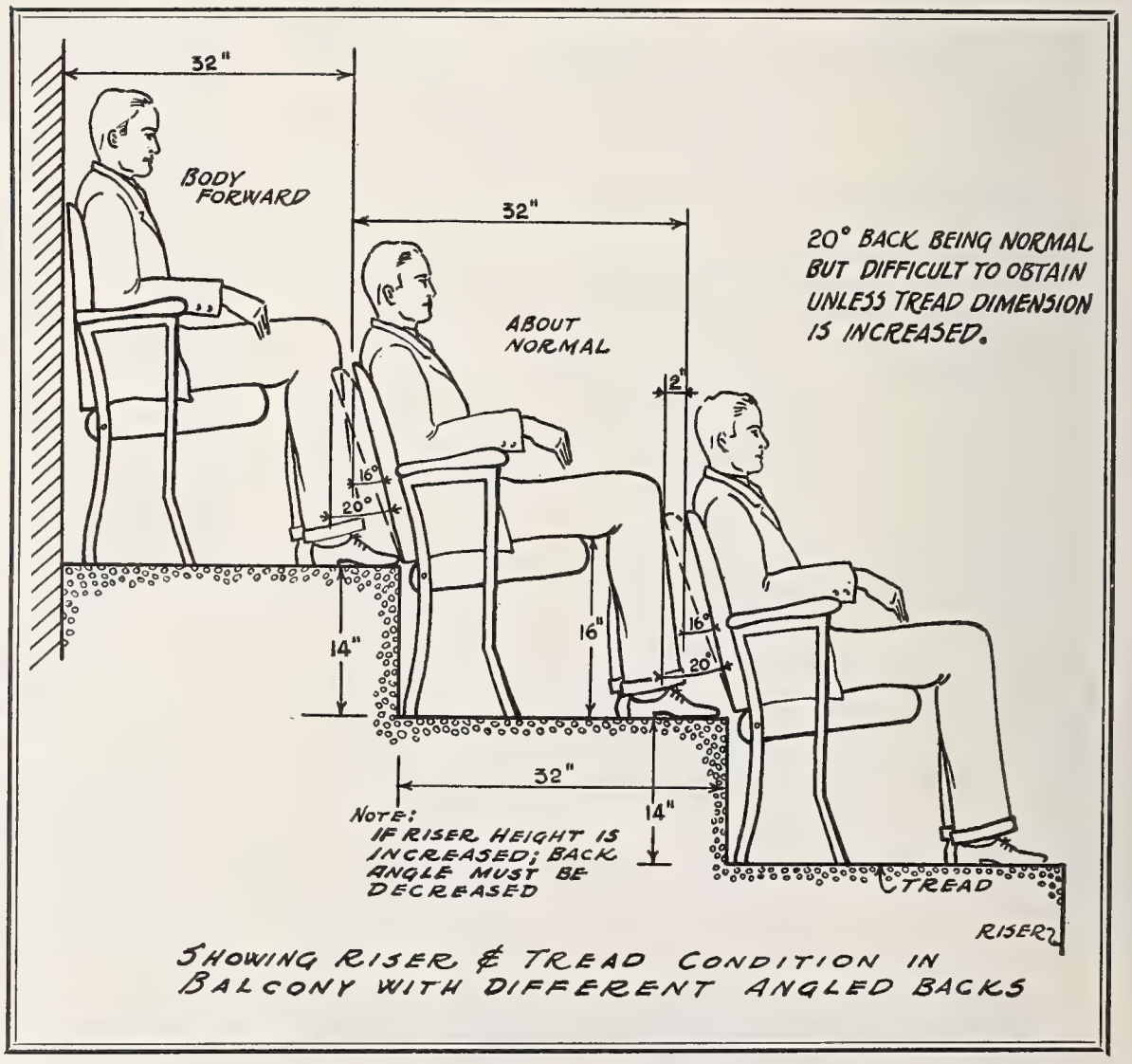
• How floor incline and risers, structural strength and variations must be dealt with to get best results with fewest headaches

By J. J. SEFING

MOST THEATRE owners today are anxious to have their theatres look just as well as, if not better than, their competitor's across the street. When it is time to renovate the theatre completely, they know what they want, how much to spend, and when the job should be completed. And with the wide range of choice in the selection of modern theatre chairs, economy, durability, comfort, and beauty are their watch-words.

They know from experience, especially if they have had other theatres renovated, that their best guarantee in purchasing a first-class product is the reliability and record of performance of the manufacturer; however, there is one basically important thing that they often overlook: It is that not two theatre chair installations are the same. There must be a difference in the floor pitch and construction, viewing angles and obstructions.

Each theatre has its own peculiar conditions to which the chair must be adapted, regardless of how closely it resembles another job. The chair manufacturer or distributor may make a seating plan of the arrangement and width of chairs and aisles, inclines, and type of floor, etc., but still there may be certain limitations in obtaining 100% viewing comfort and competent



SHOWING RISER & TREAD CONDITION IN BALCONY WITH DIFFERENT ANGLED BACKS

installation. A reliable chair manufacturer or distributor will point these limitations out to the theatre owner, in order to avoid any misunderstanding after the chair installation is finished. A poor installation will ruin the highest-grade theatre chair, and a competent installation can make the finished job far better than if a less competent installation is done.

However, if the floor is in such condition that it is impossible to make a first-class chair installation, the completed job will be just passable or tolerable, regardless of how good the product.

CHAIR SEAT HEIGHT

A chair standard when installed on any floor should be 100% vertical, and the seat at constant height from the floor, regardless of the incline in the theatre. By way of illustration — the average patron when seated in a chair rests the heels of his shoes about 4 inches in front of the seat. Accordingly, this point should be used in figuring the correct amount that will be cut off the front and rear of the standard, to make up the difference of the floor incline. The manufacturer should not disregard this and cut the standards from a point directly below the seat. A chair standard cut in this way will not give the maximum viewing comfort when installed; from practical experience we know that 16 inches is the proper distance from the front of the seat to the point where the patron rests his foot, regardless of the floor incline.

THE BALCONY SCHEME

The part of the theatre where most of the seating "headaches" are, is in the balcony or stadium, where there are steep risers and narrow treads. The balcony or stadium may look simple, at first glance, for chair installation, because of the floor being level where the standards rest, but that is where the proper angle of the chair backs comes in. If the backs have the normal angle of 20° pitch, for example, they will cut down the knee space between the rows of chairs and at the same time throw the patron's body backward, when it should be leaning slightly forward to look downward at the picture. Also, this 20° pitched back might interfere with the riser at the rear, if it happens to be very high.

To guess that a 16° back, 14° or 12° back should be used in balconies or level floors would be wrong, as each job has its own particular problems that must be checked and solved correctly. A 31-inch tread will give less knee space than a 34-inch tread. To use a 12° back would throw the occupant's body forward too much, although in some instances this type of back must be used in order to increase knee space and seating capacity.

Where chairs are to be installed against a vertical wall, and space is limited, the backs would have to be almost straight up and down. In some cases only certain



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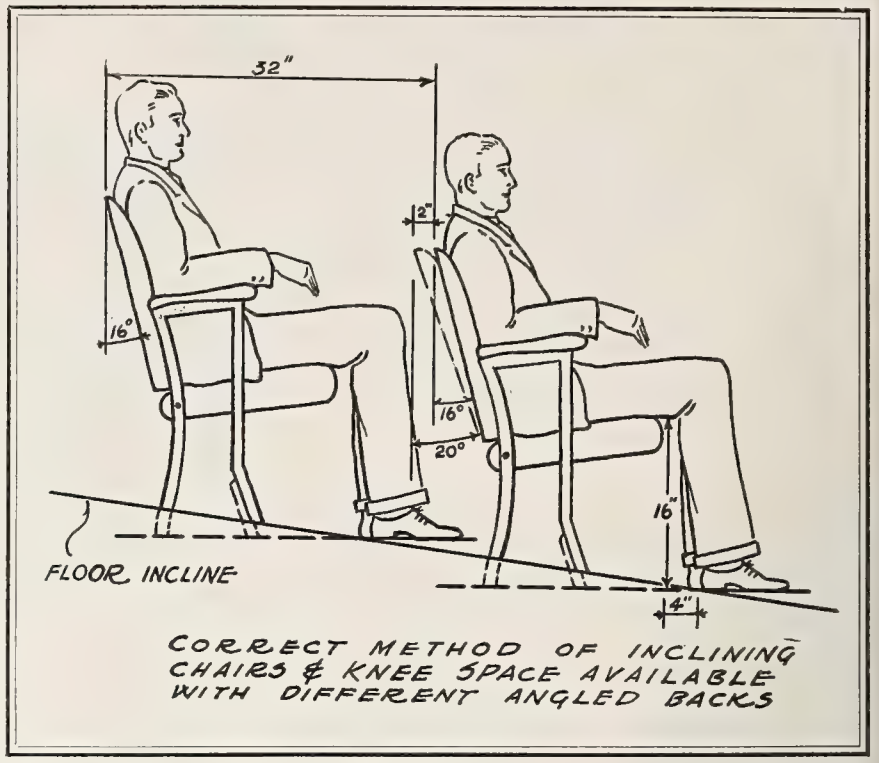
types of backs can be used, regardless of what is installed on the main floor. The theatre owner must be aware of these conditions, or be informed just what kind of chair installations to expect—100% right, or just tolerable.

The chair manufacturer or distributor, and the theatre owner should sit down and discuss these problems, and if it is a question of backs, decide which type will benefit the installation. Plywood backs can be had in $\frac{5}{16}$-inch, $\frac{7}{16}$-inch, $\frac{1}{2}$-inch and $\frac{3}{4}$-inch thickness, with regular curve of 22-inch radius, or deep curve of 17-inch radius. Then there are the insert panel backs, padded upholstered backs, full-upholstered backs, padded spring backs, and finally the "pillow," or most expensive spring backs.

SAFE FLOOR LOAD

There are so many details and problems to consider carefully in order to make a complete chair installation that everyone involved must be on his toes. The chair manufacturer or distributor may make a seating plan in strict accordance with local, state, and city laws, but that does not mean any changes or additions can be made, even though they may appear minor on the surface. In many cases, additional risers and treads are proposed, or even installed, over the existing balcony floor to improve the viewing of the picture. This may not look serious until the load carrying strength of the floor is considered.

When the theatre was originally constructed, the plans were approved for a certain predetermined safe load, plus a small percentage for safety that the floor was to carry. As can be easily understood, any additional load, even if it is only wood flooring and joists, can disrupt this safe balance and cause a rupture or break in the strength of the iron reinforcing members. Even if the additional risers and treads are installed and they look safe, can the conscientious theatre owner take a chance with the lives of hundreds of people? An improvement in viewing in this manner is not worth the risk, as there are other safer means of overcoming this problem.



CORRECT METHOD OF INCLINING CHAIRS & KNEE SPACE AVAILABLE WITH DIFFERENT ANGLED BACKS

One way is to stagger the seats—that is, to arrange the chairs so that the person sitting in the rear will look between the heads of patrons immediately in front. This may mean losing several chairs, but it is safer and better than a costly building up of the floor, unless an approval is obtained from a competent building inspector or engineer familiar with the theatre construction.

AVOIDING OPENING PANIC

Another tricky thing to do is to set an opening date, especially when a renovating job is being done. An exhibitor may set his date from past experience in remodeling other theatres, but nine times out of ten he will be disappointed. One item that must be figured is labor. On one job labor may be speedy and efficient, and on another just passable. Also, the floor and walls may look the same as on another job, but in actual process of renovating they may require extra work and time in patching and fixing.

One complaint that never fails to come up is that the chair installation is holding up the job. It seems that the electrical work, painting and decorating is settled at once in a renovation job, but the selection of chairs is always left until the last minute—this although that it takes at least two weeks to fabricate the chairs in the factory, and about a week in shipment and delivery to the job!

EFFECT OF OTHER WORK

Due to the other trades being on the job first, the chair man has to work around their scaffolding, painting equipment, and miscellaneous lumber and rubbish. It means that in laying out the floor and drilling for the chairs, he must constantly move this material around from place to place, and when the chairs arrive at the job there is never any safe place left to store them. And then to top his troubles, the floor will be weak, which will mean pouring lead into the holes for solid fastenings. To use on the average of about 400 pounds of lead takes time and labor even if it only means carrying it without melting and pouring it into holes. Any renovating job must be so arranged that all trades will work together and all get an even "break," otherwise an opening date set haphazardly and with "fingers-crossed" will be almost impossible to fulfill.

[*The author has had wide experience in equipment installations, with respect to both specifications and supervision of the actual work of installing the equipment. He has been thus associated with theatre architects and equipment distributors, and is now on the staff of the National Theatre Supply Company, attached to the New York branch.*]

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"Fantasia" Sound

(*Continued from page* 8)

trolled volume which appears to place her far in the background. A mixed chorus of 60 voices is heard in the two end speaker banks, and gradually creeps into the auditorium speakers, so that at the finale the audience feel themselves sitting in the midst of, surrounded by, the chorus!

The standard sound track, which is printed on the picture film in the normal way, and which passes through a standard soundhead in the usual manner, is not used with this system. It is kept functioning, however, against an ordinary photocell, and a fourth channel, containing only the regular theatre amplification, is installed for it. In cases of emergency, the special system is switched out of service and the fourth channel is played through the central bank of speakers to provide the common type of sound reproduction in the customary way.

Any of the three banks of speakers is in itself capable of producing enough volume for an ordinary performance. The special system does not consist of a normal system cut into three parts, in respect to volume, but of three normal systems, each one capable of supplying the full volume requirements of the theatre. In consequence, maximum volume can be represented as coming from the right of the screen only, moving to the center and finally coming from the left of the screen only. The total power installed in the Broadway theatre, a house for which by all modern standards 100 watts would be considered generously ample, is 320 watts, or about 106 watts per individual channel.

Each sound track is recorded with a range in volume equal to about 25 decibels. The instruction or control track can modify the amplification of each channel by about 50 db. more, making the available volume range about 75 db. The frequency range is that of normal, high-quality equipment.

Projection Room Requirements

Should the system used for reproduction of "Fanastia" become standard in motion picture work, considerable changes would be needed in the theatre, as well as in the studio. Many existing projection rooms would have to be enlarged to enable them to accommodate the additional equipment needed. As at present designed by Disney engineers and RCA, the system would take nothing from existing theatre apparatus. *Currently installed soundheads and amplifiers would remain as the fourth or emergency channel.*

Added equipment would include two new soundhead assemblies for playing the four-track sound film; three new amplifying channels, complete with their h.f. and l.f. speaker networks; a channel for amplifying the control or instruction track output; filters for separating the different frequencies that comprise the "instructions"; two complete sets of rectifier units for supplying the fields of the two additional loudspeaker assemblies to be located behind the screen, and miscellaneous control apparatus.

Film storage facilities also would have to be doubled, since each reel of film would be accompanied by another reel of equal length carrying the sound. Rewinding and patching facilities, and projection room personnel, might also need enlargement.

It is of course probable that the system would be somewhat simplified as a result of normal progress, but the separate film for sound, separate soundheads, and three amplification channels are basic necessities.



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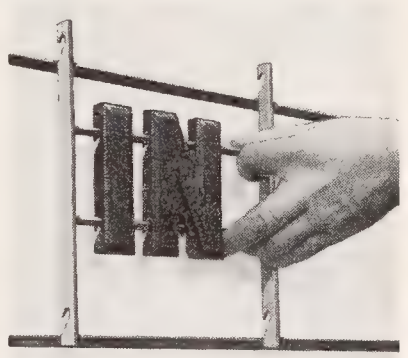
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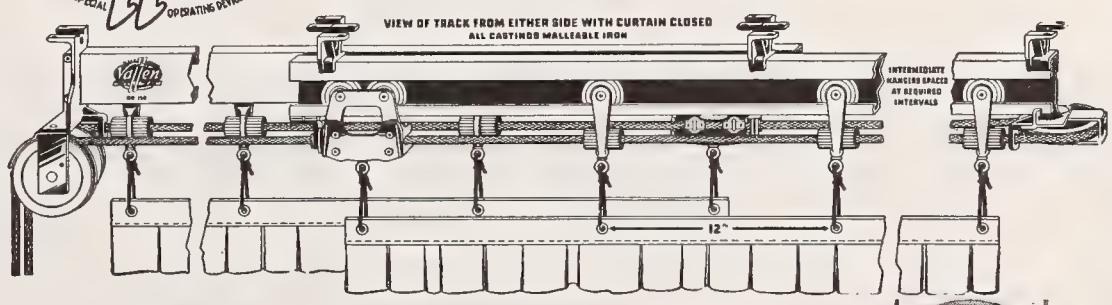
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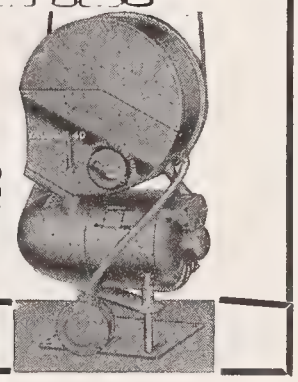
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Vallen, Inc. are specialized manufacturers and designers of all-steel curtain tracks and precision operated controls. They produce equipment to meet every need, big or little. Get in touch with Vallen's experienced engineers—they may point the way to new economies and finer, more dependable, precise curtain performance.

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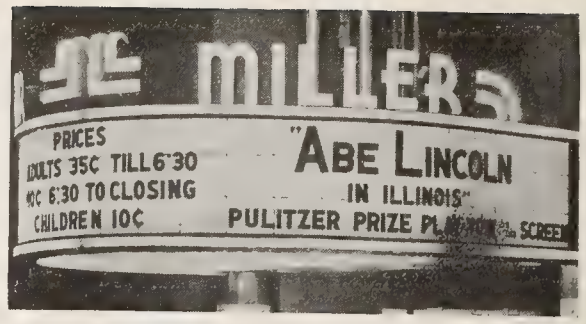
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VALLEN, INC., Akron, Ohio



THE MARQUEE

• • & exploitation equipment



Marquee display of Miller theatre, Augusta, Ga.

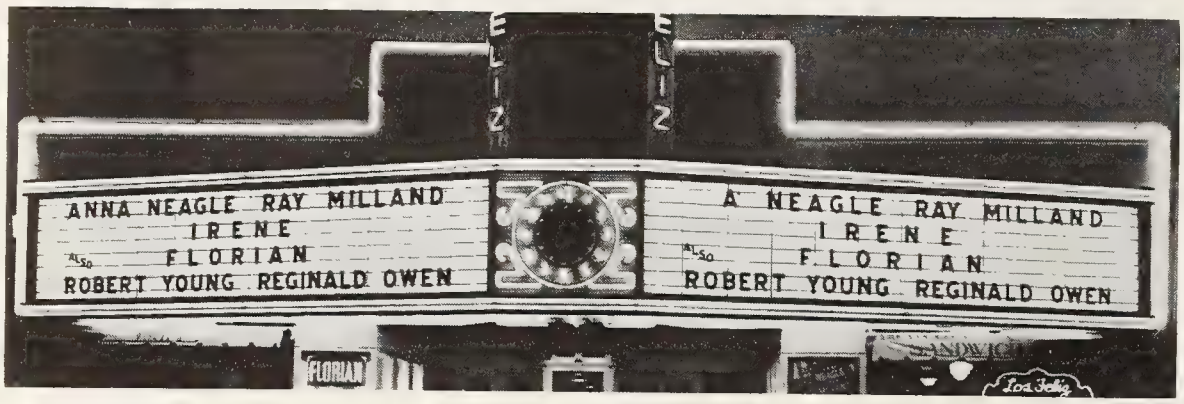
LEGIBILITY NEEDS "WHITE SPACE"

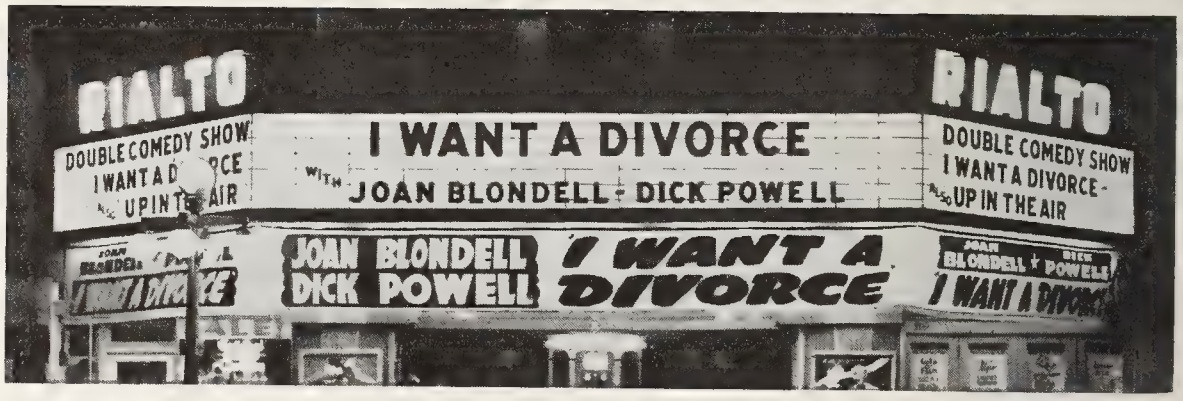
ONE OF THE effects of the multiple-line, interchangeable-letter attraction display equipment has been to induce greater use of "white space" in the copy arrangements. This in itself is an expression of the approach, which this kind of equipment permits, to the technique of printed advertising. A common phrase in the workshops of printed advertising is "plenty of white space." The aim, of course, is to make the copy (1) physically attractive (crowded type looks forbidding, too much to read, etc.), and (2) entirely legible. Both physical attractiveness and maximum legibility are prime requisites of marquee copy, since to a large degree it must attract the eye in competition with street activity and other appeals to attention, and must convey the main idea of its message quickly.

The use of three or four different sizes of the silhouette letters in panels of a height permitting at least three full lines, and preferably five, substantially prevents crowding; but as the attraction boards illustrated here show, the new equipment has had the effect of encouraging more open spacing with only one or two sizes of letters. The marquee of the new Miller in Augusta, Ga., employing Wagner letters and continuous panels, well exemplifies the legibility attained with such open spacing. The open areas of the panel are not to be regarded as waste space, as has been the attitude in the past, but space which is entirely active in the composition of the display.

A more extreme example is afforded by the Los Feliz in Los Angeles, whose new marquee is equipped with Adler multiple-line frames and recessed-face letters. Here we have, not only liberal "white space" around the copy, but the letters themselves are well spaced, with "easy-reading" accordingly accomplished.

The Rialto in Phoenix, Ariz., also has Adler panels and recessed-face letters on a new marquee, with two sizes of letters—10- and 16-inch—in an open, highly legible arrangement.

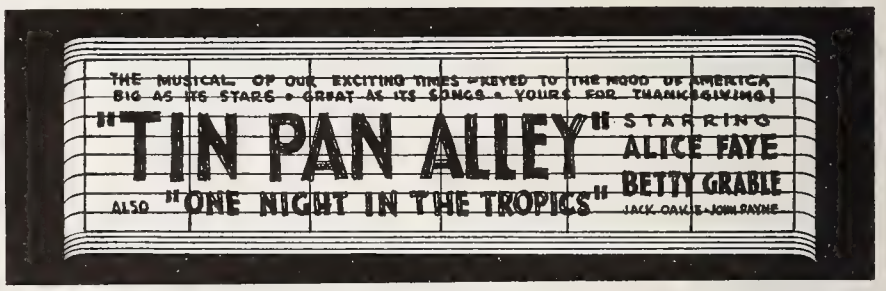


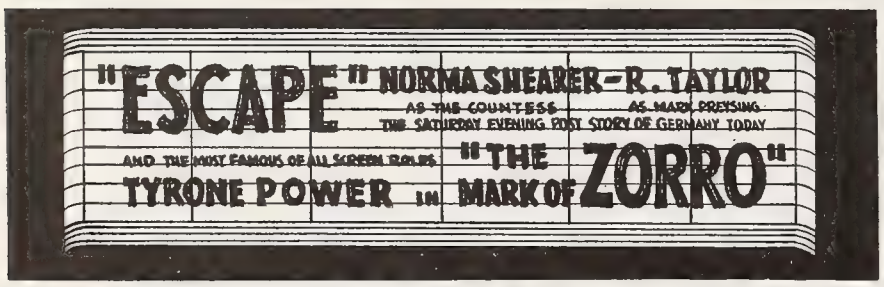


Above: New marquee and attraction boards of Los Feliz theatre, Los Angeles. Below: New marquee advertising equipment of Rialto, Phoenix, Ariz.

Introducing Descriptive Copy into the "Typographical" Display







■ As attraction advertising layout gets away from the "label" technique—that of merely naming the picture and perhaps a player or two — the chance to add selling copy — descriptive material, slogans, etc. — will often present itself. Here is where 4-inch letters (which have their own auxiliary frames for interlinear attachment) have added utility, as suggested in these scale drawings. The sketches, of course, are grealy reduced; actually, however, 4-inch letters are amply legible for such supplementary copy. And such copy adds selling punch to the display.

Seasonal Safeguards

(*Continued from page* 10)

tem and pipe lines should be made tight. It is good practice to have the man operating boilers go over the system and mark leaky valves and flanges so that they may be repacked when the system is shut down. If there is a sump pump or cellar drain to remove water leaking into boiler room, make sure that it is in good condition.

Burning of Rubbish

At this time of the year the burning of rubbish in boilers that have been shut down for the summer causes considerable trouble, the smoke backing up into the house, etc. The burning of rubbish, papers, etc., in boilers certainly does not help them any. If you feel that you must get rid of it in this way, the following should be observed:

1. See that there is water in the boiler.
2. If there is more than one boiler, choose the one nearest the chimney and use this one for burning the rubbish. Close all the dampers on other boiler and open all the drafts on this one. This will allow the chimney to draw from this boiler only. If there is only one boiler, and tickets, papers, etc., are to be burned, all dampers should be left wide open.
3. Rubbish should be burned outside of show hours. It should be burned every day; in this way a small quantity is burned at a time.
4. Remember, if you are burning rubbish every day, you must keep your boiler clean. Ashes must be removed regularly from the grates and ash pit.

Last, but by no means least, clean the boiler room, arrange ash barrels, coal bunkers, fire tools in an orderly way. Neatness, orderliness and systematic methods promote safety and efficiency in the boiler room just as certainly as elsewhere.

Holiday Hazards

With the holiday season a few weeks away, each theatre in the United States should be checked to find possible fire hazards. There is no alibi for a fire in a theatre with the knowledge and equipment that we have at our disposal today. To provide hazardless facilities for viewing motion pictures during Christmas and New Year holidays (your patrons minds will be on the festivities of the season and they just will not be careful) is definitely a matter to be concerned with now.

Check to see that all of your fire extinguishers are properly located and in a working condition. Make sure *yourself* when they were refilled.

Inspect to see that all standpipes and fire hose are in good working order—if you are a manager, *go on record now with your boss* as to the condition of the fire hose in your theatre.

Check up to see how trash, oil-soaked rags, gasoline, paint and such other combustionable materials are handled by your staff of cleaners. Be sure that proper metal cans, with tight-fitting covers, are located at advantageous points as receptacles for trash, etc. Insist that the covers be always on these cans, whether or not they are empty.

Go over your lobby and front and assure yourself as to the amount if any of the temporary wiring for display frames, spotlights, and such equipment.

Be careful in selecting your type of Christmas decoration. Try to have them as nearly fireproof as possible, or at least very slow-burning.

Get your electrician, and if necessary borrow the electrical equipment necessary, to determine just what electrical circuits in your theatre are overloaded, then correct defects by reducing the wattage of each individual outlet, or by rearranging these circuits.

Be sure that all exit doors work freely, that passageways are free from obstruction, that furniture is so located that it cannot become a hazard in case of an emergency. Very frequently certain pieces of furniture would be much safer if they were secured to the wall or the floor so that they cannot be moved.

If each manager will assure himself as to the condition that exists in his own theatre, as outlined here, we can expect to go through a reasonably trouble-free winter season and an accidentless holiday.



Showing 10" and 16" ADLER "THIRD DIMENSION" LETTERS held in ADLER Locked-in-Line, GLASS-IN-FRAME UNITS, used interchangeably in sign openings, at Publix-Rickards-Nace Rialto Theatre, Phoenix, Arizona.

Fully Approved-

by

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"THIRD DIMENSION" LETTERS

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After extremely exhaustive tests made by the Underwriters' Laboratories, Inc., the new ADLER "THIRD DIMENSION" LETTERS, Glass-in-Frame Units and ***"Remova-Panel"*** Equipment have been ***fully approved*** from every angle of safety and strength. Subjected to a wind velocity of at least 60 miles per hour and a powerful stream of water equivalent to a rainfall of 4 inches per hour, for a substantial period, the letters ***stayed safely in the frames***—the frame units effectively prevented water from getting through construction into the sign. The girder-like strength of Adler skyscraper frame construction, the certain safety of the letters, were convincingly proven by these rigid tests. You can specify and purchase these products safely—they are ***safe to buy—safe to use. All Adler equipment carries the Underwriters' Laboratories Label of Approval.***

Various Adler Patents **Listed by Underwriters' Laboratories, Inc.**

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LIGHT

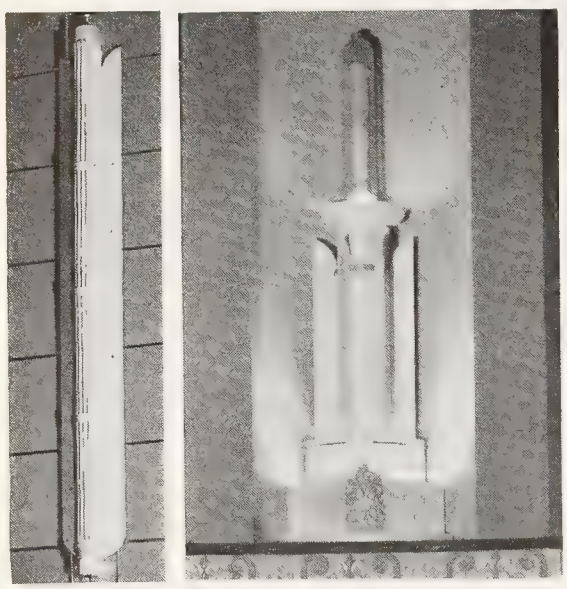
"... light is a first tool of showmanship"



FOR VISION DECORATION AND SELLING

New Decorative Luminaires For Varied Lamp Applications

DECORATIVE FIXTURES designed to take full advantage of the more recent developments in lamps and modern lighting practice, are becoming available in ever increasing variety, to meet, with stock models, every requirement of space, location and light output. Not only is this true of luminaires for the use of the highly efficient fluorescent lamps, but of those for incandescent lamps as well.



Niche luminaire (left) and side wall fixture installed in Comet theatre, St. Louis.

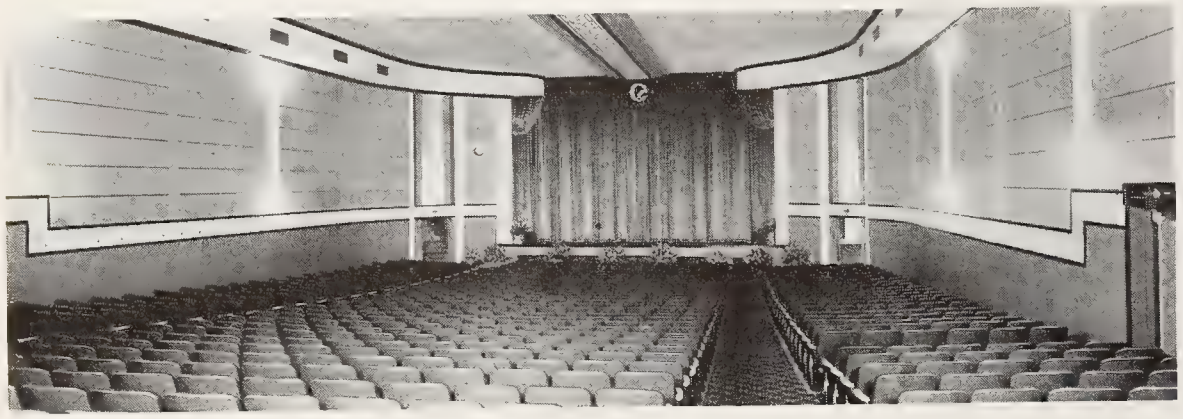
Of the late designs illustrated here, two are shown as recently installed in the auditorium of a theatre—Thomas James' new Comet in St. Louis. Both by the McFadden Lighting Company, Inc., of St. Louis, one type is used along the side walls, the other in a niche on either side of the proscenium arch (see also general view of the Comet auditorium).

The luminaire in the forward niches is an interesting modern design providing for the reflection of light upward over the entire surface of the fixture, the light issuing from lamps in a metal bowl, creating a "fountain" effect. The upper element is of metal with finish in white and gold, while trimming is crystal. The overall height of this luminaire is 7 feet, 6 inches.

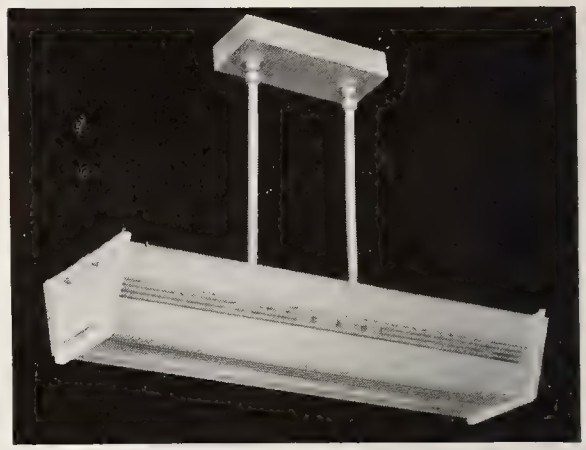
The side wall luminaires (which are used in the Comet in lengths from 6 to 12 feet) are equipped with metal louvered color filters, which vary and blend the tones of colored lamps. Fins at the sides have a pronounced streamlining effect; terminals are fluted glass tubes. Constructed of metal, the finish is white enamelite with gold star trimming.

Fluorescent Luminaires

The three other new luminaire designs illustrated have been developed especially for decorative applications of fluorescent lamps. Luminaires *A* and *B* are by the Pickwick Metalcraft Company of New York. Designed for ceiling installation, Model A is available in lengths accommodating two lamps of 24 or 48 inches, and it may be mounted close to the ceiling or suspended with canopy and double stem.



General view of auditorium of Comet theatre, St. Louis.

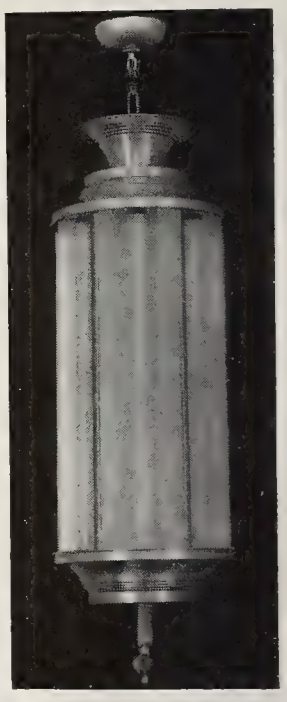


Fluorescent luminaire A.

Model B is designed for six lamps, in sizes adapted to either 24- or 48-inch lengths. This model is particularly suited to high-ceiling areas.

Fluorescent luminaire C, brought out by Westinghouse, is representative of a line of surface-mounting fixtures designed especially for single or continuous strip illumination. Two styles, both for direct lighting, are obtainable—one for single, the other for two, 40-watt, 48-inch fluorescent lamps.

This luminaire consists in an ornamental steel runner, ornamental end caps, glass sections and reflector, while ballast, starting switch, sockets and wiring complete the unit. The glass sections are of "Alvax" glass, which, having high light-transmission characteristics, is nevertheless opalescent enough to conceal the lamps.



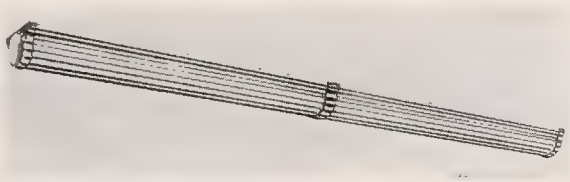
Fluorescent luminaire B.

Mounting is by six slotted holes in the base of the unit (two ½-inch conduit knockouts are provided in each runner). For continuous run installation, any length of strip is permitted in multiples of 4 feet, with standard single-lamp units used with the required number of extension units to complete the strip.

Lamp starters are of the glow-switch type, and high power factor current-limit-

ing ballast equipment is supplied with the fixtures to minimize cyclic flicker.

A notable characteristic of fixture design aimed at the application of fluorescent lamps to public areas of theatres and similar buildings, is provision, in many types of luminaires, for use as a single unit, or in groups of units forming a continuous light source according to the dictates of space and required light output. This flexibility is being attained, moreover, without slighting decorative values. Many of such designs provide an easy method of attractive trough lighting.



Fluorescent luminaire C.

Ultraviolet Lighting Units For Each "Black Light" Need

AMONG THE lessons learned in the practical application of "black light" to theatres is that not only the lamps, but the entire lighting unit must be specifically adapted to the function of the installation. An outstanding example of this is afforded by the difference between the activation of fluorescent aisle carpeting and of wall or ceiling decorations.

Two of the units shown here (all are the most recent developments of the Continental Lithograph Corporation, Cleveland) are for fluorescent carpeting in auditorium aisles, while the others are for general decorative applications of either medium or high power. Figure 1 shows the permanent installation unit designed for the latter, using the 250-watt AH-5 mercury lamp. This floodlamp produces brilliant fluorescence of decorations at distances up to 30 feet, and effective fluorescence up to 80 feet, with units spaced on 35- to 40-foot centers.

Figures 2 and 3 show units especially designed for carpeting, the former for flush mounting in suspended ceilings, the latter for attached mounting to ceilings. These use 100-watt mercury lamps, allowing for adjustment in position with relation to a parabolic reflector so as to effect a sharp cutoff of beam, as at the edge of the auditorium seating.

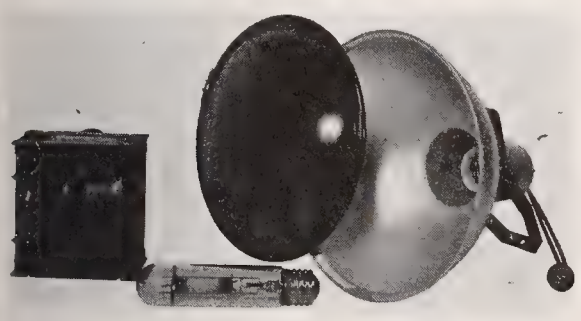


Figure 1.

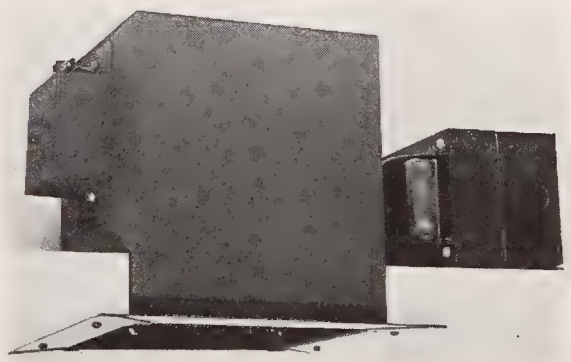


Figure 2.

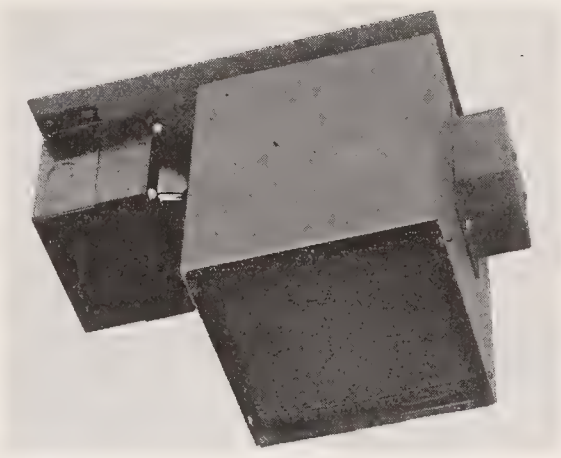


Figure 3.

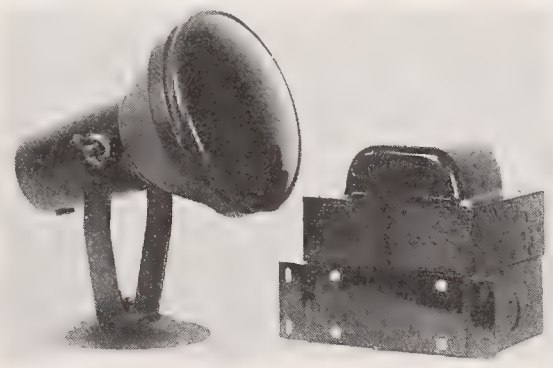


Figure 4.

Figure 4 is a unit for use of the 100-watt EH-4 projector floodlight mercury lamp in installations requiring only medium-power activation (due to distance of throw, or dimensions of luminescent area). At a few yards of throw, luminescence is rendered brilliant, and it is effective at around 25 feet; for longer throws, using the ER-4, Continental recommends their spotlights designed for this same lamp.

Each unit includes an enclosed autotransformer approximately 4 inches square and weighing less than 8 pounds, for installation immediately with the unit.

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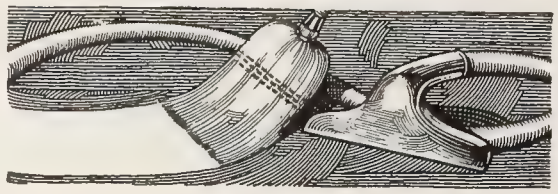
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CLEANING AIDS & METHODS

■ ■ ■ including DEODORIZATION AND SANITATION



Implements and Materials that Make for Cleaning Efficiency

• A descriptive check-list of brooms, brushes, soaps, etc., which belong among the theatre's maintenance aids for a thorough job in minimum time

By S. BRAVERMAN

WHERE WORK is not done with the right tools, it is not done properly. Either it takes too long, or does not come out well, or imposes an undue strain on the workman, or positive damage is done to the object worked upon.

In cleaning and maintaining the theatre this last is particularly true. The wrong detergent may damage the surface cleaned. The wrong cleaning implement may shorten its life. And certain cleaning jobs cannot be done effectively at all without the help of facilities designed for the purpose. As an example, it is almost impossible to clean a radiator without a radiator brush. With some types of radiator, the porter by reason of great effort may manage to get by with another cleaning implement not made for the purpose, but only at the expense of much wasted time, disproportionate effort, and an imperfect cleaning job that will continue to waste fuel.

In the matter of brooms, to take one important item, even a small theatre needs and should have approximately eleven different types, not counting dusters and mops. The exact number and types of brooms required will depend on the nature of the cleaning jobs to be done, but use of the wrong broom for a given job produces inadequate cleaning, damage to the surface, or both, and in addition wastes the cleaner's time and imposes a degree of effort on him which would not be necessary if he had the right tools.

¶ BROOMS and BRUSHES

In general, the theatre should have a 24-36-inch Tampico broom; a brown fibre street broom; an 18-36-inch horsehair broom; a 12-14-inch broom of either horsehair or Tampico; a short-handled "orchestra" whisk broom; a short-handled, horsehair "counter brush"; a "deck scrubbing" brush; a "toy" broom; a toilet bowl brush; a short-handled brush either of soft hair or of the exceptionally fine whisk broom type, and a radiator brush. All of these have their own uses and for most work cannot be interchanged, although occasionally they can, shortening this list.

Tampico Broom

The large Tampico broom, 24 to 36 inches wide, according to the area to be cleaned, is used for concrete and other rough surfaces. Tampico resembles horsehair, but is considerably stiffer than the average horsehair. By reason of their stiffness, the hairs get into crevices where a softer brush would glide over the top and would therefore fail to clean. This broom can be used for the sidewalk as well as for concrete interior surfaces such as lobby floors.

In cleaning the sidewalk, porters often sweep rubbish into the street, where it is left for the municipal cleaning service to deal with. If they are dilatory, a most untidy appearance, compounded of cigarette wrappers, chewing gum wrappers, ticket stubs and general rubbish, is presented, and in some localities may remain for days. If the theatre's porter is to deal with this for appearance's sake, collecting it into a trash can, he needs a standard or short street-sweeper's broom made of brown fibre bristles. A hair broom of any kind will not do a good job, and will itself require extensive cleaning when finished.

The Tampico broom used for the sidewalk and other concrete surfaces should not be used on terrazzo. The softer horsehair broom, 18 to 36 inches wide according to the area to be swept, should be used to prevent cumulative damage to material.

For wooden floor surfaces one or another of the above-mentioned brooms may be employed; Tampico for rough, bare wood, horsehair for painted floors. However, a wide broom may be too wide for some interior wooden surfaces and a narrow broom may require undue work in the lobby or foyer. Hence, many theatres use a 1½′-3′ broom for lobby and foyer work, and a 12″-14″ broom for wooden floors and aisles.

The "orchestra" whisk broom, which has a short handle, is needed for corners, especially corners of stairs, which cannot be reached properly with a larger, long-handled broom. It is made of corn fibre, but being short-handled, is not used with enough pressure to damage carpeting or to flick dust about unduly. An exceptionally fine-grade corn whisk-broom, or short-handled hair brush, is used on upholstery if it is not vacuum-cleaned.

The counter-brush, horsehair and short-handled, is used to get the collected sweepings into the dust pan.

Deck Brush

The deck scrubbing brush, made of brown, stiff bristle, is necessary for scrubbing rubber mats, tile and terrazzo. It does a better job by far than a mop, since the bristles get into the crevices; while, being lubricated with soapy water, it is not damaging to the surfaces. It is of course followed up with mopfuls of clear water.

Bowl Brush

The toilet bowl brush is a round cluster of stiff fibres on the end of a curved stick. The curvature of its handle enables the porter to get into the traps and under the lips of bowls, and remove encrustations which if left would cause odor.

The toy broom is a kind of soft whisk broom on a long wooden handle, used during the show to remove litter of ticket stubs, chewing gum wrappers, etc. A long-handled "toy" dustpan is used with it. Since this work is done in sight of the audience, toy broom and dustpan are of dainty, attractive appearance, the dustpan usually of highly polished brass.

Radiator Brush

The radiator brush is short-handled, 100% horsehair; it is designed to remove all the dust from steam radiators, not only for the sake of cleanliness but because dust is an insulator and its accumulation makes necessary additional expenditure for fuel.

Corn and Fibre Brooms

Corn brooms and fibre brooms, except for the short-handled orchestra broom and the toy broom, should not be used on car-

MAINTENANCE INQUIRIES

The Catalog Bureau in this issue lists types of maintenance supplies, and for information concerning any of these, readers are requested to use the Catalog Bureau coupon as directed. Additionally, Better Theatres will be glad to answer questions concerning methods of cleaning, vermin eradication, sanitation, etc., and any special materials that they may require. There is no charge for this service. Merely write—

Better Theatres,
Rockefeller Center,
New York City

pets. They flick dust up, spreading it, and it settles on upholstery and drapes. Also they damage the carpet, shortening its life. (The orchestra broom and toy broom do not exert enough pressure to be harmful in either way; and corn is desirable in the toy broom because it does a better job with ticket stubs, which a hair broom would be likely to pass over). Carpets are preferably vacuum-swept, or gone over with a carpet sweeper, not swept with brooms at all. The horsehair broom is a second-best resort, and of course if carpets are cleaned during the show any broom is too annoying and any vacuum equipment too noisy; the carpet sweeper must be used. It should be used often during heavy traffic, for dust cuts into the fibers of the carpet and reduces its useful life.

¶ DUSTERS and MOPS

Dusters, like brooms, are made of different materials, suited to different surfaces, and of varying shapes according to the work for which they are specialized. The average theatre should have approximately eight types of dusters and mops, including brushes which are here classified as dusters because of the general appearance of their extremely soft hairs.

Wall Duster

For cleaning walls and ceilings a wool or lambswool duster, fastened to a long stick, is used. The wool duster is of fibre construction; the lambswool type is the genuine pelt of lamb.

Screen and Blind Dusters

A goat's hair screen brush, almost like a duster in appearance because of its softness, is used once or twice a week to maintain the light-reflecting and sound-transmitting qualities of the screen. It is obtainable with collapsible extension handles up to 40′.

A device of extremely fine goat's-hair is the venetian blind brush. It is intended for daily use—its hairs are not heavy enough to remove a week's accumulation of dust from venetian blinds.

Wax and Oil Applicators

A lambswool applicator measuring 6″ x 8″ is used for waxing floors. If water-wax is used, the applicator is easily washable in mild soap and tepid water.

Cotton mops are used for oiling wooden floors. Wool or cotton dusters (similar to O-Cedar mops) are used for dusting waxed floors, and a dry mop similar to the wall duster for bringing up the luster of such floors, and removing scratches.

The theatre also should have a feather duster of turkey tails, used principally out-of-doors at the front of the house. It is not desirable for indoor use because it scatters and distributes the dust.

Mops for Wet Scrubbing

Cotton mops for wet scrubbing are of several types. The theatre gets what it pays for. The cheaper type may have eight plies of very thick threads, which readily leave lint behind. The better grade may have 80 plies of individually twisted thread, and is very unlikely to leave lint even when old. There are several types of mop sticks —clamp, spring and wing-nut. The modern clamp type holds the mop in such a way that it extends past the metal clamp and affords protection to baseboards. The mop can readily be removed, and the same clamp used for holding cleaning rags and scrubbing brushes.

¶ SOAPS & DETERGENTS

Soaps are obtainable in liquid or powder form and in many grades—once again the theatre gets what it pays for. The cheapest possible soap is an 8% powder, meaning that percentage of soap and 92% of a filler consisting of volcanic ash or other inert material. It is used in the ratio of one or two cupfuls to a bucket of water. The next grade is a 12% powder, and so on up to 88% grade. The most expensive is the best buy. The 88% grade costs five times as much as the 8% grade, but contains *eleven* times as much soap.

All soap powders have the fault of containing fillers which, while they help produce a scrubbing or scouring action, do not dissolve, and hence are sometimes left behind during mopping up. They are particularly likely to be left behind at wall edges, baseboards and kickboards.

Oil Soaps

Oil soaps so-called are of many grades, some containing caustic materials which promote early wearing out of rubber mats and damage to linoleum and hands. They are generally used in the ratio of half a cupful to a pail of water. Among the better grades, one having the trade-mark Vego is entirely neutral, approved by the Rubber Manufacturers Association, and used in the ratio of one or two ounces per gallon of water. Liquid soaps have no solid filler to remain behind after mopping. The best grades are suitable for terrazzo, rubber, linoleum and painted surfaces.

Detergents

Detergents, while of many varieties, are generally based either on tri-sodium phosphate or tetra-sodium pyrophosphate—the latter is said to be less caustic. They are applied with a mop, scrubbing brush or rag, do not form lathers, and should be very thoroughly washed away with plenty of fresh water to prevent crystallization in the pores of surfaces with possible damage to the surface.

[*Mr. Braverman, a specialist in maintenance of theatres and similar buildings, has contributed frequently to* BETTER THEATRES *on the cleaning and general maintenance of theatres. He was for many years manager of theatres, in both circuit and independent operation. He now operates the State Sanitary Products Company in New York.*]

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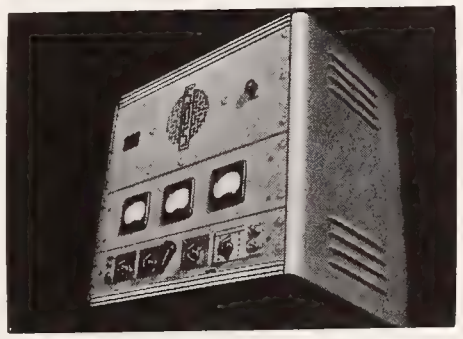
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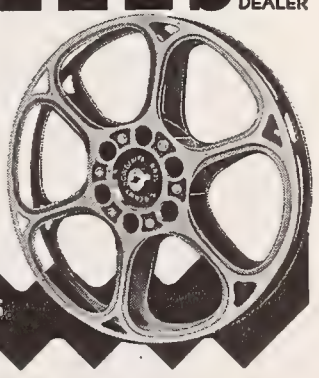
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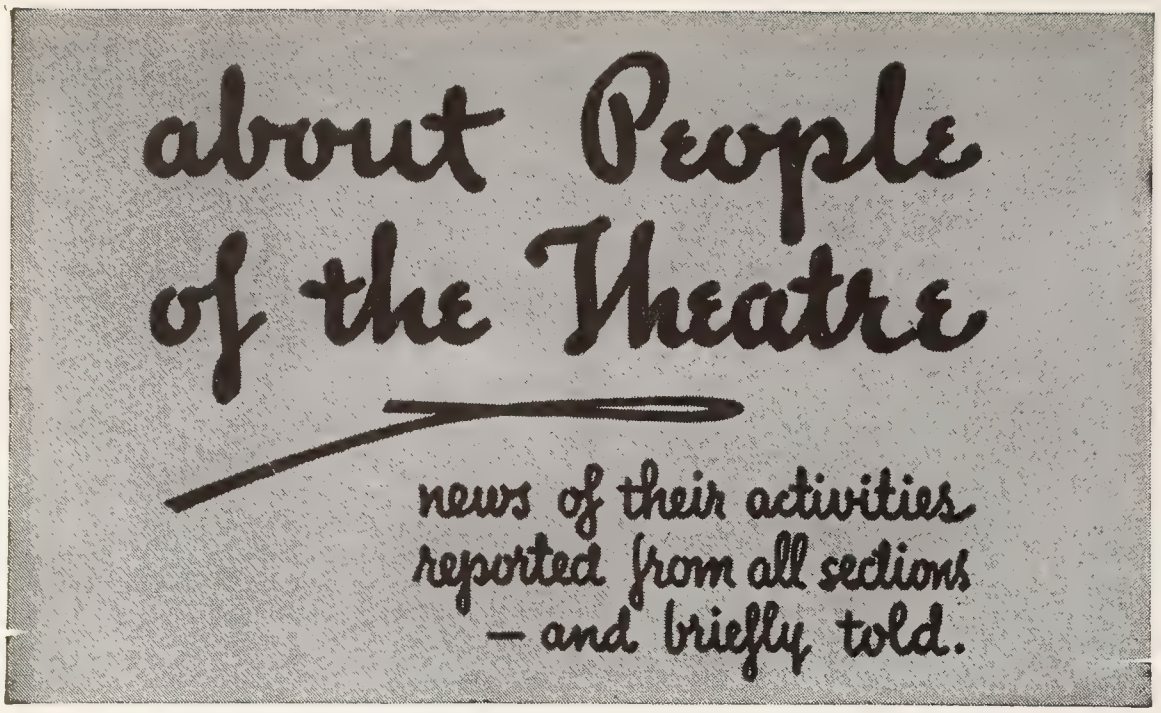
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CATALOG BUREAU —
on page 38



A gala opening of the new 1,400-seat Lindsay theatre in Lubbock, Tex., was held by the Griffith Amusement Company on November 9th. A large number of the circuit executives and managers were on hand for the occasion.

The Strand theatre in Columbia, S. C., operated by Palmetto Amusements, Inc., was damaged by fire on October 22nd. The loss was estimated at $10,000. WARREN IRVIN, district manager, said that the house would be repaired at once.

ARTHUR GOULD has opened his 300-seat Lance theatre in Lance Creek, Wyo. The house is the first motion picture theatre in the town.

H. P. WEST will erect and operate a theatre at Greenville, Calif.

Art Desormeaux has had a new porcelain enamel front and marquee installed on his Majestic in Madison, Wis.

W. F. SONNEMAN, owner of the U-Ark at Fayetteville, Ark., recently ordered 640 new Heywood-Wakefield seats, a pair of Brenkert projectors and lamps, RCA sound system, Baldor rectifiers, and a Da-Lite screen from the Oklahoma Theatre Supply Company of Oklahoma City, Okla.

Phil Isley Theatres, Inc., of Dallas, Texas, has been organized with an authorized capitalization of $10,000, by R. P. ISLEY, F. M. ISLEY and FORREST DUNLAP.

MRS. CARMEN RIOS has purchased the interests of MILDRED R. ARANDA in the Circle theatre at Corona, Calif.

The new Charles theatre, with a seating capacity of 1,000, has been opened in Montgomery, Ala. CHARLES T. ROOT, who operated two theatres in Watogna, Okla., for 15 years, is the new owner and manager, while ROBERT ROGERS, formerly chief of staff with Keith's Albee in Cincinnati, and for a time operator of a Florida motion picture theatre, has been named assistant manager. FRANK C. SMITH, JR., will act as general utility man for the house.

Highland Theatre, Inc., of Lakeland, Fla., has received a charter of incorporation to operate theatres. The authorized capital stock is 20 shares, par value $1,000 each. Incorporators are H. L. NADEAU, FRANCES MOORE and M. CRENSHAW.

J. J. GOODSTEIN has reopened his Mines theatre at Idaho Springs, Colo. The house has undergone extensive remodeling following a fire.

LESTER MILLER, operator of the Palace in Coweta, Okla., has installed RCA sound equipment.

LOUIS KAPLAIN plans to open a theatre in Santa Barbara, Calif.

GEORGE A. and PAUL LANGHEINRICH, JR., operators of the Burleigh in Milwaukee, have been elected president and secretary, respectively, of the newly organized Burleigh Street Businessmen's Association.

■ ■ ■

MR. and MRS. C. E. MCLAUGHLIN have opened their new 400-seat Ritz, in Las Animas, Colo.

The Circle in Tulsa, Okla., has been reopened by the Griffith Amusement Company, after being closed for remodeling. Thirty feet was added to the building to make room for 200 more seats, thus increasing the house's total capacity to 850. The theatre was also redecorated, and a new front and marquee were installed.

HARRY LAMONT has renovated a hall in Hudson, N. Y., and plans for a Thanksgiving date to open a motion picture theatre there, to be called the Strand. Mr. Lamont also operates houses in Athens, Berelin, Philmont and Greenville, N. Y.

DEWEY GOODWIN, operator of the Fox Theatre in Minco, Okla., recently purchased from the Oklahoma Theatre Supply Company of Oklahoma City, Okla., a new pair of Strong arc lamps.

J. D. L'ESPERANCE is planning the opening of a theatre at Vista, Calif., following the completion of alteration work.

FRED BROWN has installed two new Simplex projectors in his Plymouth at Plymouth, Wis.

LARRY MORAHAN, assistant manager at the Egyptian in Denver, Colo., and MISS RAE MARIE, cashier at the Oriental in the same city, were recently married.

LEWIS GANES is remodeling, reseating and redecorating the Orpheum at Fairfield, Iowa. The house, which has been darkened during the period of alteration, will reopen under the name of Coed. AL HAUETTER, designer of Kansas City, is installing a recreation room in the basement of the theatre for the use of student patrons from Parsons College. Cost of the renovation work is put at $20,000.

M. H. BRUMM'S Ritz in Milwaukee, Wis., has been given a new porcelain enamel front, box office and marquee.

■ ■ ■

ROY COOPER, San Francisco, division manager for the Golden State Theatre and Realty Corporation, has returned to his desk following an enforced stay in a hospital.

JOHN AUGELLO has opened the Town Hall theatre in Philadelphia, N. Y.

The Quimby, a unit of the Shea circuit in Zanesville, Ohio, which some months ago was taken over from the Zanesville Theatres, Inc., has been reopened. The house had been closed for redecoration and re-equipment.

The Grengs Amusement Company of Spooner, Wis., has taken over the Parkway in Greenwood, Wis., from MR. and MRS. M. E. KENYON.

Joseph Blumenfeld of the Blumenfeld Theatre Circuit in San Francisco, is personally directing the remodeling work being done on the Casino and Marion Davies theatres in that city. When reopened, the latter house will be called the Esquire.

C. E. FENLON has become associated with J. P. ADLER in the operation of the Badger hotel and theatre in Merrill, Wis. Mr. Fenlon purchased the interests of S. J. MILLER.

The Rialto in Oklahoma City, Okla., which was closed by the Griffith Amuse-

ment Company, October 16, on the expiration of the house lease, was reopened on November 3. Contemplated plans for remodeling the house have been temporarily postponed and the house will not be closed for renovations, as scheduled.

FRANK SHEA, formerly manager of Fabian's Regent and Rialto theatres in Cohoes, N. Y., reopened the Metro in Schenectady, N. Y., November 8th. The house was formerly operated by MORRIS SILVERMAN and later by Max Borodkin of New York. Mr. Shea may rename the theatre.

The Campus in Norman, Okla., closed for the past two years, is being completely remodeled and redecorated. New seats, and a new marquee and sign will be installed.

J. H. NEELY of Wichita, Kans., has taken over the Lowe from F. L. LOWE at Sterling, Kans. Mr. Lowe will continue to operate his houses in Lyons, Hoisington and Hays, Kans.

Headquarters of the Golden State Theatre and Realty Company of San Francisco, Calif., long located in the Golden Gate Building, will be moved around the end of the year to the Davis Hewes Building at 995 Market Street in that city. The concern, of which E. H. EMMICK is president, operates theatres throughout northern and central California.

C. R. HALL of Boonville, N. Y., has reopened the Carole in Utica, N. Y. The house was formerly owned by L. J. CARKEY. It has been renamed the Sunset.

Remodeling work on the Palace theatre in Duncan, Okla., a Griffith unit, has been completed. Among the renovations were the installation of a new Texlite marquee with Wagner letters and frames, new tile rest room floors, recarpeting, new lobby boards and a new box office.

WILLIAM PETERSON, who operated the Delta at Brentwood, Calif., died recently.

The Regun in New York City has been reopened by SAMUEL FRIEDMAN and MINNA STURTZ.

■ ■ ■

M. S. METROVICH has opened the New Linda theatre in Marysville, Calif.

MIKE KALLET has renewed his service agreement with Altec, covering all of the 24 Kallet theatres in New York State. A. J. RADEMACHER represented Altec in the negotiations.

HY FINE, M & P Boston district manager, who left several weeks ago to assume a position in Florida, has returned to his former post with the New England circuit.

The Excelsior Amusement Company, operating a theatre at Daly City, Calif., plans to remodel the foyer and lobby, add new signs and redecorate the interior. Renovation plans for the work have been prepared by A. A. CANTIN, San Francisco architect.

CORGAN and MOORE, theatre architects of Dallas, Texas, have completed plans for the remodeling of the Blue Moon theatre in Oklahoma City. Renovation plans call for installation of 200 seats additional to the present capacity of 300. The house is operated by Ted Griffith, partner, and the Griffith Amusement Company.

DAN MCLEAN has remodeled the lobby of his Embassy in San Francisco. Included in the renovations was the installation of a lounge with automatic, soft drink and candy vending machines.

LEO KESSELL, co-owner of the 1,000-seat Palace in Lancaster, Ohio, has purchased the interest of HARRY ABRAMS in that theatre. TOM BORCHERT will remain as manager. Mr. Kessell has also acquired Mr. Abrams' interest in the Broad in the same city. HERBERT KNELLER manages the Broad theatre.

The new 700 seat Times in Cincinnati, built by ISAAC LIBSON and associates, has been opened. R. G. LISBON has been named general manager, with ROBERT KINSLEY, former assistant at Keiths, as house manager.

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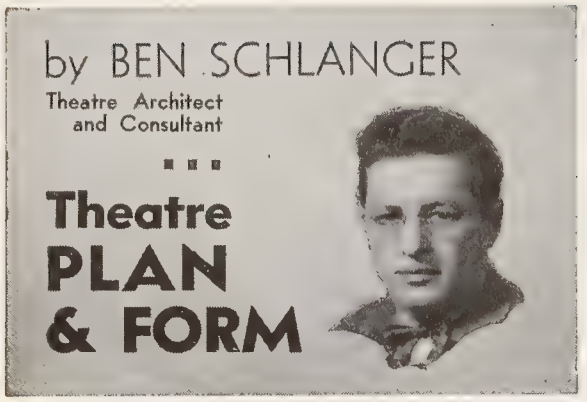
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These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres* Service Department.



BASIC PLANNING TODAY

IF BUT A very short time ago we were told that a motion picture theatre existed in which there were (1) hardly any floor slope, (2) no lighting fixture of the direct or indirect type used during the projection period (other than aisle lights), (3) no acoustical materials, and (4) walls and ceilings finished in very light colors, we would probably regard the "unfortunate" owner of the theatre as being ignorant of the essentials of such a structure, or at least of being without sufficient funds to afford the kind of job he ought to have had.

Reduced Floor Pitches

New methods in seat staggering and developments in auditorium planning have together made possible a floor slope which is limited to as little as 18 inches and even less. The "reverse" or upward portion of these slopes have been limited to as little as 6 inches, with the extreme case being about 10 inches. All of this has been accomplished in accordance with standards for minimizing obstruction of the audience's view of the screen.

The conditions given as 2, 3 and 4 in the above listing, are largely based on the application of the physical law that the angle of incidence of light or of sound, is equal to the angle of reflection in each case. While other laws of physics enter into the considerations, the study of reflections has entered basically into present-day planning of the motion picture theatre, the devising of a better cinema scheme.

Using Light Reflection

The practical approach is stressed, too, because porous and dust-collecting materials are eliminated, and lightly tinted surfaces are put to work to re-reflect what would be otherwise wasted screen light, absorbed on dark surfaces.

Smoothly finished, hard surfaces such as plaster, hardboard, asbestos, or metal shaped in mass as well as in its detailed breakup and finished further in light colors, are used to reflect light and sound so as to be complementary and properly "tuned" to the light intensities of the screen performance.

These same forms, which are properly designed for the periods of projection, also become attractive architecturally when the emergency lighting is used, with the full character of the auditorium in view.

Film Elevators— And Other Tricks

A HAND-OPERATED elevator, or dumb waiter, for the purpose of getting the film up to the projection room has proved to be of value in the operation of the theatre. A small inconspicuous door at street level, preferably on a side wall, opens onto a small shaft approximately 2 feet square, which extends up to space adjoining the projection room.

The advantages are many and important. Heavy film cans are handled quickly and without strain, while the costly finishes in the lobby and other spaces are not marred and broken by heavy cans hitting against them.

The film delivery man has the key to the dumbwaiter door, as he would otherwise have for the lobby door. All locks can be eliminated from the front entrance doors, using only built-in door bolts operated from the inside. The building may be entered in the morning and closed at night through an exit door equipped with a cylinder lock.

Modern Door Checks

Door checks for inner lobby and foyer doors are now made so that most of the check is built into the top of the door. These checks, made by a leading hardware manufacturer, are far more attractive than the common exposed type.

Bricks in Varied Sizes

Some of the brick manufacturers are now making double- and triple-size bricks with baked enamel faces. The bricks are in various pleasing colors and may be used very effectively for the theatre facade. A small pebble-like texture is preferable, since the absolutely even surface would show glaring highlights, which destroy color values. A facade made of this material is durable and attractive and very easy to keep clean. Interesting patterns can be designed, using a variety of the brick sizes.

Late Attraction Display

Lobby illumination, after the last patron has gone through, can be effectively limited to lighting of the displays showing coming attractions. In this way not only is there a saving in electric current, but the displays are more conspicuous.

—B. S.

EVALUATING MATERIALS

IN A PRECEDING column [*September issue*] the advantages of acoustical specifications were discussed, and particular attention was directed to the fact that the sound absorption values specified for the treatment of a theatre *should not be limited to a single frequency.*

It has been common practice in the past to compare the relative merits of acoustical materials for theatres on the basis of their sound absorption values at 512 cycles per second. For example, a material having a sound absorption value of .85 may be brought to the attention of an exhibitor or architect. If all of the characteristics of the material are acceptable, such as its unit cost, appearance, fire-resisting and maintenance qualities, it is natural, from first impression, to assume that the material will be a good one to use for treatment. The absorption value of .85 is high, perhaps even higher than several other materials which the exhibitor or architect may be considering for use.

What Does the Figure Mean?

Now let us go one step further into an analysis of this material. The value of .85 usually represents one of two possible quantities. It is either the absorption value of the material at 512 c.p.s., or it is the average noise reduction coefficient which the Acoustical Materials Association has established as a basis for noise reduction work, *but not for the acoustical correction of auditoriums.*

If it is the 512-cycle value, the exhibitor or architect should immediately ask what happens at the other frequencies. *Are the values the same at* 128 *and* 256 *c.p.s., for example, or are these values lower?* The values at these frequencies *are invariably lower,* and in some cases so low as to make the material unsatisfactory for use in the motion picture theatre.

Uniformity of Absorption

The absorption values of materials should be more nearly uniform with frequency when these materials are to be used for theatre treatment. A material having an .85 value at 512 cycles, *with only a* .20 *value at* 128 *cycles,* will not give as good results in the average theatre as a material *having a value of* .70 *at* 512 *cycles, with a* .40 *value at* 128 *cycles.*

Low-frequency absorption values are extremely important.

A Country Circuit's System for Making and Presenting Local Movies

• Describing the method used by the St. Cloud Amusement Corporation (whose rural operation was described in the October issue) to build good-will and provide special attractions

By CHARLES E. SHULTZ

MOST EXHIBITORS at one time or another have taken motion pictures of local events and presented them in their theatres. Prohibitive cost has undoubtedly prevented more of this work from being undertaken despite the box office and good-will value of local pictures.

This article deals with the use of 16-mm. photography and high intensity projection, together with musical background and "off screen" commentation recorded on records at 33 1/3 r.p.m., in the presentation of such local newsreels. This is the result of the desire of the St. Cloud Amusement Corporation, a circuit of twelve theatres, with seating capacities ranging from 500 to 1,000, operating in northern New Jersey communities of 1,500 to 6,000 population, to produce local films at moderate cost without sacrificing the standard of projection to which the patrons of these theatres are accustomed.

An investigation was made of the possibility of producing low-cost localized subjects of professional quality and their potential value was considered deserving of careful research. The technical department of Heyer-Shultz, Inc., Montclair, N. J., suggested that material of the nature desired could be satisfactorily photographed, recorded and reproduced with 16-mm. equipment due to the many major improvements which have been made in this field in recent years. A survey was compiled outlining the results which might be anticipated from 16-mm., upon the strength of which the equipment was developed that is now being used.

It is interesting to note the direct comparisons obtained with 16-mm. projection against the 35-mm. projection normally employed. The cost factors for 16-mm. are so much lower in every respect that they bring this project to a total cost that may be written off over a short period of time and continue to create added box office possibilities.

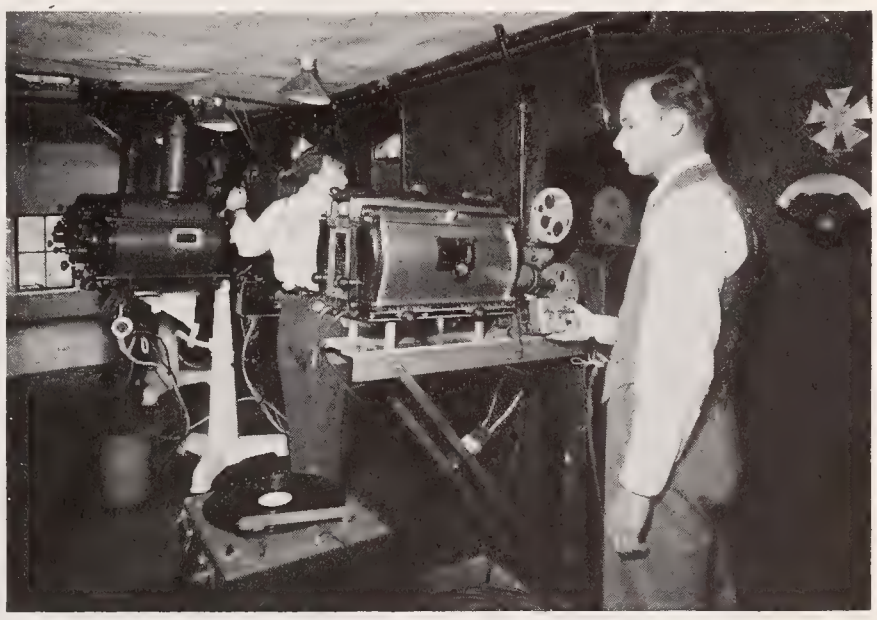
¶ PHOTOGRAPHY

The photography must be strictly professional from every standpoint. This means producing a clear, sharp picture, rich in gradation and half-tones, rock steady and professionally composed. There must be a balanced mixture of close-ups, long shots and medium range shots, as well as scene duration of sufficient length to overcome the major faults usually encountered by the amateur.

For this work is used a Bell & Howell Filmo 70-DA camera equipped with a



Recording: Mr. Shultz, who makes a hobby of acting as commentator for many of the St. Cloud circuit's "newsreels," is shown speaking an account of a local event into the microphone, while Alvin Sloan, general manager of the circuit, operates the recorder, mixing Mr. Shultz's voice with background music and sound effects.



Projecting: An edition of "Meet Your Neighbors" being presented to an audience at Roy's theatre in Blairstown, N. J. Projectionists Roy Rothenbeck (left) and Reed Van Gorder, both members of Local 353, are about to change over from standard to 16-mm. Mr. Van Gorder will snap one switch which will start both the 16-mm. projector and the turntable.

triple lens turret upon which is mounted a 1-inch wide-angle lens of *f*1.9 speed, a 3-inch *f*/4 medium focus lens, and a 6-inch *f*/4.5 telephoto lens. All work is photographed with a tripod and exposures are carefully standardized with the use of the new Weston Master Model 715 photometer.

Eastman Kodachrome color film is employed almost exclusively because of its added pictorial value and grainlessness. As most of the subjects covered are photographed outdoors and under daylight conditions, the selection of lenses is amply fast for this color film.

Under emergency conditions of adverse lighting, the high speed Super-X black and white may be used to obtain the exposure necessary. The completed production is usually approximately 400 feet in length and is edited from a total footage of 800 to 1,200 feet.

¶ PROJECTION

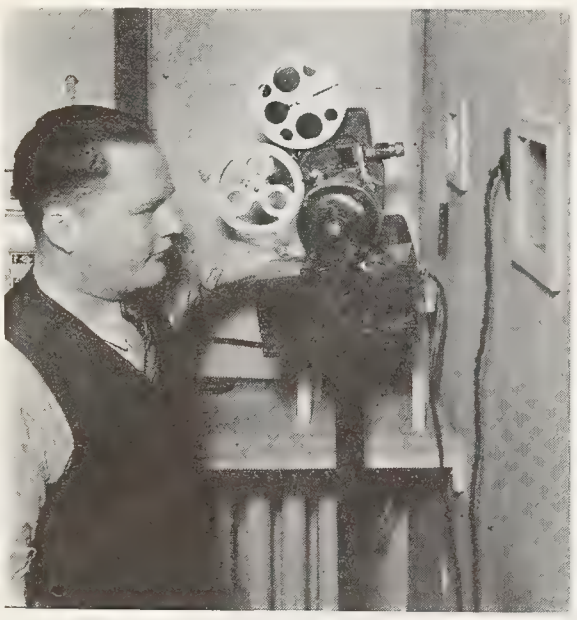
The requisites of projection are very strict and present the greatest problems encountered. *In every case the projected 16-mm. image must fill a screen the size of which was designed for the projection of 35-mm. film.* Despite the fact that the 16-mm. film is magnified 2¼ times that of the 35 mm., a direct comparison is of course made between the two images by the audience. The 16-mm. must be comparable in color, steadiness and sharpness with the 35-mm. picture. To meet these requirements Heyer-Shultz, Inc., constructed a special high-intensity projector utilizing the new Strong Junior high-intensity arc developed especially for the projection of 16-mm. film for professional.

Assuming that the working conditions for 16-mm. and 35-mm. projection are equal in screen surface area and length of throw, we find the following characteristic differences exist:

The standard optical speed for 35-mm. projection ranges from *f*/2.2 to *f*/2.5 in common use.

The standard optical speed for 16-mm. equipment ranges from *f*/1.6 to *f*/2.

As the efficiency of an optical system is in direct relationship to the *f* speed of that system, it will be noted that this represents a material increase in efficiency. However, this increase is offset by the additional magnification of 2¼ to 1 for the 16-mm. system, and the quality of the projection lens used must be excellent to obtain the definition required under this extreme magnification.



Projecting a reel on a local event into the recording room (see text and recording room plan) for running comment and musical background. Recording is done at the Newton theatre in Newton, N. J. Projectionist James Quinn, member of Local 353, is shown at the projector.

Screen Illumination:

A comparison between the projection of these two systems was made at a 94½ foot throw on a 15½-foot screen, with a projection angle of approximately 10°. The equipment used, and specifications for power, carbons and screen intensity, were:

(A) 35-mm.—
Simplex E-7 projectors.
Peerless Magnarc lamps.
Bausch & Lomb Cinephor *f*/2.5 lenses.
6-mm. negative and 7-mm. positive "Suprex" carbons, operating at 42 amperes, 32 volts.
(Screen intensity, central reading, 20 foot-candles.)

(B) 16-mm.—
Standard 16-mm. projector.
Strong Junior H. I. lamp.
Wollensack *f*/1.6 lens.
5.5-mm. negative, and 6-mm. positive "Pearlex" carbons, operating at 30 amperes, 27 volts.
(Screen intensity, central reading, 10 foot-candles.)

The latter reading represents from three to five times the intensity obtainable from incandescent light sources.

The color of the light from both sources is identical, and the definition with the Kodachrome film is excellent. When black-and-white film is used in the 16-mm. machine, however, grain is noticeable.

Mechanical Comparisons:

The 16-mm. image being magnified 2¼ times more than the 35-mm. image requires an accuracy of registration and vibration levels within very close tolerances. The 16-mm. projector employed produces excellent results for this image size.

Because of the fact that the subjects covered in this work are not limited to a single town, but generally are of interest in from three to seven surrounding towns, the projection equipment is portable, being constructed on an aluminum base and completely self-contained.

Each theatre has a permanent mounting affixed to the front wall of the projection room. To put the projector in place, prealigned with the screen, merely requires the insertion of four bolts and the proper connection of a.c. and d.c. leads. The direct current for the arc is supplied by the stand-by equipment of each theatre.

Aperture Proportions:

As the projected image from both 16-mm. and 35-mm. must correctly fill the masking utilized in the various theatres, the aperture proportions are important.

The 16-mm. aperture has a relationship of three to four in height to width comparison, while the 35-mm. sound aperture has a relationship of 3 to 4.125. This slight discrepancy in proportion produces a difference of only 1½ inches on a 15½-foot screen and is not objectionable.



A camera "crew" at work—Clifton E. Smith, an official of the circuit, is holding the floodlight for "an indoor shot," and Stanford Tidaback is the cameraman. Mr. Tidaback, a projectionist, had long made a hobby of amateur movies and now turns it into a profitable pastime as the St. Cloud circuit's cinematographer.

Film Consumption:

The 35-mm. film is of course projected at 90 feet per minute, or approximately 24 frames per second. This represents a running time of 1.11 minutes per hundred feet. The 16-mm. film is projected at 24 frames per second (which is the minimum speed at which it can be safely projected without buckle when utilized with the high-intensity arc), consuming 31 feet per minute, or running approximately 3⅛ minutes per 100 feet.

Comparing Film Stock:

The 35-mm. stock is produced from a nitrate cellulose base with a very high transmission factor, while the 16-mm. film is prepared from an acetate cellulose base which is not as transmissive and requires more illumination to obtain equal screen intensity. This is more than offset, however, in the many advantages the 16-mm. film offers with its slow-burning characteristics. There is no need for magazines, film cabinets, storage vaults, fireproof editing rooms and other costly fire prevention equipment with its use, making possible the use of the films produced by the theatre at club meetings, etc., or on occasions where goodwill might be enhanced.

The 16-mm. film requires no separate negative, but is reversible, the same film upon which the image is photographed in the camera becoming the positive print in processing. This, of course, is an important economy feature. Duplicates can be made from these positive in color and in black and white.

Every color process known today re-

(*Continued on page* 35)


'FRAID?
...Business bad? 'Fraid it'll be worse? 'Fraid of competitors?
You've blamed the producers, radio, the weather, baseball, everybody and everything ...but yourself.
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Stop being scared! Lick the bugaboos! Ask your Independent Theatre Supply Dealer about the new Strong Utility Intermediate Capacity High Intensity lamps that project today's dense films and colored pictures amazingly better...that project twice the light of your low intensities at only slightly increased cost.
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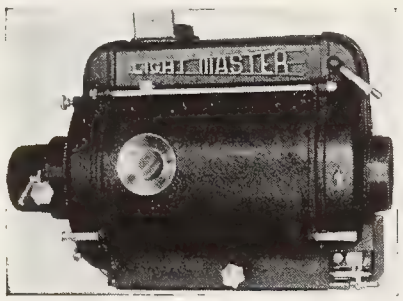
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Making the Public Aware of Hidden Aids to Better Shows

How the Liberty in Toledo exploited its new lamps



ALTHOUGH SHOWMEN of the motion picture theatre business today are conscious of the value of institutional advertising—the exploitation of theatre interests beyond that of the show itself—it remains something of an event when these contributory interests are exploited with anything like the ingenuity given promotion of the program. Such an event was the stunt staged by Robert Collins and Frank Tafelski of the Liberty theatre in Toledo recently, to exploit the modernization of their theatre.



Exploitation-minded as they are, Robert Collins (left) and Frank Tafelski, managers of the Liberty theatre in Toledo, posed this way in responding to a request for a picture of the fellows who buried "Ole Man Low."

Much of the interior of the house was improved, while the front was given a general overhauling, including a new marquee. These renovations were essentially obvious to patrons. But the improvements also included equipment replacement, and this of course was hidden from public view.

Among the items of new equipment were new projection lamps. The public is not expected to know anything about the technics of motion picture production and reproduction, but it can appreciate what technicians are doing to increase its pleasure, to give them a better show for its money. And that is what Messrs. Collins and Tafelski gave them a chance to do.

They had installed high-intensity projec-

tion lamps—Simplex intermediate type reflector arcs, using the so-called "one kilowatt carbon"—to replace low-intensity lamps. The significance of this change they decided to exploit, dramatizing it so that it would be impressive, interpreting it so that their patrons could understand. Their patrons could not—at least, *would* not attempt to—understand the difference between high- and low-intensity. But they could understand this:

"Yes, we have replaced the old low-intensity lights with the latest high-intensity projection arc lamps so that our patrons can enjoy clearer and brighter pictures."

In other words, the management of the Liberty theatre had spent money in order to give its customers better shows. Then, when they watched the picture on the screen, this effort to please them was confirmed. Such exploitation of the hidden efforts of theatre management to provide high-quality entertainment, plants an idea that is referred to when it is a question of which theatre to go to—it's good propaganda—and it builds good-will.

To dramatize the replacement of the old lamps with the new high-intensity arcs, one of the old low-intensity lamps was placed in a casket, and this, with all the floral "offerings" of a sure-enough funeral, was exhibited in front of the theatre as shown in the accompanying photograph. The National Theatre Supply Company, distributors of the Simplex intermediate lamp, assisted in preparation of the exhibit.

A Country Circuit's System for Local Newsreel Attractions

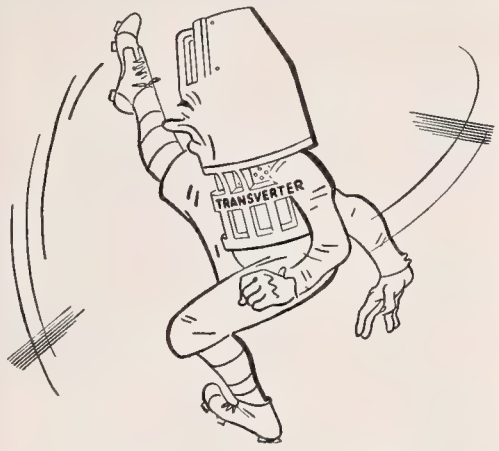
(*Continued from page* 32)

quires a higher level of illumination for proper projection due to the greater density. We were surprised, however, to find by changeover comparison that with the 10 foot-candles of light, the color appeared more vivid, and sharper, and produced a higher contrast, due to the color separation, than the black-and-white film.

¶ SOUND

The sound utilized is in the form of commentation and background music. After comparing many types of recording and reproducing equipment, the RCA Model M. I. 12700 Deluxe Instantaneous Recorder was selected for its high fidelity and convenience, and the installation was engineered by Mr. Alex Knight of RCA, in a recording room designed and equipped for this purpose.

A double turntable unit furnishes background music, which is mixed with the voice of the commentator. A 16-mm. projector (mazda light source) is placed outside of the recording room in such a manner that the picture is projected into the room through sound-proof ports and the speed is controlled, as in the case of the high-intensity projector, by the use of 220-



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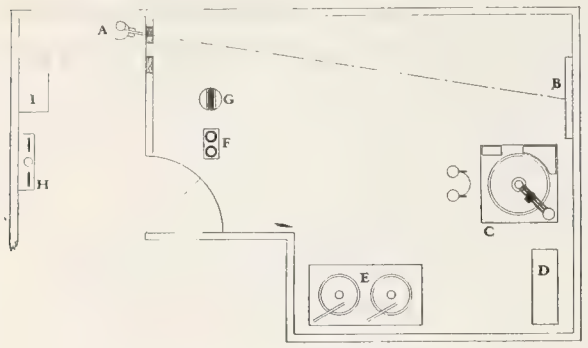
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A BETTER RECTIFIER

volt, 3-phase synchronous motors. The synchronization thus obtained is accurate for this purpose.

The records used are 16-inch RCA discs recorded at 33 1/3 r.p.m. and reproduced through the theatre sound system from a



RECORDING ROOM PLAN

A—Projector
B—Screen
C—Recorder
D—Mixing Amplifier
E—Background Music
F—Mixing Control
G—Microphone
H—Rewinder and Editor
I—Record Library

portable turntable in the projection room. These recordings are capable of 20 brilliant reproductions of high-fidelity quality and may be duplicated if additional playings are required. One side of one record will run 17 minutes.

¶ SUBJECTS

Methods of using this equipment to advantage in the average small theatre are so many and so varied that no attempt has been made here to cover any but the technical aspects of its use. Undoubtedly the knowledge of the availability of such equipment and the results that may be obtained will open a new fields of box office possibilities when the exhibitor applies his ingenuity and discovers the application best suited for his local situation.

The particular application made by the St. Cloud circuit is in the form of a serialized short subject, each issue of which encompasses some notable local event. These events range from local football games to parades sponsored by civic organizations and the regularity of release for this series is based on the occurrence of such local activities. By not forcing ourselves to adhere to a definite schedule of production, the creation of commonplace or mediocre presentations is avoided and selection of events is limited to those that are most likely to be "box office."

The main title used for all of our productions is *"Meet Your Neighbors"* and the last words of the commentator are always, *"Watch for the next date on which to meet your neighbors on our screen."*

[*Mr. Shultz figured intimately in the working out of the technical details of the St. Cloud circuit's local "newsreel," and still participates in its production. He is an official of Heyer-Shultz, Inc., of Montclair, N. J., manufacturers of metal arc lamp reflectors, whose technical department acted as consultant in the venture.*]

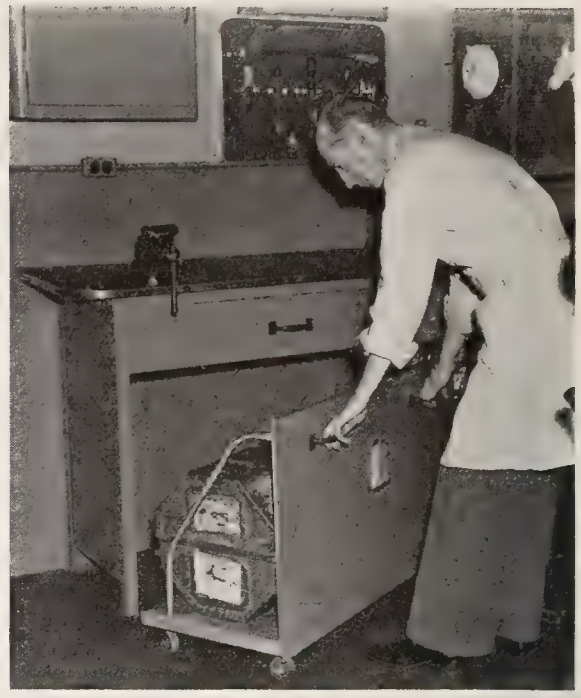
F. H. Richardson's COMMENT

Some Slick Devices To Aid in Projection

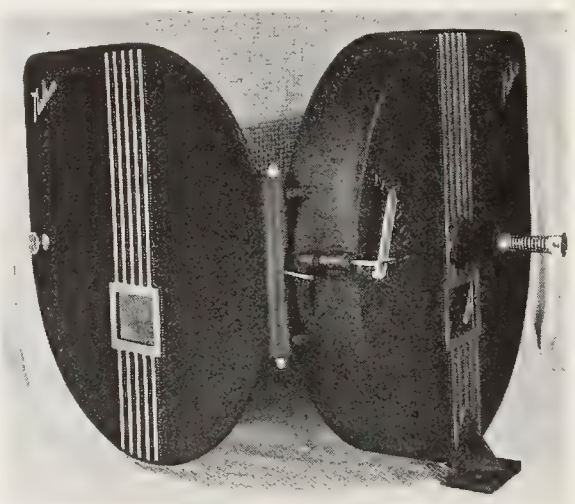
A WELCOME visitor who flew in from Texas recently was Clarence Nelson, chief projectionist of Interstate's new Alabama theatre in Houston. Brother Nelson is among the top men of his profession, which fact was proved convincingly when he was induced to open his chest of knowledge and allow me to examine some of its contents. Indeed, I was so well pleased with what I saw that I asked him to describe some of his methods. That he has done, with photographic proof.

Brother Nelson has built a metal truck upon which to wheel the film across the room as it arrives and departs. This saves several trips and much lifting. The shipping cases are left upon this truck, which is pushed into its place under the work bench, the back of the truck forming the outside of a neat cabinet, which becomes a part of the work bench itself.

On the wall above the work bench are placed the tools used in the projection



Clarence Nelson demonstrates the use of his "film truck", which forms part of his work bench in the projection room of the Alabama theatre in Houston, Tex.



Upper magazine equipped with film indicator. A simple trip bar moves a pointer as the amount of film is reduced during projection. Removal of the reel throws the indicator back to "full" position.

room. Each tool has a place upon an especially constructed work board and each is kept in its exact place so that it can be picked up in a hurry.

"By having tools where we can find them," remarked Mr. Nelson, "near the work to be done, many steps are saved, and the room never looks 'messy.'"

All port holes are especially designed and are constructed out of aluminum, with all the controlling switches—curtain switch, house lights, footlights and border switches —built in immediately underneath. At the side of each port in the aluminum frame is a clock, both convenient and attractively designed.

Brother Nelson also has installed upper magazines of his design which are equipped with an indicator to show how much film remains in the magazine at any time, thereby showing at a glance the approach of changeover. Additionally, the changeover switch is associated with an electric light bulb at each lamp, automatically turning on one of the lights, and turning off the other, to show at a glance the projector next to go into operation. Brother Nelson's upper magazines also have means for attaching the trip-cord of the fire shutter.

All of these gadgets represent considerable inventive talent, while the workmanship which they display certainly speaks for mechanical skill. Mr. Nelson, it should be explained, has his own workshop, which includes a small foundry. I am sure all of my readers will be deeply interested in these devices, and I thank Brother Nelson for the opportunity, not only to describe them, but to show them in pictures.



Observation port with its conveniently located clock and controls. Also note beneath the clock a crank for changing the angle of the port glass, which is in a frame on pivots, in order to eliminate light reflections obscuring vision.

Suggesting Possible Film Damage Causes

FRANK R. MC LEAN, projectionist of Coulterville, Ill., writes, "Looking through some back issues of BETTER THEATRES, I noted the letter from W. Allyn Butterfield (page 46, July 1, 1940 issue). It seems likely the exchange is responsible for the damage, though there is one possibility of it being inflicted in projection—namely, by a reel-end alarm of the type contacting the film surface.

"As to the type of scratch reported by Raymond Dilloway (same issue), it is possible such an abrasion could be inflicted by a defective magazine roller, some types of which have a circumference measurement almost equal to that of three frames of film; also, some types of soundhead lateral guide rollers might conceivably have caused it."

"Let us have more of BETTER THEATRES space devoted to modern projection practice and to your *Comments,* both of which have high value to theatre people."

I offer sincere thanks for Mr. McLean's remarks concerning film damage. Those who present their puzzles for solution and those who offer help, as McLean has done, are not only helping themselves, but the profession of projection as a whole.

A Tough Case of Intermittent Flicker

GUY COWAN, projectionist of the State theatre at Worthington, Ind., writes, "I have been reading your *Comments* in BETTER THEATRES for several years. I find them not only interesting, but of great help; also have the Bluebook, which is really 'tops' with me.

"I'm having some trouble with intermittent flicker, which you have just recently dealt with in BETTER THEATRES. No soap, though, so far as my case is concerned.

"Starting at the beginning: We have two Motiograph projectors which, while not new, have been kept in excellent repair. They have two-blade front shutters, low intensity light sources, about 23 amperes; current supply through two rectifiers. Projection distance is 72 feet, screen image 12 feet 8 inches by 8 feet. Both projectors are equipped exactly alike; screen illumination is excellent.

"Recently one projector developed a flicker that shows up badly on light scenes. By actual count, it happens 25 times a minute, though clear as a bell between flickers. Have tried five different shutters, including a three-blade and the one from the other projector. Exchanged complete shutter movements; also gear trains. Used other rectifier. Tested speed, which is exactly 90 per minute.

"Any suggestion you might be able to make would be highly appreciated. There are many things other than my trouble I would like to tell you, but guess I'd better save them. However, I will suggest, that it does not require a million dollar theatre and a hundred-dollar-a-week projectionist to present a decent screen image and sound. Looking at it up one side and down the other, I firmly believe we chaps in towns having a population around 2,000 try just as hard as do the 'big boys' to present our audiences the best possible, and if we have decent co-operation from the managers, as I myself have, thank you, we do a pretty good job."

Yes, and there is more than appears on the surface, too.

As to the causes of this case of intermittent flicker, we must admit that we cannot offer any plausible cures from this distance. The previous cases of intermittent flicker dealt with in these columns exhausted the list of probable causes—if none of those worked for Brother Cowan, he's in for some strenuous searching.

One possibility now occurs to me. Can it be that the set screw which holds the hub to the shaft is not set up tight and occasionally slips, each time in an opposite direction? That's pretty remote, however. A lot of you fellows have already cudgeled your brains over intermittent flicker—but, do you want to try again? Naturally, when they come this tough, long-distance trouble-shooting is pretty futile. Still, maybe some of you have a suggestion.

A Cue Marker That Does Not Damage Film

I WAS recently shown a little gadget, called a "Signo-Marker," which impresses a small, round, transparent mark on the edge of four consecutive frames of film, thus making an easily seen changeover mark which, if reasonable care is used, should not represent damage to the film.

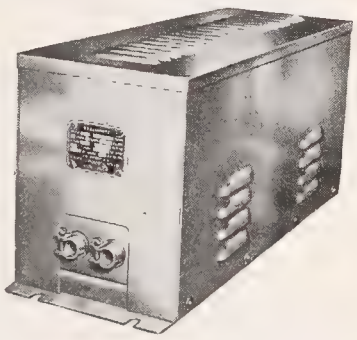
The device consists of a cast aluminum template which may be held in the hand or screwed onto the re-wind table, and a steel scriber. The film is placed in a groove with one sprocket hole over a tiny pin, which holds it in place. One edge of the film slides under the marker holes (of which there are four, one for each frame of film). The scriber is then taken from the center hole (which is merely to keep the scriber in when not in use) and placed in each of the four holes consecutively and turned with a very light pressure, and that is all there is to it. A small white circle alongside each of the frames is the result.

The standard position to make changeover marks is, of course, 12 feet from the end for motor start, and 1 foot for the changeover, and by using this simple little gadget it is easy to maintain these distances.

The device is, I imagine, inexpensive. Any of you who are interested may drop me a post card, in care of BETTER THEATRES, Rockefeller Center, New York, and I will see if one can be sent to you, or at any rate get you information concerning the price.

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205—Compressors
206—Control equipment
207—Cooling towers
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213—Humidifiers
214—Insulation
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217—Ozone generators
218—Radiators
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221—Well water pumps

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302—Drapes
303—Fabric, wall
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305—Glass blocks & tiles
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405—Disinfectants
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409—Polishes
410—Sand urns
411—Snow melting crystals
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503—Carpet, fluorescent
504—Carpet lining
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602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

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1306—Ticket choppers
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Bob O'Donnell of Texas says...

OBSOLESCENCE, in theatre equipment, has become a DANGER and a DETRIMENT to the Motion Picture Industry"

A Tip On Equipment

We were discussing the equipment situation with Bob O'Donnell of Texas Interstate on his recent trip to New York and what importance he attached to this phase of theatre operation. He had a few well chosen words to say on the subject and we thought them important enough to pass along.

Said O'Donnell: "The Theatre's equipment is beyond argument an exhibitor's most important stock in trade and as such should be kept in perfect condition at all times. OBSOLESCENCE, in theatre equipment, HAS BECOME A DANGER AND A DETRIMENT TO THE MOTION PICTURE INDUSTRY and the sooner theatremen awaken to this realization the sooner will many of their troubles be solved, while the ancient tradition 'the show must go on,' will be more than a pretty phrase. But to our incessant plugging about keeping your theatre's equipment in dependable condition, may now be added an extra thought and a doggoned important one at that. We shouldn't have to remind you that the national defense program is causing a real upheaval in the manufacturing of precision machinery, etc. As a direct result there is every possibility that not only will prices have to rise but dangerous delays may be necessary to meet the normal demands of theatres for many types of equipment.

Simplex REG. U.S. PAT. OFF.

Quality—the World's Standard for 30 years will be maintained under all conditions

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
90-96 GOLD STREET, NEW YORK, N.Y.

Simplex SERVICE SUPPLEMENTS QUALITY Simplex

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY COMPANY
BRANCHES IN PRINCIPAL CITIES



You wouldn't try to sell this suit to a modern buyer

—but do you try to sell out-moded sound to the modern movie goer?

Thousands of Theatres Increase "Takes" with

MODERN RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

TO BOOST the box-office power of every picture, Hollywood studios pay a great deal of attention to sound *recording*, spend huge sums to keep their equipment modern at all times. Because they know modern movie goers are keen judges of sound quality.

You will gain greater financial benefits from this Hollywood policy by using modern sound in your theatre. The RCA Photophone Magic Voice of the Screen will help you "up" your "takes" because it reproduces modern movie sound the way your patrons like it.

Your RCA Photophone representative will be glad to give you full details about the Magic Voice of the Screen—*designed* and *priced* for theatres of every size.

VICTOR and BLUEBIRD RECORDS
The music you want when you want it

Better sound means better box-office—and RCA Tubes mean better sound

New!

RCA MAGIC SCREEN

gives better picture and sound performance ...at lower cost!

Greater reflection
Finer sound
No discoloration
Reduced power consumption

•

Ask your RCA Photophone representative for details!

RCA **THEATRE EQUIPMENT**

Photophone Division, RCA Mfg. Co., Inc., Camden, N. J. • A Service of Radio Corporation of America

DO NOT REMOVE
MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

REVIEWS:

Arizona
Tin Pan Alley
Escape to Glory
Melody Ranch
Remedy for Riches
Barnyard Follies
Great Plane Robbery
Meet the Missus
Phantom of Chinatown
Texas Terrors
Hold That Woman
The Merry Wives

PARAMOUNT, first of majors to form plans under Decree, to require that "Blocks" be played as bought, also sees national release dates yielding to regional distribution

CONSENT DECREE, debated in court and out by exhibitors,— organizations consider procedures to adopt as it receives final sanction of the court

GOVERNMENT to "considerably expand" its screen informational documentaries, says Rural Electrification Administration, producer of "Power and Land"

VOL. 141, NO. 8 NOVEMBER 23, 1940

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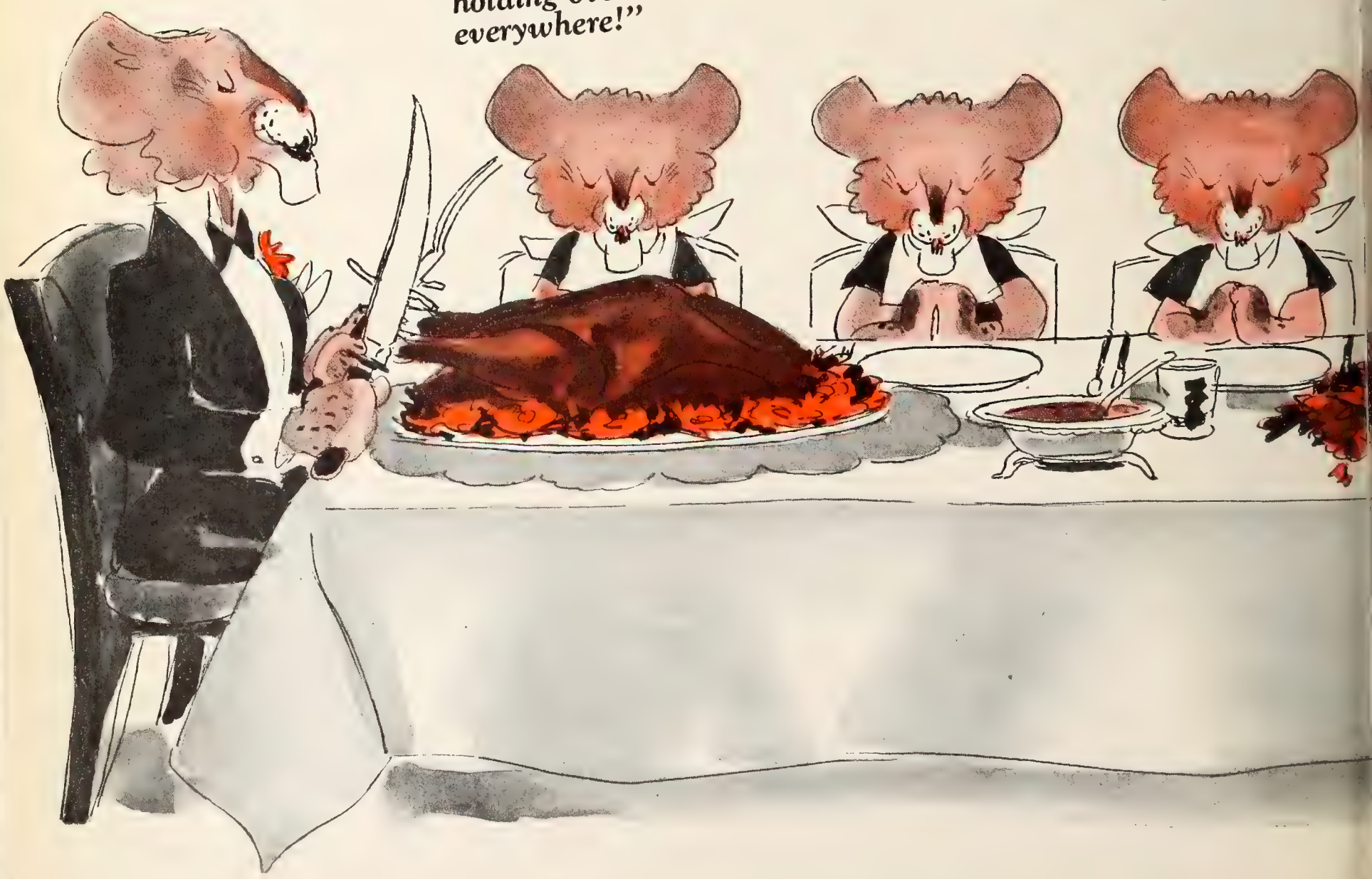
HOW MR. & MRS. LEO

"I'm thankful for my pals—The Friendly Exhibitors of America!"

"Thankful for the smashing success of 'ESCAPE' holding over everywhere!"

"Thankful for 'FLIGHT COMMAND' starring ROBERT TAYLOR. It's another 'Hell Divers!'"

"Thankful for the best MARX BROS. comedy of them all—'GO WEST!'"



EBRATED THANKSGIVING!

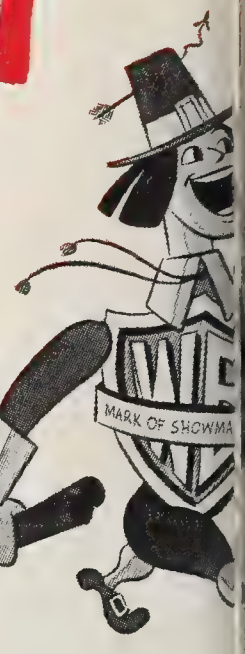
Thankful for
CLARK GABLE
HEDY LAMARR
n 'COMRADE X'
t's funnier than
Ninotchka' and
easier to pronounce!"

"Thankful for a
grand season
that started with
'BOOM TOWN',
'STRIKE UP THE
BAND' and
'I LOVE YOU AGAIN'
and has been
going strong
ever since!"

"Thankful for
the New Year's
gift 'PHILADELPHIA
STORY' starring
CARY GRANT
KATHARINE HEPBURN
JAMES STEWART
—what a
picture!"

"I'm thankful
that <u>our</u>
turkey is
on the
table
<u>not</u> on
the
screen!"

Holiday

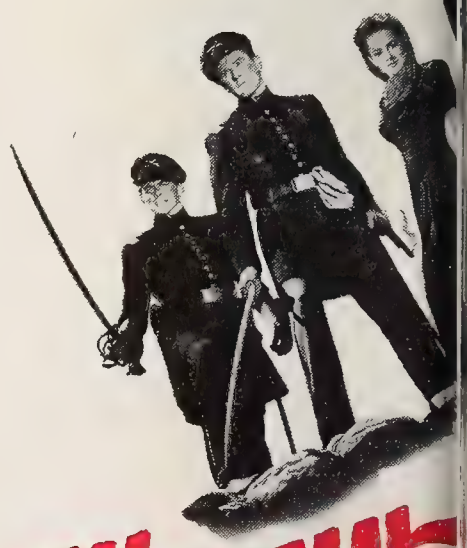


Thanksgiving



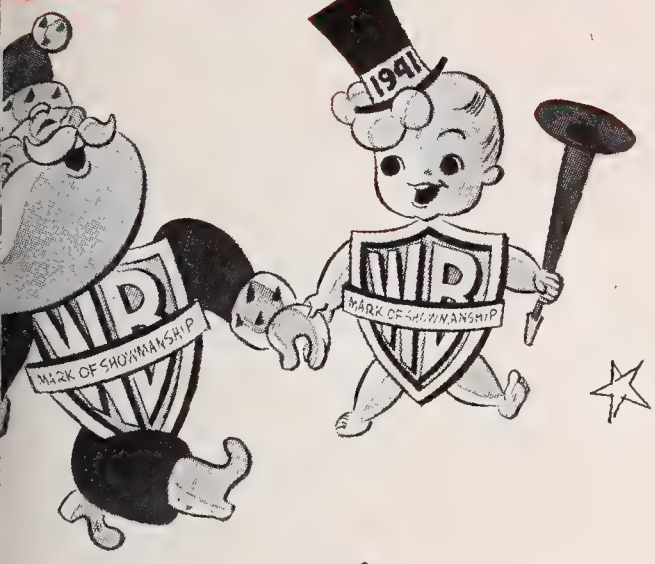
BETTE DAVIS in 'THE LETTER'

By W. SOMERSET MAUGHAM with
HERBERT MARSHALL • JAMES STEPHENSON
Frieda Inescort • Gale Sondergaard
Screen Play by Howard Koch • Music by Max Steiner
A **WM. WYLER** *Production*



is WAITING

Time



New Year

'FOUR MOTHERS'

Starring the 'Four Daughters'

PRISCILLA LANE • ROSEMARY LANE

LOLA LANE • GALE PAGE

with

CLAUDE RAINS • JEFFREY LYNN • EDDIE ALBERT

May Robson • Frank McHugh • Dick Foran

Original Screen Play by Stephen Morehouse Avery

Suggested by the Book, "Sister Act," by Fannie Hurst

Directed by **WILLIAM KEIGHLEY**



Xmas

ERROL FLYNN

OLIVIA de HAVILLAND

in

'SANTA FE TRAIL'

RAYMOND MASSEY • RONALD REAGAN • ALAN HALE

with

Wm. Lundigan • Van Heflin • Gene Reynolds

Henry O'Neill • Guinn 'Big Boy' Williams

Screen Play by Robt. Buckner • Music by Max Steiner

Directed by **MICHAEL CURTIZ**

Keep Time!

"TIN PAN ALLEY" A SMASH IN EVERY PRE-RELEASE OPENING!

Holiday hit from 20th

FOR NEW YEAR'S!
PAUL MUNI
...the Muni you want!
in
Hudson's Bay

Holiday hit from 20th

FOR CHRISTMAS!

Henry Dorothy Linda
FONDA·LAMOUR·DARNELL
in
CHAD HANNA
The Story of "Red Wheels Rolling"
IN
TECHNICOLOR!

Holiday hit from 20th

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 8 — November 23, 1940

HOMETOWN JOB

WRITING of the problems of the motion picture in a competitive amusement world, Mr. P. J. Wood of Columbus, articulate as usual in the expression of a considerable sector of exhibitor opinion, will be found to be urging not only that something be done in a big way in behalf of the screen's business status, but also suggesting that it be a big contest, with maybe a $500,000 prize.

Maybe Mr. Wood can recall a certain experiment in that direction only a little while back, known to history as the "Movie Quiz", and to be celebrated in the annals as one of the more extravagant debacles, the screen's bunk night supreme.

Meanwhile, it would be entirely appropriate for Mr. Wood and his organization to make plans and arrange promotion of the screen's competitive status in those regions where they are custodians of it.

It is far from certain that national pre-selling of any product is necessarily a service profitable to the retailer.

If the exhibitor is to acquire the product wrapped up with pre-selling and a portion of national advertising, he must inevitably expect that he will be paying for the whole package, and the less selling there is left for him to do the less he can expect to be paid as his share of the box-office gross. Also the less he can expect to maintain his theatre as really his own and a local institution.

JUST incidentally, it may be observed that this week's news from Paramount Pictures Corporation indicates that there may be a passing of the institution of a national release date, now that selling is to be done in blocks by territories. That can, in turn, have a considerable influence on more recent endeavours to sell the bigger pictures to the whole United States at one shot with a location premiere and a national magazine barrage. One effect can be to give the exhibitor more importance and opportunity, more latitude of timing and action.

Letting promotions and selling aids be what they may, there is nothing can do the exhibitor more good than pictures. With competent pictures, competent showmen can prosper.

△ △ △

TIN PAN ALLEY WINS

CONFLICTING reactions and a grin of whimsy are had from the announcement of the election of Stephen Foster, composer of "Old Black Joe," "Swanee River" and other songs of sentiment, to a niche in the Hall of Fame by Dr. Harry Woodburn Chase, chancellor of New York University. Mr. Foster, in this unprecedented instance, is the only nominee out of a considerable array, to be elected to the honor of a bust and placque. Among those who failed of election were Edward A. MacDowell, the composer; Noah Webster, Louisa May Olcott—author of that box office hit entitled "Little Women." So it seems that those distinguished persons of words and sounds, even with the toplofty electors of the Hall of Fame, must give way to mass acceptance and the "Tin Pan Alley" to which Mr. Foster pertained. He was quite as irrelevant and casual as that more contemporary song writer who put Alabama on the Mississippi river. He never heard of the Suwanee river until his brother substituted it for the Peedee in the song script. He died a Bowery derelict. Then emotional acceptance and tradition made him great, in that "escapist" audience the critics prate about. Fame, a proletarian jade, is generous at times.

△ △ △

MR. MARTIN BECK

THE passing of Mr. Martin Beck takes from the scene one of the most famed of names of the show world through all the years of the evolution of the motion picture screen, which had its beginning in the vaudeville which was his real career. It was Mr. Beck who impressed the name "Orpheum" so successfully on the amusement map of the United States. His contacts with the motion picture were incidental, but frequent. Perhaps least known among them was his sponsorship of Martin and Osa Johnson, way back yonder, when first they appeared in a South Seas turn on "Orpheum time," and subsequently when Mr. Johnson founded and edited the film, "Orpheum Travel Weekly," the activity which ordained for him his subsequent career of adventure cinematography. Mr. Beck was a maker of tradition in his show world.

△ △ △

BUSINESS WEEK has had some statistical excitement with a graph showing how a war contract spreads spending over the United States, perhaps benefiting many a region with more dollars than the point of primary expenditure. It is illustrated with a drawing showing how many states, supplying materials and parts, will be sending output to Seattle on that seventy million dollar contract for Boeing "Flying Fortresses". There are more parts and materials in a motion picture than an airplane. Hollywood's dollar goes everywhere, too.

△ △ △

THE movies, as you have observed, have been considerably invaded by Mr. Borden's "Elsie—the Cow," who, or which, has been to Hollywood, with young, etc. Now she erupts in the millinery business as the inspiration for a John-Fredericks Fifth avenue "off-the-face" bonnet, of "mint green and rough straw."

△ △ △

FROM GERMANY

SO long ago as October 1, the press department of Tobis Cinema in Berlin started a communication on its way to this desk. Among the tidings of interest one discovers that the German films are quite as internationally conscious and purposeful as one might anticipate; announcing, for instance, "Brazilian Rhapsodie", a Tobis-Degeto "cultural film" built from expeditionary material from the hinterlands of Brazil, and "Irish Tragedy", the second of that locale for the

[*Continued on following page, column 1*]

This Week in the News

FROM GERMANY

[*Continued from preceding page*]

season, following one entitled "Fox of Glenarvon". Also, among the tidings there is a bit of not very conscious humor in the report that the International Film-Art Exposition at Venice, which has always been full of political intriguenometry, "has boiled down to a German-Italian art week". Boiled is the word.

△ △ △

ADVERTISING

IN Printers' Ink, where advertising men often speak their minds, appears a letter from Arthur Michel, promotion manager in Boston for a machinery company, who complains of the nature of many a lobby display. He sets down: "I waited anxiously for Pare Lorentz's 'Fight for Life'. Not even a strong-arm squad could have kept me from seeing it. But on the outside of the theatre were lurid splashes of red, reading in yellow letters: 'Not for Children under 18' and 'Prepare to be Shocked', as if it were some bootleg film offered at a burlesque house. . . . The low quality of movie advertising has cut my visits. . . . I do not go more often because I'd be ashamed that others in the theatre might believe, even unconsciously, that I'd been pulled in by the mawkish advertisement."

△ △ △

LOOKING over the content of the current season's offerings of the legitimate stage of Broadway, Mr. Sidney Whipple of the New York World-Telegram finds a total of six musical shows, eight light comedies, and two serious plays and that so far not a single play of "social significance" has appeared. That makes Mr. Simeon Strunsky, who does "Topics of the Times" in the New York Times, decide that this is "an escapist season". After a column of profound consideration he decides that the theatre is really always escapist, sometimes even an escape from success and serenity. That's what we've been a-saying.

—*Terry Ramsaye*

CONSENT DECREE signed; marine lawyer heads arbiters; Justice Department to organize unit to supervise operations Pages 15, 18

PARAMOUNT, first to form plans under Decree, says blocks-of-five will be sold as bought, sees national release dates yielding to regional distribution Page 14

GOVERNMENT to expand its "informational film activities", REA executive tells National Board of Review Page 23

COMPETITION for amusement dollar more devastating than war, says P. J. Wood, urging institutional campaign Page 26

FIVE THEATRES, celebration lasting a week is Columbia's bid for premiere honors Page 28

STUDIO LOCALS demand reopening of basic pact of last year Page 29

BISHOPS protest increased tendency toward "objectionable" films Page 36

MULTIPLE STAR formula becomes Hollywood trend as newer appeals fail to prosper Page 37

MUSIC WAR moves into action phase as NBC bars ASCAP music on sustaining programs Page 39

FCC issues ten new television licenses, six for Hollywood stations Page 43

SERVICE DEPARTMENTS

Asides and Interludes	Page 33	Release Chart	Page 74
Hollywood Scene	Page 44	Reviews	Page 45
Managers' Round Table	Page 65	What the Picture Did for Me	Page 56

Disney Eyes "Alice"

WHILE motion picture and music critics and others were still writing favorable, and unfavorable, comments about "Fantasia," new Walt Disney production, which features music as conducted by Leopold Stokowski and reproduced by RCA Fantasound, Mr. Disney said that he intended to make a version of "Alice in Wonderland" and that he had asked Deems Taylor, the narrator in "Fantasia," to compose music for the picture.

Although some of the New York music critics, called "tin gods" by Mr. Disney, did not like "Fantasia," it was reported that the film was setting a two-a-day record at the Broadway theatre where the film is having its first roadshow engagement.

Gross for the first 14 performances was estimated at $33,000.

Petrillo Prevails

THIS WEEK labor in the entertainment industry appeared nearing another of its bigger tangles—all resulting from the refusal, by New York Supreme Court Justice Aron Steuer, on Tuesday, to temporarily restrain James Caesar Petrillo, "czar" of the American Federation of Musicians, from interfering with the employment of instrumentalist members of the American Guild of Musical Artists.

The ruling, though it does not prevent the guild from proceeding with a suit for permanent injunction, does allow Mr. Petrillo to carry out his threat, voiced shortly before Labor Day, to bar instrumentalists of the guild—such as Jascha Heifetz, Efrem Zimbalist, et al—from employment on radio, recordings, screen, stage, and concert platforms unless they join his federation. On Wednesday both parties signed a stipulation, with the Judge's consent, maintaining the status quo until November 29th.

That promises to be a situation indeed.

Justice Steuer remarked on Tuesday that Mr. Petrillo has "arbitrary" powers, and that the danger of "extortion" may exist. More labor news on page 29.

U.A. Shifts

LYNN FARNOL has resigned as director of advertising and publicity for United Artists, effective January 1, and is to be succeeded in that post by Monroe Greenthal.

Official announcements were made at midweek.

Mr. Greenthal has been with United Artists for twelve years, for the last several in charge of exploitation in the field and exhibitor service.

Mr. Farnol, says announcement from Murray Silverstone, in charge of world wide operations, is now to be enabled to "develop a new type of personalized exploitation and publicity without the burden of a large department and organization."

Draftees' Pay

PAYMENTS to employees on active duty with the armed forces for the purpose of making up part of the difference between their former salary and the sum paid by the Government for military service will be exempt from old-age pension and unemployment-relief taxes and may be deducted from the gross income of the employer under a ruling made this week in Washington by the Commissioner of Internal Revenue.

The commissioner held that "payments made by an employer to his former employees called for active service with the armed forces of the United States, or who voluntarily enlisted for service, which payments are designed to supplement amounts received by them from the Federal Government, do not constitute 'wages' for Federal employment tax purposes."

It was emphasized, however, that such payments constitute income to the employees and must be accounted for if he is subject to the income tax.

Critics to Cast

PARAMOUNT'S publicity campaign on the picture version of "For Whom the Bell Tolls," Ernest Hemingway's current best seller, began this week with the announcement that a hundred and fifty literary critics of the newspapers and magazines of the United States would be consulted by poll concerning the casting of the production.

Y. Frank Freeman, vice president in charge of production, said that the poll would be tabulated before any players were signed. Mr. Freeman says he considers the opinion of the critics a good index of public taste.

That assumes that literary critics know about screen personalities.

N. Y. Sunday Stage

SABBATH shows will be inaugurated, Sunday, November 24, in New York, when 12 legitimate plays will give performances, as part of an experiment which Actors' Equity Association is making to stimulate interest in the legitimate theatre. Fear that the Sunday shows would hurt the movie business, especially the first-run houses in the Times Square area, was expressed, this week, by managers.

In an editorial in Equity Magazine, Equity Association urges legitimate managers to scale prices for the Sunday shows so that they can compete with the first-run screen theatres.

Pointing out that most of the Sabbath patrons will necessarily have to come from the ranks of moviegoers, Equity's editorial stated in part:

"But, if Sunday shows prove to be just another day and do not make new friends for the theatre, or provide any material increase in the weekly grosses, then, certainly, Equity will have to consider the feelings of a number of its people who do not like Sunday shows, on any conditions, and who do not really wish to play on that night, but who have agreed to give this experiment an opportunity to work itself out, because they have been told it would benefit their profession."

Golden Out, Broidy In

NO longer with Monogram is Edward A. ("Eddie") Golden, sales executive especially known to independent exhibitors. His resignation as general sales manager was accepted by the company's board of directors on Tuesday, in Hollywood.

Successor to Mr. Golden is Samuel Broidy, Boston franchise holder. Mr. Broidy has been with the company since 1937. Before that, he was city salesman for Republic, and prior to that was interested in operation of several theatres in the city, with others. He has been active in the Friars' Club, of that city.

Mr. Golden's resignation ends an association with Monogram, of several years, during which he had been sales manager, then sales manager in charge of exchange operations, then again general sales manager.

It also introduces a small lull in Mr. Golden's film activities. He said on Tuesday he would "announce plans" later in the week. Mr. Golden has been in the film industry since about 1914, in varied posts. He held the World Film franchise for Canada; was New England distributor for "Hearts of the World"; distributed Metro and Universal pictures while president of the American Feature Film company; and was general sales manager of Republic, and of Chesterfield and Invincible.

"Jimmy" not a-drift

THIS week the Mills Novelty Company of 4100 Fullerton avenue, Chicago, issued a publicity statement, dated November 6, saying:

"CAPT. ROOSEVELT STILL A SOUNDIES MAN —Captain Jimmy Roosevelt gave up his salaried position as president of Soundies Distributing Corporation last week. He resigned from the paying job because he is in the U. S. Marines. Gordon Mills, vice-president of Soundies, is pinch-hitting in his place as head of Soundies. Jimmy, however, in no way cut himself adrift from the new robot reels.

"'I am still a stockholder and director in Soundies,' stated Jimmy today, 'and my company, Globe Productions, Inc., of which I am president, is hard at work right now making five new reels, forty new Soundies, for the Mills Panoram Movie Machine. We'll make several hundred more before another year passes.' It was further explained that the Soundies company, whose presidency Roosevelt resigned, is strictly a distributing and film rental organization.—Released by Mills Novelty Co."

Again "The Wind"

NOW COMES the new institution of the "anniversary premiere," in the case of "Gone With the Wind," of course, the picture so big that it takes two first nights to open it, a year apart. It is to be, again, December 12, in Atlanta, again, at Loew's Grand, again.

This is because, one gathers from M-G-M, "The Wind" is to be generally released in January at one half roadshow prices,—but "intact as it was shown to the carriage trade."

The Atlanta city council has passed a resolution of laudation, recollection of the "first premiere" and calling for a repeat performance from all cooperating persons and agencies.

M. Sarah Bernhardt was famous for her farewells, of which there were many. The cinema, by grace of "The Wind," repeats and continues its first nights, quite the opposite.

16 mm Victory

A CLIP of 16mm. film settled the disputed fifth down in the Cornell-Dartmouth football game, last Saturday, while, incidentally, the major newsreel companies were caught without footage on the game which had become a national issue.

Parenthetically, newsreel companies secured enough of the 16mm. film from the Dartmouth coaching staff for a blowup, which was hurriedly included in Tuesday's releases. The same day, the films were billed on the marquee of the Embassy Newsreel Theatre in Radio City and attracted widespread interest.

None of the major newsreel companies considered the game of sufficient prospective importance to assign a camera crew.

As a result of the extra down, granted, by mistake, and through which Cornell later scored a touchdown, pictures of the game became a collector's item.

The pictures proved the fifth down so the game has been awarded to Dartmouth.

Adrienne Morrison Dead

ADRIENNE MORRISON, 62, mother of Constance, Joan and Barbara Bennett and the former wife of Richard Bennett, died suddenly Wednesday in her apartment in New York City. She was the daughter of Lewis Morrison, actor famed for his portrayal of "Mephistofeles" in Faust. Her mother was the actress Rose Wood. Miss Morrison appeared in "The Squaw Man" and other plays. In recent years she has been a member of a theatrical agency firm.

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QUEEN of Arizona's "Pioneer Week", proclaimed by Governor R. T. Jones to honor five-theatre world premiere of Columbia's "Arizona", in Tucson, Irma Arros, local girl, is crowned by costumed Warren William (right) and Regis Toomey, of the cast.



THREE MILE PARADE. Featured in the celebration of the Tucson "Arizona" premiere, was an atmospheric street parade of cowboys, cowgirls, Indians, covered wagons and other units representative of the time of the picture. Visiting stars took part.

THIS WEEK IN PICTURES



RENEWS CONTACTS. Red Harkins (right) of the College Theatre, in Tempe, Arizona, stops off at the Paramount studios during a Hollywood trip to visit, on the set of "You're the One", with Albert Dekker, an old acquaintance.





By Metropolitan

MAKE DEAL. To be produced for RKO Radio by William Dieterle (left) arrangements for "Devil and Daniel Webster" by William Stephen Benet (seated) are completed. Charles Glett, associate producer, looks on.

M. A. LIGHTMAN, head of the Malco circuit, Memphis, is entertained by Edward G. Robinson in Hollywood Columbia Broadcasting studios at a presentation of the Warner star's radio program for Rinso, "Big Town".

ENDORSES RADIO. Guest of honor at a recent meeting of the Associated Motion Picture Advertisers, in New York, Edgar Kobak, National Broadcasting vice-president in charge of the Blue Network, received gift of a home microphone, then made a strong "commercial" in urging radio advertising by the industry for increased grosses.

By Staff Photographer





LOEW EXECUTIVES. At a recent Loew-Paramount Rally held in the Ziegfield Theatre, New York, were district heads, Bill Downs, Maurice Seidlitz, Larry Beatus, Dominic Barreca, Samuel Meinhold, Gene Meyers and Harry Karasik.



NEW PRESIDENT. General manager of operations since 1936, Edmund C. Grainger, left, this week additionally was named president of the M. A. Shea circuit.



By Staff Photographer

HARRY HARRIS, (above) of the Harris circuit, seeking for something in Abe Blumstein's desk at the Twentieth Century Fox exchange in New York.

By Staff Photographer



HENRY FRIEDMAN, exhibitor of Lansdowne, Pa., in New York with Mrs. Friedman comes by to leave greetings at the Managers' Round Table office.



SOMERSET MAUGHAM, author of "The Letter", Warner feature starring Bette Davis, with Fannie Hurst, at the party held in his honor at the Ritz-Carlton, in New York.

"CONSENT DECREE" CAST OF CHARACTERS

THE Federal courthouse on Foley Square in downtown New York, massively columned and porticoed, was the setting for the opening and closing scenes of the two-year drama of which the last act, titled "Consent Degree," was played this week. On their way to courtroom and conference room, some of the principals in the play are pictured on this page. Their dialogue and the plot action to date are told in the story on pages 15 and 18.

(Pictures by Staff Photographer)



William Zimmerman and William Mallard of RKO's home office legal talent.



The Judge is early. One hour before the hearing Federal Judge Henry Warren Goddard ascends the courthouse steps.

Judge Joseph M. Proskauer, of the Warner Brothers staff of attorneys.







Right. Sidney B. Pfeiffer, Charles Hayman, MPTOA, and J. Meyer Schine.

Paramount's Austin C. Keough.

Right. Mel Albert and Milton C. Weisman, attorneys for the New York Independent Theatre Owners.





Joseph Hazen, vice-president of Warner Brothers, hurries past the cameraman.

ALLIED ORGANIZES IN SOUTH JERSEY

Members of the Southern New Jersey unit of the Allied Theatres of New Jersey, at a meeting last week in Camden, named Sam Franks, of the Rivoli, Hammonton, as acting chairman. Mrs. Florence E. Rose, manager of the Majestic and Criterion, Bridgeton, was chosen for the office of secretary. Those attending heard Lee Newbury, president of the state organization, explain its benefits and workings of the Allied information department were detailed. In addition to other speakers, E. Thornton Kelly, field organizer, acted for the first part of the meeting in an advisory capacity.

(*Pictures by Staff Photographer*)



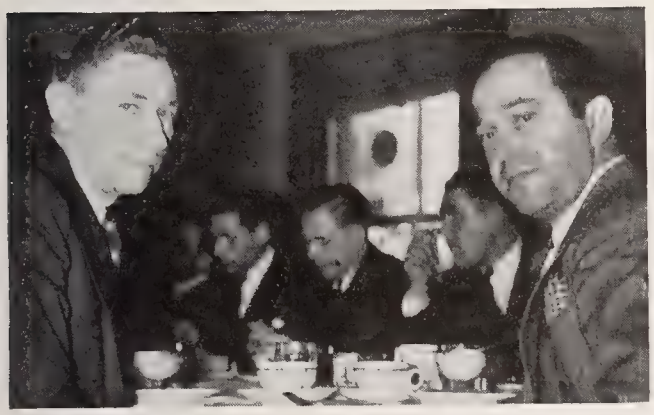
Mr. Franks explains to Lee Newbury above right, while Mrs. Rose lends a ready ear, during a discussion by the meeting's "big three."



David Snaper, of New Brunswick, operator of his circuit and a treasurer of the state unit, with Mrs. Helen Hildinger, of Trenton.



Si Myers (left) of Trenton, tells it to E. Thornton Kelly, while Jacob Unger, of the Mayfair, Newark, a director of the state organization, interests himself in the dessert.



Harold Thorp, of Woodstown, and Jack Waxman of Atlantic City, over coffee (left).



Mrs. Rose Picione and James Ferrara, of Landisville are served late.



A. W. and H. A. Hill, owners of the Hill theatre, Paulsboro, a father-and-son partnership.



Albert Geller, of Newark, with Alexander Harwan, of Mount Ephraim (right).



Ralph Wilkins, of Pitman, a regional vice-president of the state unit.

PARAMOUNT TO SELL "BLOCKS" ONLY IN ORDER—NO "BUYERS' FIELD DAY"

Balaban Says 1940-41 Product Will Be Released Only as Preceding Pictures Are Bought, Booked by District

Paramount pictures during the 1941-42 season, the first under the consent decree, will be made available in each district only after preceding blocks-of-five have been bought and booked, according to present decision. Selling will be by territories and, according to plans, the present policy of having a national release date for each film will be discontinued.

Although distribution practices under the consent decree have been discussed by many of the companies, Paramount is the first to give an indication of its plans for next year. Last week at the Paramount West Coast conferences, participated in by home office and studio executives and theatre partners, the effect of the consent decree was considered from many viewpoints.

The Hollywood conference was conducted under conditions of unusual secrecy, and with a deal of speculation among Paramount's contemporaries there, and in the local press.

Seen Plan of Precedent

With all other major production-distribution interests yet to be heard from the Paramount plan of procedure is taken by observers to signify a purposeful plan of precedent.

Several pictures for the Paramount 1941-42 program are already in work and a considerable number will be finished by the time the blocks-of-five and trade show clauses of the consent decree go into effect September 1, 1941. However, the company does not propose to offer for licensing any block-of-five in a given territory until previous groups have been bought and booked.

Barney Balaban, president of Paramount, following his return to New York from the week of company meetings in Hollywood, said on Monday, "Paramount will make every good picture for which it can obtain material. But the pictures will be made available only as fast as they are booked and bought in each territory. They will be made in advance but released as they are bought and booked."

No National Release Date

"Paramount will make every picture it can," Mr. Balaban continued. "We have the resources—money, men, material and stories. But pictures will be sold as fast as preceding pictures are bought and booked in each territory. Selling will be by territories."

Although the company will have a number of pictures ready by the beginning of the new season it has no intention of providing a "field day" for exhibitors by putting a large number of pictures up for leasing at any one period, he said.

Mr. Balaban also said that, although nothing definite had been decided yet, it was his opinion that there would be no such thing as a national release date of pictures on the 1941-42 schedule.

At the West Coast meeting there was discussion of the full program for 1941-42, Mr. Balaban said. Attention was given to the exhibitor partners' problems and preferences in production matters, he added. The general purpose of the conference was to bring the exhibitor and studio heads together and to bring to the studio specific information about the needs of the retailer, the exhibitor, according to Mr. Balaban.

Home office and studio officials participated in a general discussion of television as a future problem, he added.

Meeting in Spring

Another general meeting for further consideration of production, theatre operating and general business problems will be held in Hollywood or New York next Spring.

Stanton Griffis, chairman of the executive committee, and Neil F. Agnew, vice-president and general sales manager, came East with Mr. Balaban.

In Hollywood last week John Balaban, chairman of Paramount's theatre group and head of Balaban and Katz in Chicago, said, following the West Coast conference, that a milestone had been passed on the way to closer relationships between producers and showmen. He asserted that it was the first time picture exhibitors had had a voice in actual production plans.

In an address to the assembled production, distribution and exhibition executives he observed that such cooperation should go far to overcome the obstacles put in the path of the film industry by the Government consent decree, the deteriorating foreign situation with its loss in revenue and legal problems. He said that the consent decree was the No. 1 problem and pointed out that problems arising from the decree constituted a major topic of discussion at the sessions.

Mr. Balaban said that both the studio officials and the theatre men could gain much by an interchange of ideas and a consideration of each other's problems.

Several Paramount home office officials had further conferences with production heads this week in Hollywood. Most of the theatre operators, however, returned to their territories over the weekend.

In addition to the studio officials, headed by Y. Frank Freeman, vice-president in charge of studio operations, and William Le Baron, the Hollywood meetings were attended by the following: from the home office—Barney Balaban, president; Stanton Griffis, chairman of the executive committee; Adolph Zukor, chairman of the board; Russell Holman, production head in New York; Paul Raibourn; Leon Netter, Sam Dembow, Leonard Goldenson, Robert Weitman, Claude Lee; theatre partners—John Balaban, M. A. Lichtman, Robert O'Donnell, Ralph Branton, J. J. Fitzgibbons, E. J. Hudson, Sam Pinanski, M. J. Mullins, J. J. Friedl, Tracy Barham, Harry David, Harry Neece and J. P. Rubens.

ALLIED WANTS MANY BLOCKS READY SEPT. 1ST

Abram F. Myers, chairman and general counsel of Allied States Association of Motion Picture Exhibitors, this week requested the majors to have a number of blocks-of-five pictures ready at the beginning of the new selling season, if the consent decree is signed.

"If," Mr. Myers said, "despite the powerful protests lodged against it, Judge Goddard sees fit to sign the decree, we hope that the distributors will bend every effort to ease the strain of the new selling system as much as possible. One way in which they can do this is to make available as many trade shown pictures as possible at the beginning of the next selling season. An announcement by each of the five consenting distributors that it will have three to five groups of five ready to offer the exhibitors on September 1st will clear the atmosphere."

UA Stockholders Reelect Officers

A three and one-half hour meeting in Hollywood, on Tuesday afternoon, of United Artists' stockholders, and their representatives resulted in the beginning of talks on oft-proposed deals—the transfer of the stock interests of the late Douglas Fairbanks, Sr., and of Samuel Goldwyn, to Maurice Silverstone and Walter Wanger—and in the reelection of all officers of the company, except L. Jack Schlaifer, vice-president. The annual conference was carried over to Saturday.

Not partners, but the company's chief executive and a producer, respectively, Mr. Silverstone and Mr. Wanger are understood to be asking for the partnership-shares of Mr. Fairbanks and Mr. Goldwyn, in that order. It was indicated that price has been the obstacle, thus far.

The California estate appraisal department recently reckoned the Fairbanks stock at $500,000, a figure since termed too high by UA, which was reported offering half that amount to Mr. Goldwyn for the same number of shares. Mr. Goldwyn is understood asking $350,000.

Officers reelected were Mr. Silverstone, chief executive; Harry Gold, Arthur Kelly and Harry Buckley, vice-presidents. Reelected directors are Charles Schwartz, for Charles Chaplin; Herbert Maas, for Mary Pickford; Steven Pallos, for Alexander Korda; Dennis F. O'Brien, for the Fairbanks estate; and James Mulvey, for Mr. Goldwyn.

CONSENT DECREE SIGNED AT LAST; MARINE LAWYER HEADS ARBITERS

Now Comes Organization of a Department of Justice Unit to Ride Herd on the New Trade Practise Code

The Government's consent decree, ending the anti-trust suit against the five theatre-owning motion picture corporations became the law of the land, as far as the signing companies are concerned, Wednesday afternoon at 2:45 P.M. when Judge Henry W. Goddard signed the document which had been vigorously and finally attacked on Thursday of the preceding week by representatives of most of the exhibitors in the country.

The Decree becomes effective immediately except for the trade showing and block-of-five provisions which do not become operative until September 1, 1941.

Appoints Admiralty Lawyer

After signing the consent decree in his chambers in the Federal Court House, Foley Square, New York City, Judge Goddard announced that he had appointed Van Vechten Veeder, 73 years old, a former judge, an expert in marine law, to the position of chairman of the arbitration appeal board set up by the consent decree. Judge Veeder will be head of the appeal board for three years at an annual salary of $20,000, effective immediately, unless his term of office is terminated by the court. It was reported that the other two members of the appeal board would be appointed in January.

The day before signing the decree Judge Goddard had a long conference with representatives of the Department of Justice and the defendants on certain points in the arbitration rules. Present at the meeting were Robert Sher, assistant attorney general; former Judge Thomas D. Thacher, counsel for Paramount; former Judge Joseph M. Proskauer, attorney for Warner Brothers and J. Noble Braden, executive secretary of the American Arbitration Association.

Mr. Braden was scheduled to leave Saturday on a six week tour to key cities to set up local arbitration boards.

Also at mid-week Robert L. Wright, assistant U. S. attorney general, was mentioned to head the new motion picture unit of the Department of Justice which is to supervise the workings of the decree.

Exhibitors Protest Signing

Exhibitor representatives this week were discussing their protests against the consent decree made on Thursday of last week before Judge Henry W. Goddard in the Federal Court, New York City, and were planning what future steps might be taken, now that the Judge has signed the decree which has been approved by the five theatre-owning major motion picture companies and by the Department of Justice.

Approval of the consent decree by Judge Goddard might result in a number of anti-trust suits being filed in various Federal Courts against the majors, it was reported. Some exhibitor groups were considering the advisability of filing a suit with the same bill of complaint used by the Government two years ago in the original action. Other possible legal steps, such as an appeal to some other court against entry of the consent decree, were also said to be under discussion.

The American Arbitration Association meanwhile was arranging for the 31 local arbitration boards in key cities throughout the country. A panel of not less than 10 impartial arbitrators must be selected by the arbitration committee of the association as well as clerks for local boards and other personnel. Also the association will have to lease and furnish offices for the boards outside New York and enlarge its own main headquarters in New York City to handle the cases which are expected to be brought under the consent decree.

"Vital Principles Involved"

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said before returning to his home in Columbus, Miss., last Saturday, "If the decision is against exhibitors we will not give up the fight. Vital trade principles are involved and we will fight for them to the last."

Commenting on the exhibitors' "day in court" Abram F. Myers, general counsel of Allied States Association, said "At the hearing before Judge Goddard on the proposed consent decree the exhibitors presented a solid front for the first time in many years. Maybe all did not concur in some of the things that were said, but all were united in their opposition to the selling plan embodied in the decree." He also remarked, "Judge Goddard heard the exhibitors fully if not sympathetically. As a result, he cannot entertain any illusion that the decree submitted to him is acceptable to the exhibitors or will cure all the ills of the industry."

The New York Independent Theatre Owners Association will consider taking further action, according to Milton Weisman, attorney for the organization.

During the hearings Paul Ziegler, counsel for the Pacific Coast Conference of Independent Theatre Owners, said that his group might bring an independent anti-trust suit, based on the Government's original bill of complaint against the majors.

Judge Goddard listened while spokesman for the two national exhibitor groups, 12 regional organizations, Local 802, American Federation of Musicians and the Paramount theatre partners attacked the consent decree. Two representatives of the Department of Justice, James V. Hayes and Robert Sher, assistant U. S. attorney generals, explained and defended the compromise settlement of the Government's key anti-trust suit against the major motion picture companies.

The hearing opened shortly after 10:30 A. M., November 14th and, after more or less routine business of formally submitting the decree to the Judge, presenting an amended complaint, and receiving answers to the proposed amended compaint, the actual consideration of the decree began with a long and detailed explanation by Mr. Hayes.

Mr. Hayes asked for the immediate signing of the decree. He traced the history of the negotiations, which began shortly after the trial opened in June. The settlement was in conference five months and two days, he remarked. After about a month or a month and a half the three non-theatre owning defendants dropped out of the discussions.

"An Honest Endeavor"

The purpose of the decree, according to Mr Hayes, "is an endeavor to meet the alleged evils and abuses in the motion picture industry without the very drastic remedy of divorcement." He pointed out that divorcement of some 2,400 theatres would take a long time and would certainly not be pleasing to the defendants. He said that the Government was willing to try another solution for a three year test period.

The Court was informed that the problems of the motion picture industry were not identical with those of any other industry and Mr. Hayes admitted that "this decree is not perfect" but he asserted that it was "an honest endeavor" and "should work" and "would relieve a great many, if not all, of the alleged abuses."

Mr. Hayes then analyzed important sections of the decree. The ideal situation which the Govornment recognizes cannot be attained would be if each theatre were owned singly and pictures were sold one by one, he said. Such being impossible, it was determined to have pictures sold in "the smallest number possible without outrageous selling costs."

The effect of the blocks-of-five clause should be good for both the distributor and for the exhibitor, Mr. Hayes said. "The exhibitor will always be in the market and the distributor will always be trying to sell." The section also is expected to "open up screen time" and "stimulate competition."

Another purpose of the decree is to cut down the purchasing power of the big theatre chains, according to Mr. Hayes. And the companies had agreed that there would be no program of general theatre expansion during the three year trial period, he said.

The arbitration boards and the appeal board are expected to begin operations about February 1, 1941, Mr. Hayes said. The purpose of the arbitration machinery is to settle disputes with "speed but not at the sacrifice of any substantial right." He added that all cases may be appealed. Arbitration on the part of the exhibitor is voluntary and compulsory on the part of the consenting distributors, he said.

In conclusion Mr. Hayes said, "The decree is not a panacea or the dawn of utopia" but the

(*Continued on page* 18)

FORMER JUDGE NAMED APPEAL BOARD HEAD

Van Vechten Veeder, appointed on Wednesday chairman of the arbitration appeal board established by the consent decree, has been a member of the law firms of Burlingham, Veeder, Masten & Fearey and Burlingham, Veeder, Clark & Kupper in New York City since 1918. From 1911 to 1917 he was a judge in the U. S. District Court for the Eastern District of New York. He was admitted to the Illinois bar in 1890, and to the New York bar in 1900. Born in Schenectady on July 4, 1867, Judge Veeder was educated at the University of Virginia and at Columbia University. He has been a specialist in maritime law.

WORLD PREMIERE AT THE ROXY

LIMITED TO ONE WEEK ONLY

- - AND W



KAY KYSER

IN THE MYSTERY WITH MUSIC

YOU'LL FIND OUT

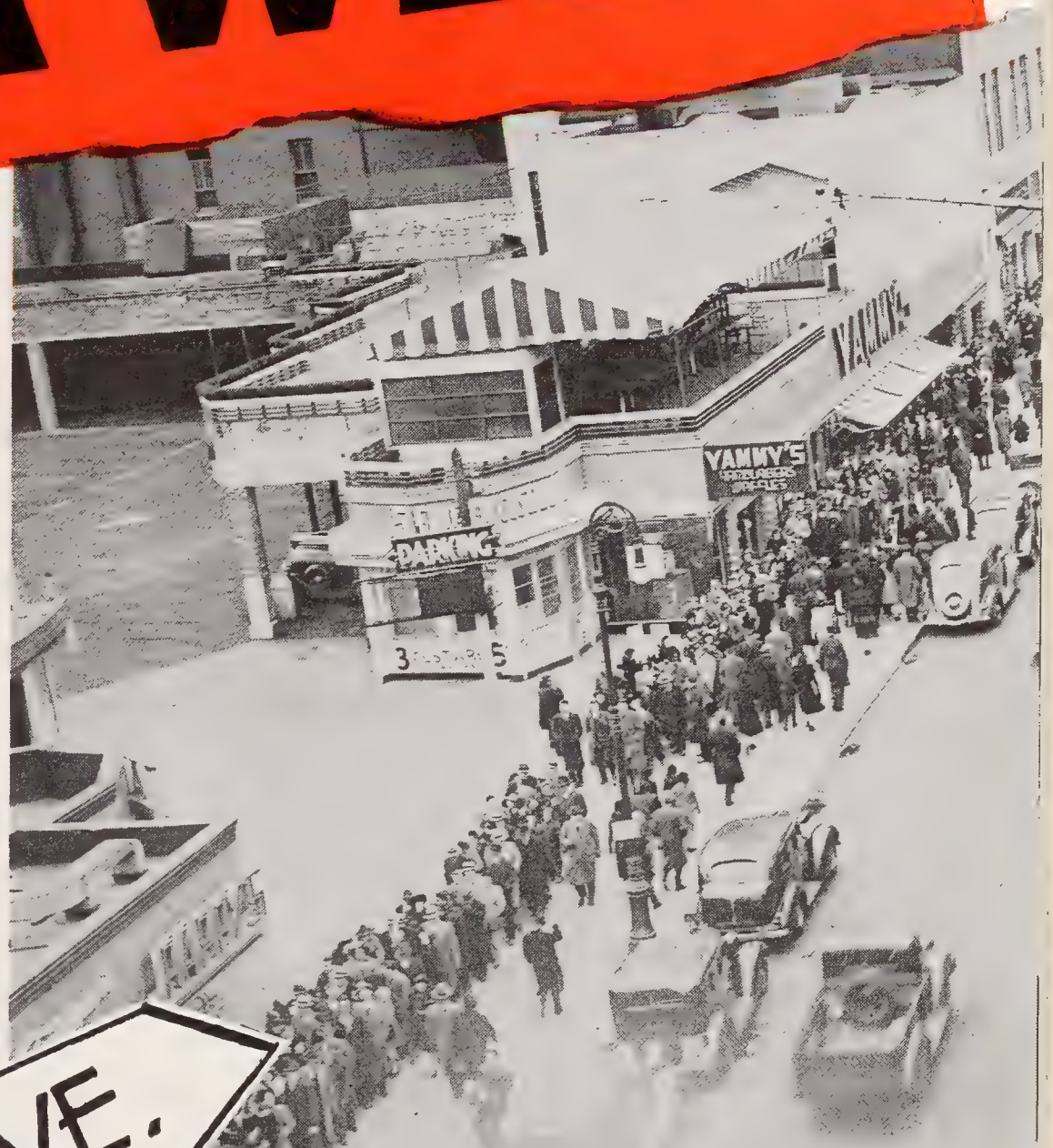
WITH THOSE THREE BAD BAD

PETER LORRE · BORIS KARLOFF · BELA LUGOS

N. Y.

HAT A WEEK!

All New York trying to crowd into the mammoth Roxy for the big mirth, melody and mystery show on the screen, with Kay and his band in person. Photos taken on Sunday, November 17, the fourth day of the spectacular seven-day-only run . . . Critics raving, fans cheering, ushers wearing out tapes, and excitement everywhere!





OPENING ALL OVER THE NATION THIS HOLIDAY WEEK

DENNIS O'KEEFE • ALMA KRUGER and KAY KYSER'S BAND
featuring GINNY SIMMS HARRY BABBITT • ISH KABIBBLE
SULLY MASON and "THE COLLEGE OF MUSICAL KNOWLEDGE"
Produced and directed by DAVID BUTLER

RKO RADIO PICTURES

...PARRISH

EXHIBITORS PROTEST DECREE SIGNING

(*Continued from page* 15)

defendants and the Government "honestly believe that it is infinitely to be preferred to years of litigation with possible chaos at the end." It is also expected to bring a "decree of peace" to the industry through the arbitration system, the Government attorney concluded.

Attacked by Columbia Attorney

Louis D. Frohlich, on behalf of Columbia, attacked the consent decree, asserting that it would establish "a kind of NRA over this industry" and would be a serious financial burden to Columbia because a great deal of additional capital would be required.

Edward C. Raftery, speaking for Universal and United Artists, said that he would make no comments on the decree at that time but reserve, for both companies, all their rights and said that no rights were being waived.

At this point Judge Goddard requested the name and organization represented of all those who had come to oppose the decree. There followed some discussion on the amount of time each could have. The Court gave definite indication that the whole proceedings had to be finished that day.

Mr. Myers of Allied was the first exhibitor organization speaker against the decree. He asserted that it was beyond the court's power to sign such a decree because instead of preventing and restraining the alleged monopoly it tended to maintain the monopoly. The decree is "unjust and unequitable," according to Mr. Myers, and every exhibitor organization in the country has gone on record against it. He asserted further that there was a certain security under the present system and urged the Neely Bill or more cancellation privileges as a better solution than the decree.

Mr. Weisman, speaking for the ITO of New York, said the decree "perpetuated the restraints" and that the organization had $15,000 ready for expenses to prove to the country that the decree would not be fair to the exhibitor. He asked and obtained Judge Goddard's permission to file within a day or two a brief answering some of the statements made in the opening remarks by Mr. Hayes.

Joseph Brodsky, attorney for Local 802, American Federation of Musicians, protested against the decree on behalf of 21,000 members of the national body because there was no clause in the decree protecting live talent and musicians against discrimination. He asserted that through block booking and blind selling "every inch" of screen time had been taken up so that no exhibitor felt free to use musicians.

William E. Sims, attorney for the Motion Picture Theatre Owners of America, said he represented 7,700 theatres and attacked the decree from various angles. He asked for cancellation rights.

More Time Asked

Paul Ziegler, Pacific Coast Conference of Independent Theatre Owners, asked for time to prepare a request for intervention. The Court indicated that no time would be given and no petition to intervene would be received. Mr. Ziegler then spoke of a new action based on the original bill of complaint.

L. B. Schwartz, Northwest Allied, said the decree did not settle subjects in the original bill of complaint and tended to extend the monopoly.

Jacob Schechter, New York Allied, made a plea for a special exhibitors' hearing to consider complaints against the decree and asked that the decree not be used as a defense against other anti-trust actions.

Sidney B. Pfeffer, MPTO of New York, asserted that the decree "tolls the bell for the independent exhibitor" and asked that the exhibitors be given five and a half days to show the faults of the decree which was worked out in five and a half months. He also predicted that within the next two selling seasons the independent exhibitor would be forced out of business.

Robert T. Barton, MPTO of Virginia, made a plea for a meeting with Government attorneys to show them in detail what would happen to the small exhibitors under the selling terms established in the decree.

Roy L. Walker, Theatre Owners Protective Association of Texas, said the decree would double the price of pictures to the small exhibitor and would cause a delay of from three to 15 months after release.

Fred Kent, counsel for Southeastern Theatre Owners Association and certain Paramount theatre partners, attacked the decree from a legal point of view, holding that the rights reserved to Congress had been usurped. He claimed the decree was not an equitable or legal agreement.

John Moroney, Interstate Circuit, Dallas, attacked the blocks-of-five clause, asserting that exhibitors would not be able to book pictures any more than five weeks in advance which would make it impossible for them to properly run their business.

L. M. Rice, attorney for Robb & Rowley circuit, Texas, said the decree was evidence of a complete failure on the part of the Government in the prosecution of its suit.

George Aarons, United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, and Herman Levy, MPTO of Connecticut, noted objections for the record and yielded their time to Mr. Myers.

Mr. Sher concluded for the Government and attempted to answer many of the objections brought against the decree. Answering a direct question of Judge Goddard he said, "I know of no group of independent exhibitors favoring the decree."

The Government is as much interested in having the exhibitors compete as having the distributors compete, Mr. Sher said.

The amended complaint, Mr. Sher asserted, includes all the original complaint charges.

Hearings on Amended Complaint December 15th

Judge Goddard announced that hearing on arguments against accepting the amended complaint would be heard at 2:15 P. M., December 5th. Mr. Frohlich, counsel for Columbia, had urged that the amended complaint failed to state a cause of action and was based upon selling practices which were not illegal and which had been used in the industry always.

In his arguments against the decree Mr. Frohlich said "revolutionary changes in the selling of motion pictures" were proposed. He said the new methods would substantially increase the time between production and showing motion pictures. He estimated the delay at about four months. Columbia would have to add about $4,000,000 or $5,000,000 to its present capital of $11,000,000 he said. That would be economically unsound and banks furthermore are not willing to make loans which do not increase the potential earning capacity of the company, Mr. Frohlich remarked.

Another objection mentioned by Mr. Frohlich was that salesmen would have to be sent out five or ten times a year instead of once as is customary now. The industry, he asserted, would be turned into a speculative business under the consent decree.

On legal grounds he claimed that the suit was brought to attack an alleged monopoly but the decree took up other matters. He further asserted that the court was without jurisdiction because the decree provided for constant supervision not provided for in the Sherman Act.

Changes Made in Draft of Decree

The following "last minute" changes were made in the consent decree before it was finally submitted to Judge Henry W. Goddard:

In section I this paragraph was added:

"The petitioner not having offered any proof of its allegations that defendants have violated the anti-trust laws, and defendants having denied each and every such allegation, this court has not determined or adjudicated and by this decree does not determine or adjudicate, and this is not a decree to the effect that any of said defendants has violated or is now violating any of such laws, or any other statute; and this decree relates solely to future conduct herein below specified and is not based upon any finding, determination or adjudication that any right or statute has yet been or is now being violated."

The following was substituted for the first paragraph in section XXII:

"1. The method and conditions of and the procedure for the arbitration of claims and controversies hereinbefore provided for in this decree, as well as the arbitration of claims and controversies provided for in any decree referring to this decree which may be entered by the District Court of the United States for the Northern District of Illinois, Eastern Division, in an action entitled 'United States of America, Petitioner, against Balaban & Katz Corporation, et al., Defendants,' modifying a consent decree entered in said action on April 6, 1932, and the arbitration of claims and controversies provided for in any decree referring to this decree which may be entered by the District Court of the United States for the Southern District of California, Central Division, in an action entitled 'United States of America, Plaintiff, vs. West Coast Theatres, Incorporated, et al., Defendants,' modifying a consent decree entered in said action on August 21, 1930, shall be as specified in this Section and in the Rules of Arbitration and Appeals which are provided for hereinafter."

In section 5 of section XXII (arbitration) the budget for the first year of arbitration was set at $490,000 and for each succeeding year at $450,000. The Court was given the right to increase the budget for any given year $50,000 if necessary for the efficient operation of the arbitration system.

List of Defendants Reduced

The original bill of complaint filed by the Government over two years ago listed as defendants eight corporations, 24 subsidiaries and 133 individuals. In accordance with the amended complaint, submitted November 14th, all but the following were dismissed as defendants:

"Paramount Pictures, Inc., Paramount Film Distributing Corporation, Loew's, Incorporated, Radio-Keith-Orpheum Corporation, RKO Radio Pictures, Inc., Keith-Albee-Orpheum Corportion, RKO Proctor Corporation, RKO Midwest Corporation, Warner Bros. Pictures, Inc., Vitagraph, Inc., Warner Bros. Circuit Management Corporation, Twentieth Century-Fox Film Corporation, National Theatres Corporation, Columbia Pictures Corporation, Screen Gems, Inc., Columbia Pictures of Louisiana, Inc., Universal Corporation, Universal Pictures Company, Inc., Universal Film Exchanges, Inc., Big U Film Exchange, Inc., United Artists Corporation.


" I wonder why man's dangerous age comes about thirty years later than woman's." -- "The difference between men bachelors and girl bachelors is that men bachelors are that way on purpose." -- "My old man was smart. He knew when to treat a kid of fourteen like a woman and when to treat her like a baby. That's not so easy."
Kitty Foyle



GINGER ROGERS brings to life Christopher Morley's amazing best seller, Kitty Foyle, the most intimate novel about a woman ever written by a man. It's a truthful confession from a WHITE-COLLAR GIRL whose confessions are worth hearing. It's Kitty Foyle, emotionally undressed, trying to explain herself to herself... A comedy with heartbreak; a tragedy with laughs... The Natural History of a Woman... It's a picture no man should miss, no woman can forget.

RKO-Radio's Sensational New Year's Attraction!



GINGER ROGERS

In the First Great Romance of the White Collar Girl

"KITTY FOYLE"

Christopher Morley's Natural History of a Woman

With

DENNIS MORGAN • JAMES CRAIG

Eduardo Ciannelli • Ernest Cossart • Gladys Cooper

Directed by SAM WOOD

Who Made "Goodbye, Mr. Chips"

RKO RADIO PICTURE



RKO RADIO PICTURES

Produced by David Hempstead · Harry E. Edington, Executive Producer
Screen Play by Dalton Trumbo. Additional Dialogue by Donald Ogden Stewart





ORSON WELLES FINISHING "CITIZEN KANE"



With indications that it will be one of the screen's all-time outstanding pictures, "Citizen Kane" has but a short time more before the cameras. The word around the RKO Radio studios is that it's one of the biggest of the big. Early release is planned, as is the case also with the Alfred Hitchcock-directed "Mr. and Mrs. Smith," starring Carole Lombard and Robert Montgomery.

U.S. PROGRAM OF PUBLICITY FILMS TO BE 'EXPANDED' REA OFFICER SAYS

Further Use of Films as Part of Government's "Informational Activities" Promised at National Review Board Meet

"The use of the motion picture as an important part of the Federal Government's informational activities is not only here to stay, but during the forthcoming year, it is due for considerable expansion," Oliver T. Griswold of the Rural Electrification Administration told the 17th annual conference of the National Board of Review Friday, November 15th, at the Hotel Pennsylvania, New York.

Mr. Griswold, speaking on the general topic "New Frontiers for American Movies" said that through the cooperation of large distribution units, such vast audiences have been secured for some of the documentary films produced by the Government that the per capita cost of such "features" as "The River" actually amounted to less than the cost of mimeographing a sheet of paper to be circularized to a comparable number. It costs $50,000, he explained, to reach 50,000,000 persons.

"Power and Land" Shown

The delegates on the previous night had attended a special showing of "The Power and the Land" at New York University in Dr. Frederic M. Thrasher's course on motion pictures. Directed by Joris Ivens "The Power and the Land" is a 36-minute documentary film being distributed by RKO Radio for the Rural Electrification Administration.

RKO said this week that it was backing one of the largest campaigns ever employed to promote this type of film. The United States Department of Agriculture, of which the Rural Electrification Administration is a unit, is currently conducting a vigorous publicity campaign among its thousands of employees, who in turn are in cooperative contact with large groups throughout the country.

Claude R. Wickard, who succeeded Vice-President-elect Henry A. Wallace as Secretary of Agriculture, has encouraged 20,000 employees of the department who have personal dealings with the public to work with local motion picture exhibitors in promoting the picture.

Superintendents of the 600 Rural Electrification Systems located in 45 states, with a total membership of 700,000, have been given a campaign handbook on what to do to help the local theatre manager enlarge his audience for "Power and the Land."

The *Rural Electrification News,* house organ of REA, going to a list of 17,000, recently carried an illustrated article designed to promote active interest and support of the film by many groups customarily working with REA.

Electrical equipment dealers and others are expected to tie-up with local theatres for newspaper advertising and window displays. REA systems will help arrange this, according to an RKO announcement.

Country agents of the nationwide agricultural extension service have been informed of the film and instructed on how to cooperate with local theatres in bringing the film to the attention of all farm organizations, as well as schools. They are also placing publicity in newspapers.

The 600 REA systems will be supplied with direct mail material to reach the 700,000 members as fast as bookings are set up. In addition, many of the REA systems have regular house organs reaching all members.

The Department of Agriculture's Radio "Farm and Home Hour" will help to promote the film.

REQUESTS NEELY BILL ACTION

Dr. Ray Lyman Wilbur, head of the Motion Picture Research Council, on Tuesday, in Washington, asked majority and minority members of Congress, not to adjourn without taking action on the Neely block-booking bill.

Protesting against permitting the measure to die because of adjournment, Dr. Wilbur asserted enactment of the bill would free 10,000 *independent theatres from compulsory block-booking and blind selling.*

"New Frontiers"

Another speaker on "New Frontiers for American Movies" at the National Board conference was Judge Stephen S. Jackson, newly appointed director of the Bureau of Prevention of Juvenile Delinquency, New York, who proposed that narrative material taken from actual records in the children's court be used as scenarios for pictures that would help to reduce delinquency by emphasizing the basic reasons for such misbehavior.

These reasons, Judge Jackson explained, are broken homes, poor health, low economic status and lack of religious training. He discounted the supposedly drastic influence of gangster films on boyish minds, saying that they did less harm than was generally believed. The ideas of crime that children do take from films, however, sometimes linger in their minds and are tried out later, his court experience has revealed, he explained.

The 500 delegates from 35 states unanimously recommended, as a result of Judge Jackson's talk, films that would stress the "social behavior and idealism of our youth" and deal "powerfully and artistically with the challenging social problems" of today.

The delegates also endorsed films pertaining to "the field of historical Americana" and offered congratulations to the motion picture industry "for the fine films presented in the last year."

Disney Is Honor Guest

The three-day meeting of the convention, November 14-16, was concluded Saturday with a luncheon at the Hotel Pennsylvania, with Walt Disney, the guest of honor.

At the luncheon the delegates endorsed the "program of inter-American cultural relations, and note with satisfaction consideration of cooperation by the motion picture industry in forwarding this significant development as well as with other vital phases of the whole national defense program."

The conference reaffirmed its "continued and downright support of a fresh screen, and an untrammeled cooperative industry, enabled to break new ground and reach new achievements."

The group decried the "ineptitude and lack of politically motivated and incompetent State boards of motion picture censorship," pointing to Pennsylvania's board, which "unwisely and without adequate public explanation suppressed the important March of Time film 'The Ramparts We Watch' for a period of some three months in arbitrary and bureaucratic fashion, characteristic of the procedure of such state boards."

Guests at the luncheon besides Mr. Disney included Lewis Milestone, producer-director; Victor Mature, Irina Baronova, Dorothy Peterson and Helen Craig.

James S. Hamilton, executive secretary of the National Board of Review, and Dr. A. A. Brill, member of the executive board of the organization,, presided at the sessions.

Cites Trust Action

At the opening session Thursday Mrs. Lewis P. Addoms of Brooklyn said that two years and vast amounts of money had been expended on the court quarrel between motion picture producers and exhibitors and the result was "one glorious mess." The original intent of the suit, she said, had been almost directly reversed.

Efforts to arbitrate the differences and to avoid a legal struggle that it is estimated may last 10 years, Mrs. Addoms said, have brought the case to the point where the present intent of the consent decree "is not going to help us, nor the producers, nor the exhibitors."

"If it gives the government a sense of satisfaction," she added, "perhaps that much may be said for it."

Mrs. Samuel A. Ellsworth of Worcester, Mass., asked the delegates what could be done about the type of mothers who bring their small children to motion picture theatres before noon on Sunday and leave them until 11 at night.

The solution, Mrs. Ellsworth was informed by two or three of the delegates, was to confer with the theatre owner, who frequently is liable under local ordinances; to resort to supervision through policemen and to establish contact with the mothers' clubs of neighboring settlements, where some improvement has been achieved by impressing upon the mothers the harmful effects on the children of such lengthy sessions.

To the question "What can be done about Bank Nights?" Mrs. Mary I Baker, of Jacksonville, Fla., reported that they had been legislated out of existence in that Commonwealth. It required, she said, long and intense effort on the part of the Motion Picture Council.

Another delegate referred to "Danger on Wheels" and "They Drive by Night" as "crude" efforts to dramatize the field of American industry. There is, the delegate said, a movement at present toward production of dramatized versions of various industries, which the Motion Picture Council should take cognizance of by demanding more finished productions.

Film Fashions Discussed

At the Friday session fashion in motion pictures was mentioned by Mark Starr of the International Ladies Garment Workers Union and was dealt with more fully by Vyvyan Donner, who expounded the ideas and processes behind the fashion subjects she directs for Twentieth Century-Fox. Ilka Chase also spoke on the same subject. She feels that the whole phase of fashion presentation in films has been inadequate and in many cases inept.

Virgil Thomson, music critic of The New York *Herald Tribune* and composer of the score for "The Plow that Broke the Plains" and "The River," discussed the difficulties of fitting musical themes to "naturalistic fictional narrative" or the usual feature film.

He said he believed that, like the legitimate theatre productions, all but incidental music could be discarded.

Margaret Farrand Thorp, author of "America at the Movies," told the delegates that "movie audiences are only beginning to learn what they like in motion pictures is due to the director even more than to the stars."

IT'S BRINGING OUT THE

—every once in a while a show comes along that makes hundreds of thousands of folks who seldom go to theatres dig down deep in moth-protected "pokes," safe woolen socks and under the tickin' of the mattress and bring out their dough and lay it on the line at the box-office. It's good money, too, and the folks are good, careful citizens but just don't have the movie habit. But they'll come out for what they want . . . and they're coming out in droves for this one.

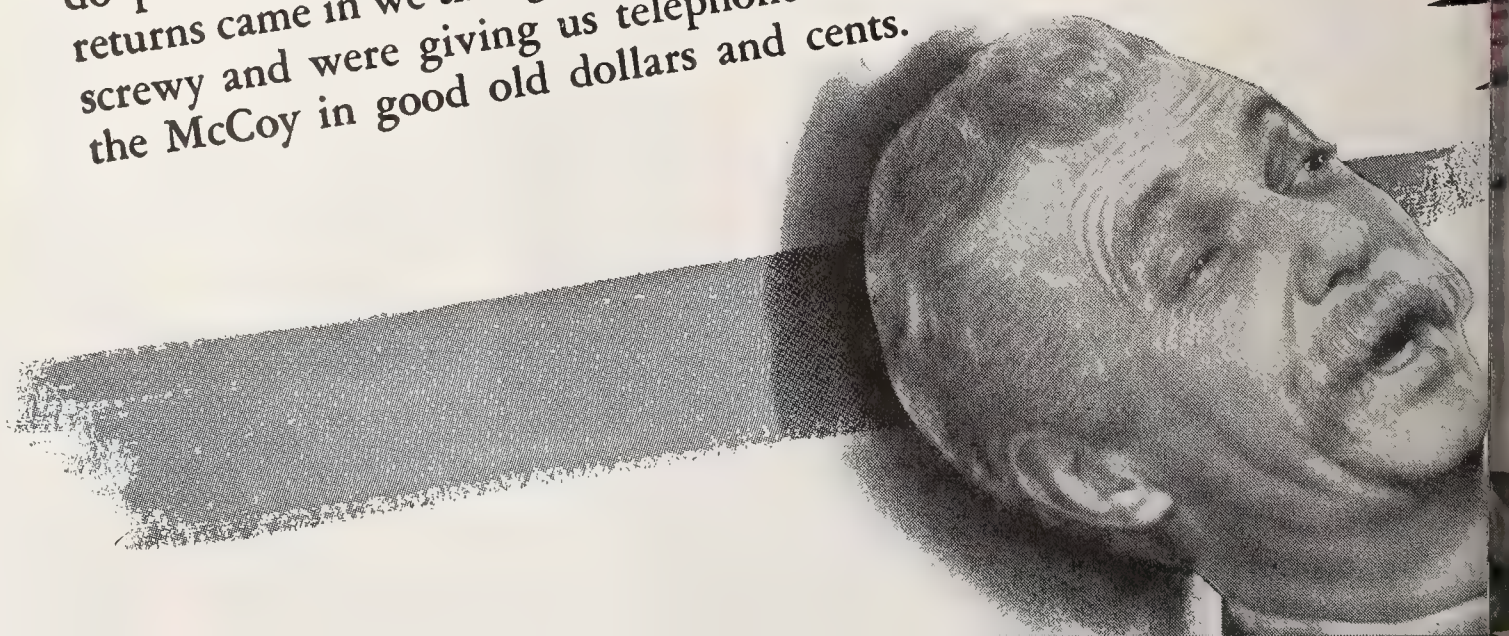
It's really amazing the business it's doing

. . . we wouldn't believe it ourselves except for the fact that we're getting our share of the dough regularly, as box-office records pile up to staggering heights.

—the nice thing about it is that young folks, old folks and the in-betweeners—all the regulars—come, plus the doggondest crowds of folks that haven't been near a theatre since "LITTLE WOMEN"—which, by the way, brought out all the mattress money in every town, too.

—there hasn't been a date yet that hasn't broken some kind of a record—believe it or not, and we'll show you the books if you're from Missouri. "DREAMING OUT LOUD" is actually doing two, three, four times normal business and breaking records that are five-year high-water marks—and you know there have been some mighty big box-office babies in the past five years.

—yes, we had a hunch Lum and Abner were right hot and would do pretty smart business . . . but Gosh Almighty, when the first returns came in we thought the telegraph companies had gone plum screwy and were giving us telephone numbers . . . but no, it was the McCoy in good old dollars and cents.



MATTRESS MONEY," BOYS!



LUM AND ABNER
... Dreaming Out Loud

WITH
FRANCES LANGFORD · FRANK CRAVEN
BOBS WATSON · PHIL HARRIS

A VOCO PRODUCTION · PRODUCED BY JACK VOTION & SAM COSLOW

DIRECTED BY HAROLD YOUNG · Screen Play by Howard J. Green, Barry Trivers and Robert D. Andrews

RKO RADIO PICTURES

GET YOUR SHARE OF THAT MONEY, *NOW!*

Competition for Theatre Dollar Dwarfs War—Wood

Exhibitor Leader Urges "Best Entertainment" Campaign

"WHERE do we go from here" might be text of an expression this week from P. J. Wood, of Columbus, and secretary of the Independent Theatre Owners of Ohio, embodied in a letter to Martin Quigley, publisher. Mr. Wood points up recognized problems of the motion picture as an amusement in a highly competitive amusement world, and urges that something be done about it—for instance, he says, a contest. Meanwhile he cites figures that tend to indicate that the screen has a stable business. His letter follows:

"Last week, at the annual meeting of the Association of American Railroads, E. E. Norris, President of the Southern Railways, made the following statement:

> *The railroads no longer hold a monopoly in the transportation field. We have competition now everywhere. Our competitors are young and vigorous. Their personnel has no inhibitions; no heritage and monopoly attitudes.*

"Through the simple substitution of the words 'motion picture business' for the word 'railroads' and 'amusement' for 'transporation,' Mr. Norris could have well been speaking for our business, for we are not only beset with all forms of competition but are not doing anything, as an industry, to retain our share of what is known as the 'amusement-dollar.'

"At page 18 of the November 16th *Saturday Evening Post,* there is a story outlining how the Southern Pacific Railway, suddenly realizing that there was competition, discarded old, worn out methods, adopted new ones and increased their freight handling twenty-fold.

Sees War in Industry

"Not many weeks ago a certain high-priced executive of one of the film distributing companies, in a letter written to an underpaid business manager of an exhibitor organization, inquired if the latter had heard that there was a war in England, a terrible bombing of London, and the blowing up of motion picture theatres in that city.

"I am wondering if the leaders of this industry realize that there is a hell of a war in the motion picture industry that might destroy it in a quicker fashion than the German bombs are destroying London unless something is done to ward off the attackers.

"Not many months ago, you will recall, *Fortune Magazine* took a poll to ascertain which medium people would rather do without—the radio or motion pictures, and, as I recall the results, it was 25% to 75% in favor of the radio.

On Increased Rentals

"Today the producer-distributor is faced with a diminishing return because of what is happening abroad, and he seems to think that all of this lost revenue is going to be made up by increasing rentals in the American market. With this happy thought in mind, one of the large producer-distributors, owning and operating first-run theatres in a middle western city, recently reduced their admission prices while, at the same time, they were asking the exhibitors operating the subsequent run theatres in the same city to pay them higher rentals for their current product, knowing full well that the price reductions they had put into effect in their own houses would result in reduced admission scales in the subsequent run theatres.

"Such things as this, more and more, lead me to believe that Herman the Great would have easily qualified as a leading executive of this business because only a magician can ever hope to do what the major companies are trying to accomplish in this motion picture business.

Consent Decree Cited

"Beginning next year, the industry will be compelled to fool around with an entire change in the distribution end of the business due to the Consent Decree, the application of which is bound to add to the trials and tribulations and expenses of conducting the business.

"In one shake, or less, of the proverbial lamb's tail, approximately half a million dollars is subscribed to operate the arbitration section of the decree. I wonder how many years it would take the same individuals to appropriate the same sum of money to launch some sort of a campaign to repopularize motion picture entertainment?

"But that's just what this business needs. Some sort of a campaign, or a contest, or what have you, that will focus attention upon motion pictures as the cheapest, best and finest form of entertainment. Some sort of a contest that will continually keep people thinking of motion pictures. Surely, if the bowling industry can offer fifty thousand dollars in prizes, half a million dollars would not be too much for this industry to offer.

"In a Class by Itself"

"If figures mean anything, the sale of amusement is in a class by itself, as it does not seem to be susceptible to economic or general business fluctuations, and I say this because of what the following figures reveal.

"In this state, we have a 3% retail tax and the distribution of the sales tax stamps is classified by the Treasurer of State according to various lines of business. It is readily admitted that a dependable barometer of business conditions is the sale of motor vehicles and, using this as such, we find the following to be the situation in the State of Ohio:

Year	Three Per Cent Motor Vehicle Sales Tax	Three Per Cent Admissions Tax
1935	$4,505,002	$1,478,940
1936	7,379,343	1,422,588
1937	8,145,742	1,549,762
1938	4,286,619	1,599,035
1939	6,333,374	1,641,670
1940 (first ten mos.)	6,813,458	1,444,126

"It will be noted from the above that, during the year 1937, when automobile sales were the highest and, during 1938, when these sales were the lowest, the amount of money spent for amusement was substantially the same.

"If the above figures mean anything at all, it is that the amusement dollar is divided up so that it finds its way into various channels of the amusement business, so that it becomes of vital importance that drastic measures should be taken if our division of the amusement industry retains its share of this particular dollar.

"The industry could well afford to offer a substantial prize for the best idea for a nation-wide contest to bring more people into the motion picture theatres."

BUILDING CHINESE THEATRE ON COAST

Construction is proceeding in San Francisco's densely populated Chinatown on a $100,000 all-Chinese talking picture theatre, to be owned and operated by the Grand View Film Company, Ltd., of Hong Kong, which is owned entirely by ten prominent San Francisco Chinese. The theatre will be named the Grand View, will have 400 seats and will open by December 1st.

Full-length Chinese talkies produced in Hong Kong will be shown four days each week, together with American short subjects and newsreels. Two American features will be shown the remaining three days each week, according to Joseph Sunn, manager of the theatre and president of the film production company.

The syndicate plans to erect at least one other house in the United States next year, probably in New York. The company's Hong Kong studios produce 18 all-Chinese talkies a year.

Select Has 20 Branches

Select Attractions, recently, announced the completion of its branch exchange set-up throughout the United States upon the return to New York of Charles Kranz, its president. The company now has 20 branches located as follows:

New York, 630 Ninth Avenue; New Haven, 134 Meadow Street; Cleveland, 506 Film Building, 21st and Payne Avenue; Cincinnati, Film Exchange Building; Indianapolis, Film Building; Detroit, Film Building, 2310 Cass Avenue, Chicago, 1250 South Wabash Avenue; Minneapolis, 72 Glenwood Avenue; Kansas City, 1820 Wyandotte Street; Philadelphia, 1228 Vine Street; Washington, D. C., 922 New Jersey Avenue, N. W.; New Orleans, Film Building; Dallas, 302½ South Harwood Street; Los Angeles, 1910 South Vermont Avenue; San Francisco, 247 Golden Gate Avenue; Seattle, 2417 Second Avenue; Salt Lake City, 258 East First So. Street; Denver, 2147 Broadway; Pittsburgh, 1022 Forbes Street; Boston, Melrose Street.

These exchanges are to be operated and are controlled by Select Attractions, and will handle solely product released by this company it was said. A sales convention will be held within the next two weeks in either Chicago or New York when all branch managers will hear details of pictures to be released this season. The first for release November 29th, is the George Hirliman picture, "Adolescence," starring Leon Janney and Eleanor Hunt, directed by Louis Gasnier, with a musical setting by Nathaniel Shilkret.

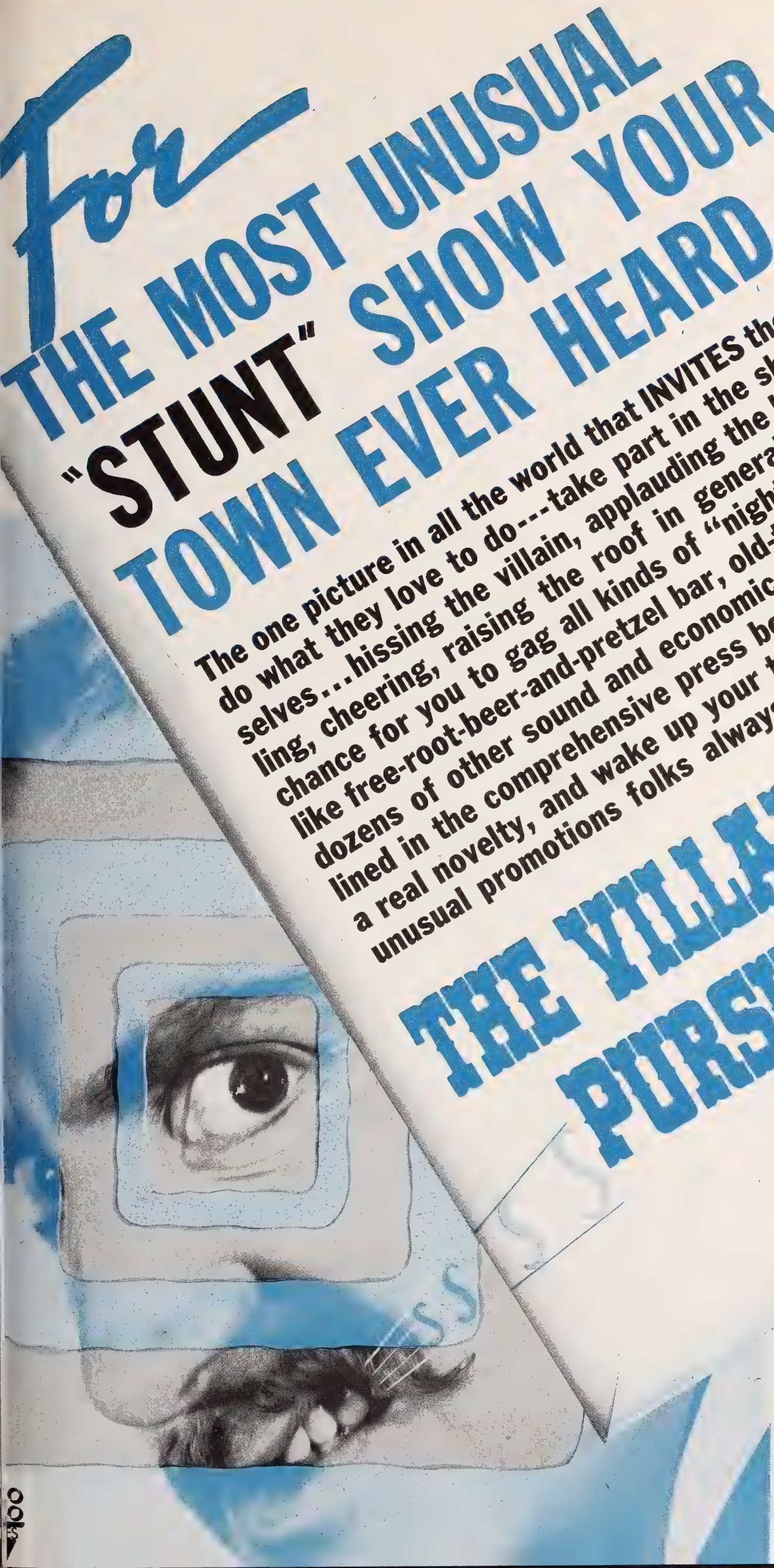
Prosperity in Pittsburgh

Exhibitors anticipate one of best Decembers in years, following release of almost $3,000,000 Christmas savings and increased industrial and business payrolls. Bank outpourings at end of this month will be largest in eight years, a gain of $302,000 over 1939, and $700,000 more will be paid out in holiday savings by suburban banks.

For

THE MOST UNUSUAL "STUNT" SHOW YOUR TOWN EVER HEARD OF!

The one picture in all the world that INVITES the fans to do what they love to do---take part in the show themselves...hissing the villain, applauding the hero, whistling, cheering, raising the roof in general . . . A swell chance for you to gag all kinds of "nights" and stunts like free-root-beer-and-pretzel bar, old-timers night and dozens of other sound and economical ideas---all outlined in the comprehensive press book. Date this in for a real novelty, and wake up your town with the kind of unusual promotions folks always go for in a big way!



THE VILLAIN STILL PURSUED HER

Featuring

HUGH HERBERT
ANITA LOUISE
ALAN MOWBRAY
BUSTER KEATON
JOYCE COMPTON
RICHARD CROMWELL
BILLY GILBERT
MARGARET HAMILTON
DIANE FISHER
CHARLES JUDELS

Produced by **HAROLD B. FRANKLIN**
Directed by **EDWARD CLINE**
Screen Play by Ellis Freeman

FIVE THEATRES, WEEK'S CELEBRATION COLUMBIA BID FOR PREMIERE HONORS

Tucson Site of "Arizona" Opening; "Tin Pan Alley" Bows in New York; "Santa Fe" Campaign Started by Warners

After a civic-sponsored week of Western revelry, Columbia's production of Wesley Ruggles' "Arizona," opened simultaneously last Friday night, November 15th, in Tucson, at the State, Rialto, Lyric and Fox theatres and the Temple of Music and Art. It was the latest of a series of location premieres for which a parade and a single theatre showing are now considered only weak publicity.

President Roosevelt sent greetings to Mayor H. O. Jaastad of Tucson, in observance of Pioneer Week, proclaimed by Governor R. T. Jones on November 10th, in conjunction with the premiere.

Star Broadcast Featured

Charlie Ruggles, the producer-director's brother, was master of ceremonies. Jean Arthur, star of the film, made personal appearances in all five theatres. Miss Arthur, guest of honor at a public reception following her arrival in Tucson last Thursday, appeared in a special radio treatment of "Arizona," on the Kate Smith Hour radio show, prior to the premiere, last Friday night.

Columbia executives present were: Harry Cohn, Jack Cohn, Abe Montague, Rube Jackter, N. B. Spingold, Louis Weinberg, Louis Astor and Max Weisfeldt; division managers, Phil Dunas, Carl Shalit, Sam Galanty, Jerome Safron, and Los Angeles branch manager, Wayne Ball.

Members of the cast and other performers present included: Porter Hall, Warren William, Regis Toomey, Paul Harvey, Rita Hayworth, Glenn Ford, Paul Lukas, Jack Holt, John Mack Brown, Fay Wray, Guy Kibbee, Florence Rice and Charles Ruggles.

The first of a group of some 250 correspondents of newspapers and magazines arrived Thursday in three American air liners, and were followed by others in special trains from scores of cities. Several Governors and dozens of mayors swelled the ranks of celebrities. An official reception and ball followed the premiere at the Santa Rita Hotel.

The week-long celebration ended Sunday. "Old Tucson," the set used in the picture was thrown open for inspection during the week. Indians were encamped along the main streets and a Mexican Fiesta ran for 24 hours in Court House Square.

To Air "Tin Pan Alley"

As a tribute to dozens of Hollywood stars who have come east to appear on her radio program, Kate Smith, Ted Collins and the entire company were to journey to Hollywood for their broadcast Friday, November 22nd.

For the first time, Miss Smith's entire hour-long broadcast will be devoted to a motion picture, "Tin Pan Alley," which opened Thursday, this week, at the Roxy, New York. Stars of the Twentieth Century-Fox film, Alice Faye, Betty Grable, Jack Oakie and John Payne, as well as song writers Mack Gordon and Harry Warren, were to be featured on the air with Miss Smith.

Warners is planning an early exploitation campaign, one of the longest in the industry's annals, to publicize "Santa Fe Trail," which has its world premiere December 14th, at Santa Fe, in four theatres, at $2.20 top. Irving Rubins and Will Yolan have been assigned to Santa Fe with a staff of 10, to work in collaboration with Governor John E. Miles and the State Chamber of Commerce in exploiting the premiere and Santa Fe Trail Days, December 13-15. Some 60,000 visitors are expected.

Program includes a Friday the 13th fete, Governor's reception, parade, ball and pilgrimages to historic shrines. Some 10,000 Indians, members of local tribes, will participate in the celebration.

Hollywood will be represented by Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Van Heflin, Alan Hale, Guinn Williams and a delegation of Warner executives.

"Love Thy Neighbor," Paramount film featuring Jack Benny and Fred Allen, will have its world premiere in Miami around Christmas in three theatres. Two more theatres may be added in Miami Beach.

Wometco was to have reopened its renovated Surf Theatre near Miami Beach, for the winter tourist season, Tuesday, this week, playing "The Great Dictator" at this theatre and at the Lincoln Theatre simultaneously.

Betters "Andy Hardy"

MGM reported this week that "Little Nellie Kelly," Judy Garland's first starring vehicle, topped the record formerly held by "Love Finds Andy Hardy" in its opening week-end at Loew's, Louisville. The musical, based on George M. Cohan's play of the same name, has equalled or beaten grosses set by "I Love You Again" in virtually all its openings to date.

"Little Nellie Kelly," in Louisville, played to more than 142 per cent of normal business and in Providence to 131 per cent of normal business, the company said.

Bettering grosses made by "Babes in Arms," "Boom Town," and "New Moon," in the Fifth Avenue Theatre, Seattle, MGM's "Bitter Sweet" was launched over the week end to more than average business in Detroit and Philadelphia.

"Escape," Robert Taylor-Norma Shearer co-starring film now ending its third week at the Music Hall, New York, has been held over in seven of its key city engagements. It is reported to be outdrawing such MGM films as "The Women," "Northwest Passage," and "Strike Up the Band."

100 City Openings

Following its world premiere at the Roxy, New York, Kay Kyser's "You'll Find Out" was to open in some 100 cities this week. The greatest number of openings were set for Wednesday and Thursday and include the following key cities: Augusta, Ga.; Lincoln, Neb.; Lexington, Ky.; St. Louis, Baltimore, Richmond, Buffalo, Cincinnati, Dayton, Huntington, W. Va.; Denver, Trenton, Salt Lake City, Washington, Syracuse, Newark, New Brunswick, N. J.; St. Paul, Portland, Ore.; Glen Falls, N. Y.; Chicago, Toledo, Indianapolis, Memphis and Hartford.

EDITORIAL PRAISES CONSENT DECREE

The St. Louis Post-Dispatch, *in an editorial last week praising the consent decree settlement of the anti-trust suit against the film industry, gave Thurman Arnold, assistant attorney general, credit for the achievement and said the changes should bring larger and better satisfied movie audiences and therefore improved business for the producers.*

The Post-Dispatch *said the government's action against the eight major film producers on charges of anti-trust law violation would result in the virtual elimination of blind selling and block booking, "producer practices to which had been attributed much of the responsibility for poor programs at movie theatres."*

"Now, with blocks limited to units of five pictures or less, a much greater range of choice is possible. The producers cannot work off inferior products so readily and there is greater incentive for them to make high-grade pictures," the editorial concluded.

Launch Production In English Studio

"Love on the Dole" went into production recently at the Rock Studios, Elstree, near London. British National Films, Ltd., is producing, John Baxter is directing and Deborah Kerr is starred. The picture is reported to be designed especially for the United States market.

The next film to be filmed at the studio will be Leslie Howard's "Pimpernel Smith." George Parish, chairman of British National, has announced that the company would spend about $600,000 on the next four films. If sufficient studio space is available, the company will make eight films next year.

World's Oldest Theatre Bombed

The Drury Lane Theatre, London, probably the oldest theatre in the world and long famous as the home of English legitimate stage productions, was almost completely wrecked, late last week, by Nazi air bombs, according to information reaching New York.

In recent years, motion pictures had been shown in the theatre.

Wasson City Manager

Lionel H. Wasson, with the A. H. Blank theatre organization at Des Moines for the past 15 years, for the past six a director of advertising for the Central States Theatre Corporation, has resigned to become general city manager of the Odeon and Strand theatres, Marshalltown, same state, for Mike Roskopf and Sam Horwitz.

Allen Aide to Bolle

A. Ross Allen, Jr., of the Twentieth Century-Fox foreign department, has been appointed assistant to Otto W. Bolle, managing director for the company in South Africa. He will sail November 15th for Rio de Janeiro and then to Johannesburg. Mr. Bolle is now visiting in New York.

STUDIO LOCALS COMPLAIN TO CASEY, ASK REOPENING OF NEGOTIATIONS

IATSE Unions Claim Promised Individual Discussions with Producers Have Been Delayed; Start Studio Survey

Hollywood's unions want to bargain again.

This was the substance of a message delivered to Pat Casey, producers' labor contact, over the weekend by the representatives of the 10 studio locals of the International Alliance of Theatrical Stage Employees.

Mr. Casey was told the unions wished to reopen negotiations on the bargaining agreements reached last fall between the studios and the unions, the latter led at the time by Willie Bioff, West Coast leader of the Alliance.

Charge Agreement Not Fulfilled

The agreements obtained then were conditional, providing a ten per cent wage increase for approximately 10,000 workers, and negotiation of further contracts with individual locals. The communication to the producers from the unions over the weekend charged the latter half of these conditions was not met. It said, in part:

"The business representatives of the various unions have individually attempted at various times to open the negotiations, without any apparent success. There are matters affecting the Fair Labor Standards Act or Wage and Hour Law which make this especially important at this time. The business representatives of the various unions have also contacted you and the other employer representatives on many occasions, and attempted to adjust their respective violations of the present agreement affecting wages, hours, and working conditions. . . . The individual business representatives have met with a lack of proper and satisfactory action to date on the settling of complaints, from you as well as other employer representatives. . . . This communication is the beginning of steps to determine the reason for the delays in starting negotiations, and the lack of cooperation in adjusting complaints."

Mr. Casey said on Tuesday he had replied to the letter, after study, asking the unions to state their demands specifically; and that when he had received these, he would then set a date for a meeting between their representatives and the producers.

Last fall's agreement was signed August 10th, and was to run for five years. Subsequently, other American Federation of Labor studio unions, captained by Bioff, who was chairman of the Conference of American Federation of Labor Studio Unions as well as Coast IATSE leader, obtained similar wage increases, as did also the internationals in the Studio Basic Labor Agreement.

Bioff has since been extradited from California to Chicago, to finish a 1922 jail term, has served that, was indicted for evading Federal income taxes in 1937-38, and is expected to stand trial for this, probably in February.

Meanwhile, the American Federation of Labor, meeting for its 60th annual convention this week, in New Orleans, is expected to act on a request by the California Federation of Labor council, for the removal of Meyer Lewis as western AFL director. Mr. Lewis is charged with improper conduct of office.

Engaged in a survey of the motion picture studios, E. M. Cocking, regional Wages and Hours Administration officer stationed in Los Angeles this week began touring the studios, to witness the classifications of workers at their various duties. The Act's Administration, in Washington, recently reclassified workers and Mr. Cocking spent three days last week with committees from the ten IATSE locals on the reclassifications. He had conferred previously with representatives of the unions in the basic labor agreement, and with studio managers. On his tour of the studios, he is being accompanied by officers of the production center's organized labor, who will point out to him their contentions anent types of workers.

Mr. Cocking expects to have a report ready by the month's end, and to begin hearings on classifications and reclassifications in the industry the first week in December. At these hearings, he said, employers and employees will be permitted to protest the rulings.

IATSE officers believe most of their workers will fall into the "professional" category.

This would exempt them from the 40 hours per week limitation.

Also in Hollywood this week, members of the Screen Actors Guild Class B group, the "extras," were voting this week on whether to continue the Class B Council, their governing body, or to have a new form of government. The Guild's board of directors, widening the breach between it and the council, last week decided to put this question before the extras. Its announcement came last week, several hours after the Class B Council, headed by Harry Mayo, newly elected chairman, announced that the Council had appointed committees to discuss with other AFL organizations and the National Labor Relations Board, its campaign to obtain more representation for extra players in Guild affairs.

Edward Arnold, president of the Guild, warned that such committees would not be official, and he advised Council members not to participate in their work.

The Guild's board asserted last week that the Council had become a destructive force in Guild business.

Ballots must be returned by November 26th.

Offered as alternatives to the Council plan of government are direct administration of extras' affairs by the Guild directors, in consultation with groups of extras, as required; or a "functional" plan of representation for the extras, through group committees representing riders, dancers, etc.

In the Guild now, are 1,397 paid up Class A members, 5,585 paid up Class B members.

Writers Elect Officers

Officers of the Screen Writers Guild for the coming year are Sheridan Gibney, president; Sidney Buchman, vice-president; Dore Schary, secretary; Lester Cole, treasurer. More than 300 were present at the election meeting last week at the Hollywood Chamber of Commerce auditorium. Two constitutional amendments were adopted. One increases from 12 to 26 weeks the work a studio writer must have, to qualify as active member; the second makes membership in a dual union subject to discipline by the board of directors.

On the SWG new board are Ralph Block, Mr. Buchman, Jerome Chodorov, Joseph Fields, Mr. Gibney, Harry Kurnitz, Ring Lardner, Jr., John Howard Lawson, William Ludwig, Maurice Rauf, Mr. Schary, Donald Ogden Stewart, and Dwight Taylor.

Two new charters have been granted in Hollywood. They are from the International Hod Carriers, Building, and Common Laborers Union of America to the Studio Miscellaneous Workers local and to the motion picture officers, firemen, and watchmen's local. The former seceded from the Building Service Employees international; the latter is new.

In New York City, the Eastern unit of the Screen Publicists Guild, battling for recognition from the home offices of the film companies, last week claimed majorities in all offices. It had already filed a demand for recognition as the bargaining agency for publicity and advertising men in all majors except Universal, with the National Labor Relations Board. Last week, it claimed to have secured a majority of such employees in Universal. It filed a request for recognition with the company and this week was expected to file a request with the Board.

The union seeks a closed shop, increases in pay, and regulated working hours.

An executive committee of the Associated Actors and Artistes of America, parent actors' union, this week in New York assumed duties of the executive board of the American Guild of Variety Artists, "vaudeville" performers' union, thus climaxing charges of mismanagement and radicalism rife in that union almost since its formation, two years ago, to replace Ralph Whitehead's American Federation of Actors, which was expelled from the Four A's.

In St. Louis, the projectionists' Local 143, has gone to the public in its dispute with three suburban theatres, the Ozark, Osage, and Kirkwood. The union has been picketing these since September 1st, following refusal of the managements to renew contracts calling for two operators per booth. The union has sent 100 members on a house-to-house canvass explaining the union's attitude.

CIO in Atlantic City

As the American Federation met in New Orleans this week for its 60th annual convention, John L. Lewis' Congress for Industrial Organization, met in Atlantic City.

The Federal Communications Act must be amended so that broadcasters, acting under the National Association of Broadcasters code advocating an avoidance of "controversy," may not deny labor unions the right to purchase time on the air, Mr. Lewis, CIO president, demanded, in a report to the convention Monday. Mr. Lewis charged that a CIO union in San Francisco had been refused renewal of its contract for a regular nightly program, by KYA, in that city. The station, he said, reasoned that the program "dealt with controversial issues."

"At the same time," said Mr. Lewis, "large corporations in that area subsidize news and amusement programs, which, like the Ford hour, always include a bias in favor of the employer organization. . . ."

"The rule on 'controversial issues' is not based upon any law. Nor has it any legal authority. It is simply a rule devised by radio broadcasters through their national association."

Mr. Lewis advocated an amendment to the Communications Act to put broadcasting "in the same class as other public utilities."

LOSE NEGATIVE OF "GREAT DICTATOR"

The first negative of Charlie Chaplin's "The Great Dictator" consigned to Great Britain was said in London to be "missing and presumed lost at sea," according to a United Press dispatch to the New York Herald-Tribune *Monday. The dispatch further reported that a cable from America said two more copies were on the way by different boats.*

Radio Networks Deny Monopoly

Briefs filed last week with the Federal Communications Commission by the National Broadcasting Company and the Columbia Broadcasting System attacked the report of the FCC Monopoly Committee. Oral arguments will be heard on December 2nd and 3rd.

NBC was reported to have taken exception to charges of an "unhealthy" condition in the radio industry through the control exercised by the networks. It was asserted that networks are necessary and desirable in broadcasting and also that ownership of key stations by the chain company is essential.

The CBS brief said, "The evidence in the record clearly demonstrates the absence of monopoly in broadcasting or of the concentration of control of radio stations." It also charged that the original subcommittee FCC report revealed "an ignorance of the broadcasting business plus a zeal for reform, unrelated to the actual operation of radio."

South America To Relay Programs

John F. Royal, vice-president in charge of international relations for NBC, has announced that beginning on January 1st a number of local stations in 20 Latin American countries will be permitted to pick up and rebroadcast NBC short wave programs. No charge will be made for the privilege. It was reported that the new service will reach millions of listeners who do not own shortwave sets capable of receiving broadcasts from the United States directly.

The Securities and Exchange Commission has reported that the Radio Corporation of America has renewed the contract of David Sarnoff, president, for six years at his present salary of $100,000 per year, with a provision for a $20,000 annual pension at the end of the period.

Philco Radio & Television Corporation this week completed the construction of its 15,000,000th receiving set, a figure which is one-third of the total number of sets in operation. The set was presented to Mayor Lamberton of Philadelphia at a ceremony at the Philco plant.

General Electric's new FM station, W2XOY, began regular seven-hour-a-day operation in Schenectady following an inaugural program Wednesday evening from Proctor's theatre, a Fabian Circuit house. The company took over the theatre following the Wednesday matinee. The first program featured Phil Spitalny's All Girl orchestra and talks by Charles E. Wilson, president of General Electric; Dr. W. R. G. Baker, manager of the radio and television departments; John Sheehan, station manager, and Robert S. Peare, broadcasting manager. With a transmitter located in the Helderberg Mountains, W2XOY is expected to serve listeners within a 50 mile radius.

The following new stations have been approved by the FCC: Batavia Broadcasting Corporation, Batavia, N. Y.; Capitol Broadcasting Corporation, Indianapolis; La Grange Broadcasting Company, LaGrange, Ga.; Central Willamette, Albany, Ore.; Delta Broadcasting Company, Escanaba, Michigan.

MGM's $100,000 Campaign

Directed by Howard Deitz, MGM director of advertising and publicity, a $100,000 nation-wide newspaper campaign on "Bitter Sweet," has been launched. Full page ads will run in about 40 cities. "Bitter Sweet," starring Jeanette MacDonald and Nelson Eddy followed "Escape" into the Music Hall on Thursday.

RKO Considers Purchase Of Meehan-KAO Stock

RKO directors on Tuesday considered purchase of the M. J. Meehan preferred stock holding in Keith-Albee-Orpheum, but took no action because of "current world conditions affecting the industry," George J. Schafer, RKO president, announced following the meeting.

RKO, Atlas Corp., and the Rockefeller interests, have, at various times during the past six years, sought to acquire the Meehan shares, representing more than 30,000 of the 64,000 K-A-O preferred shares outstanding. Purchase price has been reported as between $4,000,000 and $5,000,000, representing a market value of about $110 per share.

Purchase of the stock by RKO would obviate the necessity of paying some $300,000 annually in dividends on K-A-O preferred in the public's hands, and would permit the consolidation of K-A-O's large cash reserve. The latter's earnings in recent years has been about one million dollars annually.

McCoy Promoted, Warner Changes

Ralph McCoy, Warner Bros., branch manager in Atlanta, has been promoted to district manager of the company's newly created southeastern district with supervision over Atlanta, Charlotte and Memphis, it was announced Wednesday by Gradwell L. Sears, Warners' general sales manager. Mr. McCoy will continue to headquarter in Atlanta.

The change was one of several which Mr. Sears said the company had planned to make as soon as the consent decree was signed in order to effect closer supervision over exchanges in the U. S. and Canada. Others announced were:

Sidney Rose, branch manager in Omaha, is promoted to Chicago as exchange head.

Art Anderson, branch manager in Des Moines, is promoted to a similar post in the company's Minneapolis office.

R. H. Dunbar, salesman in Pittsburgh, is promoted to branch manager in Cincinnati replacing Ralph Kinsler who resigned to enter the exhibition field.

Elmer Tilton, former Des Moines branch manager, who resigned some time ago to enter business for himself, returns to Warners as branch manager in this exchange.

Tom Gilliam, Chicago branch manager, is transferred to Atlanta, where he succeeds Mr. McCoy as branch manager.

C. K. Olson, Minneapolis exchange manager, is transferred to Omaha as branch manager.

Harry Goldman, country salesman in Chicago, is promoted to city salesman in the same office.

Harry Mandell, Chicago booker, is promoted to country salesman.

All changes take effect Monday.

Jenkins Reelected

Returned as president of the Atlanta Variety Club is William K. Jenkins, vice-president and secretary of the Lucas & Jenkins Circuit. Other officers chosen were: Harry G. Balance, first assistant; C. E. Kessnich, second assistant; R. B. Wilby, treasurer; E. E. Whitaker, property man. Directors are: Willis J. Davis, John T. Ezell, J. F. Kirby, R. L. McCoy, David Prince and Paul S. Wilson.

"Juke" Machines Banned in Chicago

The Revised Municipal Code of the City of Chicago prohibits the use of any amusement device run for profit which is operated by a coin or token, according to Barnet Hodes, corporation counsel. The opinion was furnished to James P. Allman, police commissioner, by Mr. Hodes at the former's request.

Commissioner Allman has ordered the banning of the new type "automatic hostess juke boxes" and also has ordered district police captains to take immediate steps to stop the use of all "juke" boxes in saloons, cocktail lounges and other amusement places.

The "automatic hostess" operates from a central studio which has about 30 telephone lines to nearby saloons. A customer drops a coin and the girl responds and asks what selection the customers desires to have played.

It is estimated that there are approximately 10,000 automatic phonographs in operation in Chicago. These are not confined only to saloons, cocktail lounges and restaurants, but recently a smaller type has been perfected which is being used by drug stores and ice cream parlors.

The ruling and Commissioner Allman's banning of the "juke" boxes followed an argument over the loud playing of one of the instruments in a south side saloon in which two policemen were seriously wounded by gunfire.

E. C. Steffens, president of the International Association of Automatic Electric Phonograph Owners, said this week that his organization would take every legal step in their power to prevent the enforcement of the order banning the automatic phonographs in Chicago.

Richey, Others Address Arkansas ITO Sessions

The film industry is still receiving money from South America and from England and this must be regarded as encouraging, H. M. Richey, director of exhibitor relations for MGM, told the Independent Theatre Owners of Arkansas, in semi-annual convention at Little Rock on Sunday and Monday. Mr. Richey also pleaded for more cooperation between exhibitors and distributors.

Approximately 100 attended. The exhibitors on Sunday viewed new films at the Arkansas Theatre, and on Monday morning held a closed meeting. On Monday afternoon they heard Mr. Richey; Ed Finney, Monogram producer, and Roy G. Paschal, Collector of Internal Revenue for the area. Mr. Finney noted trends in westerns, of which he is a producer; Mr. Paschal explained various taxes affecting theatre operators, and answered questions.

The convention closed with a banquet Monday evening at the Hotel Marion, in which the sessions were held. O. G. Wren of Little Rock presided. He is president. W. E. Malin of Augusta is vice-president, and K. K. King of Searcy secretary.

Managers Hold Beefsteak

Managers and assistant managers and their wives attended the second annual Thanksgiving beefsteak dinner of Loew's New York theatres on Wednesday at the Starlight Roof of the Waldorf-Astoria Hotel. Some 350 were expected. Oscar A. Doob, circuit director of advertising and publicity, headed the entertainment committee.



EVER SINCE "ALEXANDER'S RAGTIME BAND" YOU'VE WAITED FOR A SMASH LIKE THIS!

ALICE FAYE
BETTY GRABLE

TIN PAN ALLEY

JACK OAKIE
JOHN PAYNE

and

ALLEN JENKINS • ESTHER RALSTON • NICHOLAS BROTHERS • BEN CARTER

Directed by Walter Lang

Associate Producer Kenneth Macgowan • Screen Play by Robert Ellis and Helen Logan • Based on a story by Pamela Harris • Dances staged by Seymour Felix

From 20th CENTURY-FOX... the musical of our exciting times... keyed to the mood of America!

20th CENTURY FOX

NOW YOU KNOW!... BIG AS ITS STARS! GREAT AS ITS SONGS!

PRINTED

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

They've blamed a lot of things on vaudeville, but until Fred Allen unlimbered this yarn, we hardly suspected that the peregrinating performers of the past could solve the housing problem.

Seems a vaudeville troupe struck a town with eleven people in the cast.

The hotel had only ten rooms.

Fred explains it:

Eleven people . . . one to a room . . . in ten rooms.

"The manager," says Fred, "told two vaudevillains to go into the first room and wait until he came back.

"Then he put the third actor in the second room.

"The fourth actor in the third room . . . the fifth actor in the fourth room . . . the sixth actor in the fifth room . . . the seventh actor in the sixth room . . . the eighth actor in the seventh room . . . the ninth actor in the eighth room . . . the tenth actor in the ninth room.

"So he went back to the first room, called one of the two actors out into the hall, and showed him to the vacant tenth room."

Eleven people, one to a room . . . in ten rooms.

▽

Joseph Franklin, head of the Franklin and Herechorn Canadian theatre circuit, is amazed to find himself mentioned in "American Vaudeville," a new book, as being a partner of the late Mike Shea, in selling to Keith-Albee, in 1924, for $5,000,000, a group of six theatres in Canada.

According to the so-called historian of vaudeville, Douglas Gilbert, Mr. Franklin is thus in the millionaire category. Unless, naively, suggested by Gilbert, he went down for the ten count in the Wall Street debacle of 1929.

Now that the "truth" has finally emerged, there Mr. Franklin visualizes the buzzing bees of income and property tax snoopers, solicitors for charitable and pseudo charitable organizations, and a long and unending line of panhandlers. The customers at his present seven theatre operations may even petition for free admission, now that the belated news is out that the oldtimer is a man of millions.

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Now concentrating wholly on picture exhibiting with the Canadian martime provinces circuit he established, Mr. Franklin, pioneered in vaudeville with a circuit in the same territory about 25 years ago. When pictures sidetracked this venture, made in co-operation with Keith-Albee, he became K-A Canadian general manager. On his own, he also operated vaude houses in Montreal, Toronto and Ottawa. Just before forming his own picture theatre lineup, he was R-K-O Canadian general manager.

He's now threatening to write a book, on how it feels to be suddenly revealed as a millionaire, after keeping it a dark secret for 16 years. A fly in the ointment is that his only son, Mitchell, who assists his father in the direction of the present F. and H. Circuit, from their base in the Mayfair, St. John, N.B., has advocated distribution of a goodly share of the millions, which he contends should be double that by now, within the family.

In other words, the five million dollar sale never existed.

They're now selling books by the pound! Books from which many a motion picture producer got many a motion picture inspiration, so-called.

The J. K. Goll Company, in Portland, Oregon, hit upon this idea of marketing unmoveable and mark-down books and received an average of 35 per cent more per book than the former marked price. C. B. Jameson, manager of J. K. Goll book department, weighed various classes of books to arrive at an average weight and then set the price per pound.

A newspaper advertisement described the books in groups, listing many of the titles and authors in each group, and in a box the group price per pound was shown,—as "Group 1 @ 19c per lb." Four large scales were installed in the book department to take care of the customers.

A table of books, mostly fiction, marked down to 21c each and apparently unmoveable, when offered for sale at 19c per pound was almost cleaned out with the price per book, at the pound rate, ranging from 26c to 35c a book.

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"Frank Buck's Jungleland," echoing the "Bring 'em Back Alive" of Frank Buck, is advertising in outdoor amusement publications, the available, for cash, of "some fine Howdah Elephants," equipped, complete, with "genuine India hunting howdahs, capable of carrying four adults "comfortably."

▽

Censuring of theatricals by the Federal Communications Commission has been felt often, in connection with radio, radio-film and television matters. But not to these things alone does the FCC confine its eye. For example, there is the Pacific Coast sea captain who, in radio discussion with another vessel about position and weather, was overheard, from the air, to cuss the weather as only an old salt can cuss. Someone reported the 'superfluous' use of superfluous language and told the FCC, which so reports to the press.

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Then there's the Simms Campbell cartoon quip in the New York *Journal-American,* about the third-string actress client of a Broadway theatrical manager who complained to a girl friend that when she's working, her agent gets 15 per cent of her salary, and when she's not he wants 15 per cent of her unemployment insurance.

▽

Mr. Abe Bernstein, a Vine Street resident in Philadelphia, has a hobby.

Mr. Bernstein goes to the movies frequently, always carries a pencil and pad. Just as soon as the show is over, he walks quietly, alone, to the lobby, picks a corner, sits down and draws impressionistic, surrealistic caricatures of the entire cast.

He calls these "mental sketches," says they fill a void in his life. And he does them almost at once, because, he explained: "If I waited until the next day, or if I went home and had a sandwich, I just couldn't sketch them."

Slips That Pass in the Mike might serve as the title of the compilation of 'boners' made by announcers, collected by Jerry Lawrence of Radio Station WOR—a few choice ones follow:

▽

Frank Knight: "The weather report: tomorrow rowdy, followed by clain."

Mel Allen: "It's Smipe Poking time, Gentlemen!"

Floyd Neale (signing off): "This is the Musical Broadcasting System." (Neale announces for Mutual.)

An unidentified NBC Chicago mikeman: "This is the National Biscuit Company."

Art Whiteside (presenting the Crown Prince of Norway): "Today it is our pleasure to introduce the Brown Prince of Norway."

Ralph Edwards: "And here is one of radio's most charming and lovely young Sinners . . . "

David Ross: "We present Tito Guitar and his romantic Guizar."

Andre Baruch: "Good Ladies Evening and Gentlemen," and (introducing a noted journalist) "Mr. ——, Acidity Editor of ——."

Jerry Lawrence: "You will know the King and Queen have arrived when you hear a twenty-one sun galoot."

And then there's the story they tell about an old-time radio editor and crackerjack radio interviewer who began one of his programs with the question: "Tell me, Miss So-and-So, what was the dirt of your birth?"

▽

Then there's Priscilla (Rockefeller Center) Jaquith's recent report from Hong Kong, from where the foreign division of the Chase National Bank sent a merry collection of a typical group of bank check signatures of typical Hong Kong business men, thus:

Don Soon: Mark Him; Mark Pie; Dea Dog Fun; Gee Man; Ah Chew; Pay Fee; Antonio Chew Tack; Bow Ty; Sing On; Sick Sun; Toy Duck; Yan Kee; Phone Fee; Tom Sing On; Louie Fat Back; Chin Wart Jim; Bing One; Wong Moon Full; Dear Moon; Sit Charlie; Long Chew; Toy Get Home.

▽

Twentieth Century-Fox is about to produce "How Green Was My Valley," from the best selling novel of the same name. And therein lies a little tale of how really barren were once the valleys of the author of the novel, Captain Richard Llewellyn.

Educated in Cardiff and London, Llewellyn went to Italy at the age of sixteen to learn hotel management, starting in the kitchen. At nineteen he joined the British Army and served at home and abroad. Jobless in 1931, he was an extra player in British moving pictures, a reporter for penny film papers, then a scenarist and director. He left the cinema to write, found it hard going, turning out five novels and three plays, but none of them meant much. Jobless, lonely, he sat on benches in St. James Park, London, and rewrote one of the books. It had failed to find a publisher in its original form. Rewritten, as "How Green Was My Valley," its success is known far and wide.

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No son with native pride was the daredevil Newport, Kentucky theatre owner who boldly advertised: "MARYLAND"—Greater than "KENTUCKY."

CANADIAN ORDER BARS FRENCH FILM IMPORTS

No Restriction on Product Now in Dominion; Grierson Unit Reports 25 Produced

A Canadian government decree issued this week, in accordance with regulations of an Order-in-Council which bars trading with the enemy, prohibits all further imports from France and certain French colonies.

This application of the ban for the remainder of the war will have the effect of putting an end to the importation of French-language pictures from France and the specified possessions, which include Andorra, Monaco, the French zone of Morocco, Corsica, Algeria and Tunisia.

No distinction has been made between the occupied and unoccupied portions of France in Europe and, accordingly, no French films will be seen in Canada after the present supply has been released. There is no restriction on product which already has been received in the Dominion, the quantity of which is said to be sufficient to meet the needs of French-Canadians for some time to come, prints having been rushed from Europe ahead of the advancing Nazis.

Government Bureau Reports

The report of the Canadian Department of Trade and Commerce for the last fiscal year indicates that the Canadian Government Motion Picture Bureau produced 25 official films in the 12 months, of which 15 were sound pictures.

Through the National Film Board, of which John Grierson is commissioner, 6,662 prints were in circulation with 3,495 copies in use in the United States, 1,500 in the theatres of the Dominion and 530 in the United Kingdom, in spite of air raids.

The chief work of the bureau in 1939-40 was the completion of the film record of the tour of the British monarchs across the North American Continent and return, for which 80,000 feet of standard width film was made and 15,000 feet of 16 mm. pictures, the latter being in natural color. The bureau is now largely engaged in the production of pictures dealing with Canada's war effort.

Pioneers Reelect Hague

Clair Hague was re-elected president of the Canadian Picture Pioneers at the first annual meeting of the organization, held in Toronto, Wednesday, November 13th. Among the new directors is N. L. Nathanson, president of Famous Players Canadian, who qualified by completing 25 years in the industry.

Other directors are Leo Devaney, Ben Cronk, James P. O'Loghlin, Tom Daley, Ernest Moule, Harry Alexander, Sydney Taube, Haskell Masters and Archibald Laurie. The induction of 37 theatre and exchange men brought the membership to 170, of whom 90 are in the Toronto district.

Gene Autry, Republic western star, attended the dinner after a parade through several Western Ontario towns with Premier M. F. Hepburn. The following day he opened the rodeo in Toronto under auspices of the Pioneers for the relief of war victims. Hal Hode of Columbia represented the Picture Pioneers of the United States on behalf of Jack Cohn, who heads the organization.

There has been a sharp boost in the volume of bombardment-air raid insurance carried by theatre owners in the eastern provinces, since the revelation that an armed aircraft carrier or pocket battleship of the German or Italian navies, has been on the loose off the coast of Newfoundland and preying on convoys.

The disclosure has sent theatre owners on a hunt for insurance protection for the first time. Because of their 3,000 miles distance from the scene of warfare, the eastern Canadian theatremen had not been interested in the special war risks until the operations off Newfoundland were divulged.

Army Occupies Ice Rinks

Theatres are losing their chief opposition this Winter in a number of eastern Canadian centres. In these the indoor rinks have been taken over for war purposes, and thus there will be no pleasure skating, hockey or ice shows to take away business from the theatres.

In Moncton, N. B., the Stadium, a large enclosure, and with artificial ice, is now being used as part of an equipment base for the Royal Canadian Air Force. It had been popular for skating, ice shows and hockey each season from November 1st to mid-April.

In St. Stephen and St. Andrews, N. B., both on the border, the indoor rinks have been acquired for army drill halls. At Edmundston, N. B., also on the border, the local rink is part of a draftee training camp.

At Halifax, N. S., the Forum Rink, first artificial ice rink in the Atlantic provinces has been in use for both army and navy in drilling, and may be bought outright by the dominion government for army drilling.

The Charlottetown, P. E. I., local Forum rink, also artificially iced, has been assigned as an army garage. At Summerside, P. E. I., the rink is being used for air force training. At New Glasgow, N. S., there is expectation that the local rink will be used as an army drill hall this Winter.

Outdoor skating will prevail, but hockey and ice shows are out for this Winter. Even the facilities for open air skating are reduced by the acquisition by the army of properties that had been used for rinks.

Kaplan with Producers

Nat Kaplan, Paramount salesman in Cincinnati for the last 15 years, has resigned to take over the Cincinnati franchise of Producers Distributing Corporation, formerly held by Lee L. Goldberg, who has assumed charge of the Cleveland office of that company.

Form Trans-Oceanic

Arthur Sanchez has formed Trans-Oceanic Film Export Company for the distribution of Spanish language pictures. The company has been chartered in New York with 200 shares of no par value stock.

"Hell's Angels" on Coast

The new, "streamlined" version of the old feature, "Hell's Angels," will be released in the T. and D., Jr., Enterprises circuit in Nevada and California, and the Golden State Theatre circuit, San Francisco, Astor Pictures, national distributor, announces.

Favor Reissues

Reissues are reported strong in the Albany area. Paramount's "Trail of the Lonesome Pine" is reported doing better in certain spots, than the original print. Among circuits, Schine and Fabian are using reissues.

Variety Clubs Hold Elections

The Detroit, Philadelphia and Oklahoma City Variety Clubs have elected chief barkers, other officers and directors for the coming year.

In Detroit, John Howard, branch manager, Paramount, was elected chief barker; David Idzal, Fox theatre manager, assistant chief barker; William Flemion, Producers' Releasing Corporation, second assistant; David Newman, Pasadena theatre, property master; John Saxe, Monogram, dough guy. Directors are Frank Wetsman, Lou Wisper, Wade Allen, Frank J. Downey, Barney Kilbride and Carl Buermele.

Dr. Leon Levy, president of radio station WCAU, was elected chief barker of the Philadelphia Variety Club by the board of directors on Monday, succeeding Jay Emanuel. Earle W. Sweigert takes over from Ted E. Schlanger as first assistant chief barker and Hillary Brown replaces David Weshner as second assistant chief barker. John Monroe, secretary; William McAvoy, treasurer, and Harry Ball, "fixer" (attorney), were reelected.

Directors are Dr. Levy, Samuel Stiefel, John Monroe, Mr. Sweigert, Sam Schwartz, Charlie Goodwin, Ted E. Schlanger, William McAvoy, Henry Friedman, David Supowitz and Mr. Brown. The new officers will be inducted at the annual banquet December 12th. The club is considering the organization of a Variety Club American Legion Post in the area, the military unit to be affiliated with the local tent.

Officers elected by the Oklahoma City Variety Club last week were L. C. Griffith, chief barker; Horace Falls, first assistant; William B. Zoellner, dough guy; Soloman Davis, property master, and the following directors, Dan James, Henry Griffing, C. B. Akers, Robert Hutchinson, B. J. McKenna and Jimmie Hobbs.

Lower Price Scale

The RKO Palace in Columbus has reduced its admission scale to 20 cents before 1 P.M., 33 cents for matinees, with an evening scale of 33 and 47 cents, for balcony and orchestra respectively. Present scale is 30 and 47 cents, respectively, for matinee and evening. Admissions for stage shows will be 30 cents until 1 P. M., 40 cents matinee and 40 and 47 cents, evenings, Monday through Friday.

The RKO Grand, which formerly operated on weekends only, and which will henceforth remain open seven days a week, has made comparable price reductions.

Reopen Sunset

The new Sunset Theatre, San Francisco, has been reopened. Re-conditioning cost $12,000. There are new seats, new screen, ventilation and heating systems, new interior decorations; and the sound and projection equipment has been renovated. Bill Wolf, RKO branch manager in the city for 11 years, is operating.

Anderson with Universal

Andrew Anderson, formerly RKO head booker in Seattle, has been appointed Universal head booker in Portland, succeeding John Harvey, who is taking over a theatre in Oregon.

New Production Chief

Paramount has announced the appointment of George Bertolon, as studio production manager in Hollywood, succeeding R. L. Johnston, resigned

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ERPI CLA... ...ON EDUC. LOT

TRADE VIEWS by W.R. WILKERSON

The tide is beginning to turn at the Westwood plant. They are now shaping the type of entertainment that ran their earnings up to $8,000,000 and $9,000,000 several years ago; they are now experiencing that same enthusiasm that made those pictures that accounted for that amount of profits. And it's a great thing for the whole business, for Century-Fox has been in a rather lethargical position for the past few months and that failure meant the failure pretty much of our whole business.

"Down Argentine Way," which Irving Cummings directed, is fulfilling all expectations. It has done wonders for Don Ameche and promoted Betty Grable, Charlotte Greenwood and Carmen Miranda into picture importance.

"Tin Pan Alley," under Walter Lang's direction, with Alice Faye, John Payne and Jack Oakie heading a song and dance cavalcade of music, is another sprightly musical from which, according to reports, great things may be expected.

"The Mark of Zorro" is further evidence of the new spirit that is being manifested at 20th. There were many who looked askance at Zanuck's move in having Tyrone Power follow in Douglas Fairbanks' footsteps, but Ty emerged with greater glory than ever as a dashing adventurous figure in a picture that is bound to extend his popularity. Rouben Mamoulian did a fine job of direction on this occasion.

Other notable pictures soon to follow from this same lot are "Chad Hanna," which Henry King directed from Walter Edmonds' best seller, in color with a big cast; "Western Union," a showmanship epic, directed by Fritz Lang, will be backed by a nationwide campaign with all the Western Union resources thrown in, and "Hudson's Bay," a big romantic spectacle directed by Irving Pichel.

Two pictures of importance which will soon start are "How Green Was My Valley," one of the most popular novels of many years, which William Wyler will direct, and "Tobacco Road," which John Ford will direct, from the stage play that has broken all records.

From Joseph M. Schenck, Darryl Zanuck and William Goetz, down through the ranks of the humblest lot workers, this new enthusiasm and drive are being manifested, and with such a spirit there is no room for doubt that the 20th Century-Fox organization is again bidding for top honors.

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Taylor ... 'Billy...

MGM plans ... Kid" into prod... with Robert T... role. Picture wi... tional budget ar... color. No directo... as yet.

Picture was n... white with John ... Wallace Beery in ... MGM in 1930. I... producer on this ...

MGM Sets ... As Next T...

MGM has defini... "The Yearling," pus... for immediate filmin... raim McDowell," as t... Tracy vehicle. Produc... start about Jan. 1.

Sanders Stays

Acting contract of C... has been renewed by ... ports to the studio in th... the top role in "Uncenso...

COURT R... FOR IDEA...

New York.—Appellate ... the Supreme Court has rul... idea not the subject of a cor... not be the basis of a damag... plagiarism. The high tribu... hand down a precedent de... that effect today dismissing ... Stone's suit against Liggett ar... and the Newell Emmett Co. ... accounting and $250,000 d...

(Continued on Page 2)

...250 G's ... Action ... Plans

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Greece Theatres Close

New York. — All theatres in Athens, Greece, were closed this week and many other theatres throughout that country are also expected to shutter as a result of war and conscription. Spyros Demetrious Skouras, nephew of the brothers, is fighting with the army, according to word received here.

Fairbanks Nixes Role In 'Vagabond'

Douglas Fairbanks, Jr. has cancelled his contract with Boris Morros' National pictures to play the role of O. Henry in "The American Vagabond," which is scheduled to start shooting in December under H. C. Potter's direction.

The contract was verbal and Fairbanks is reported to have another assignment up his sleeve which he prefers over the Morros picture.

Anne Shirley Renewed; Outside Pic Each Year

Anne Shirley was signed yesterday by RKO to a new term contract calling for three pictures a year, with the right to do one outside picture.

Miss Shirley asked that RKO put in the contract that she play no more in the "Anne of Green Gables" series and that she be given adult roles. Her first picture on the new ticket will be "I Married a Cheat."

Keighley Megs 'America'

William Keighley has been assigned to direct the Leonard Spigelgass original, "Miss Wheelright Discovers America," as his next chore for Warners. Production is scheduled to start in December. David Lewis is producing.

Autry Packs Boston

Gene Autry is playing to capacity business at the Boston Rodeo and is being held over for an additional five days. Added playing time causes Republic to push back the starting date of his next film, "Valley of the Moon."

Hoffman Sells 'Hawks'

"Night Hawks," story of young ...iers in the RAF, has been purchased ... Warners for immediate produc... ...n. Leonard Hoffman is the author ... the original and will adapt his own ...eenplay.

TRADE VIEWS by W.R. WILKERSON

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"Down Argentine Way," which Irving Cummings directed, is fulfilling all expectations. It has done wonders for Don Ameche and promoted Betty Grable, Charlotte Greenwood and Carmen Miranda into picture importance.

"Tin Pan Alley," under Walter Lang's direction, with Alice Faye, John Payne and Jack Oakie heading a song and dance cavalcade of music, is another sprightly musical from which, according to reports, great things may be expected.

"The Mark of Zorro" is further evidence of the new spirit that is being manifested at 20th. There were many who looked askance at Zanuck's move in having Tyrone Power follow in Douglas Fairbanks' footsteps, but Ty emerged with greater glory than ever as a dashing adventurous figure in a picture that is bound to extend his popularity. Rouben Mamoulian did a fine job of direction on this occasion.

Other notable pictures soon to follow from this same lot are "Chad Hanna," which Henry King directed from Walter Edmonds' best seller, in color with a big cast; "Western Union," a showmanship epic, directed by Fritz Lang, will be backed by a nationwide campaign with all the Western Union resources thrown in, and "Hudson's Bay," a big romantic spectacle directed by Irving Pichel.

Two pictures of importance which will soon start are "How Green Was My Valley," one of the most popular novels of many years, which William Wyler, will direct, and "Tobacco Road," which John Ford will direct, from the stage play that has broken all records.

From Joseph M. Schenck, Darryl Zanuck and William Goetz, down through the ranks of the humblest lot workers, this new enthusiasm and drive are being manifested, and with such a spirit there is no room for doubt that the 20th Century-Fox organization is again bidding for top honors.

BISHOPS CITE INCREASE IN "OBJECTIONABLE" FILMS

Protest Against Tendency Made by Committee After Legion Cites Three-Year Report

A protest against the "increasing objectionable tendencies which lately have become manifest in films" was made at the annual meeting in Washington last week of the Archbishops and Bishops of the Catholic Church in the United States by the Episcopal Committee on Motion Pictures.

The statement was issued following a report of the National Legion of Decency which pointed out that the number of morally objectionable pictures had increased and the number of pictures deemed suitable for general patronage had declined.

"Some Ground Lost"

The Catholic Bishop's Committee statement on motion pictures was as follows:

"While in the recent past it has been our pleasure to note the efforts which cinema producers have made to improve the moral character of motion picture entertainment, and to express our appreciation of results obtained, it now becomes our duty to warn our people that some of the good ground gained has been lost. Evidence is accumulating that there is a partial return to practices against which the voice and authority of the Catholic Church in the United States vigorously protested in 1934.

"In this protest concurred multitudes not of the Catholic Faith who also were deeply concerned about films which threatened the morals of the young, the family, and the nation.

"Our responsibilty for the welfare of souls makes it incumbent upon us to do everything in our power to prevent the exposure of our people to the incalculable evil of the immoral cinema. We therefore register our strong protest against the increasing objectionable tendencies which lately have become manifest in films.

"We urge our Catholic people, especially parents, to renew their vigilance against the pernicious influence of films which disregard the moral law and subvert the foundations of Christian society.

"We call upon priests and people to maintain and strengthen diocesan organization of the Legion of Decency in each diocese, and to coordinate efforts with the National Office of the Legion in New York, so that a united front may stand firmly against films morally objectionable."

Gratitude was expressed to the press generally by the Bishops' Committee for the support given the movement for decency in films.

The Legion of Decency's report to the Bishops said in part, "Vigilance should be the order of the day so that the motion picture industry's policy of self-regulation may by all high-minded citizens be sustained in the proper discharge of a momentous responsibility so important for the moral well-being and best interests of souls, the family, youth and our beloved country."

The report also said that from November, 1937, to November, 1940, there had been an increase of three per cent in the number of Class B pictures (objectionable in part); an increase of five per cent in the number of A-II pictures (unobjectionable for adults), and a decline of nine per cent in the number of A-I films (unobjectionable for general patronage).

It was suggested in the report that the amount and type of story material submitted to he Production Code Administration may have so greatly increased as to require additional experienced and properly trained executive personnel.

To show the rise in the number of objectionable pictures the Legion of Decency submitted the following tables: (Class B—objectionable in part; Class A-II—unobjectionable for adults; Class A-I—unobjectionable for general patronage):

NOVEMBER, 1937, TO OCTOBER, 1938

Class B ..... 6% *of pictures reviewed*
Class A-II ..... 34% *of pictures reviewed*
Class A-I ..... 59% *of pictures reviewed*

OCTOBER, 1938, TO NOVEMBER, 1939

Class B .....8½% *of pictures reviewed*
Class A-II ..... 35% *of pictures reviewed*
Class A-I .....54 2/3% *of pictures reviewed*

NOVEMBER, 1939, TO NOVEMBER, 1940

Class B ..... 9% *of pictures reviewed*
Class A-II ..... 39% *of pictures reviewed*
Class A-I ..... 50% *of pictures reviewed*

The members of the Episcopal Committee on Motion Pictures are the Most Rev. John T. McNicholas, O. P., Archbishop of Cincinnati, chairman; the Most Rev. John J. Cantwell, Archbishop of Los Angeles; the Most Rev. Hugh C. Boyle, Bishop of Pittsburgh; the Most Rev. John F. Noll, Bishop of Fort Wayne, and the Most Rev. Stephen J. Donahue, Auxiliary Bishop of New York.

Eight Classified for Week

Of eight pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and four were found unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Friendly Neighbors," "Remedy for Riches," "Sandy Gets Her Man," "Trail Blazers." Class A-2, Unobjectionable for Adults: "Bitter Sweet," "Melody and Moonlight," "Murder Over New York," "One Night in the Tropics."

A resolution providing that members of the Kentucky Chapter, International Federation of Catholic Alumnae, refrain from attending films graded "B" or "C" by the Legion of Decency was adopted at the organization's convention in Louisville, Ky., Sunday, November 10th.

Manager on Defense Board

Joseph A. DeFiore, manager of the Park Theatre, Wilmington, Del., and at one time president of the Independent MPTOA of Delaware and Eastern Maryland, has been appointed a member of the State Council for National Defense by Gov. Richard C. McMullen of Delaware. The appointment was to the press and public relations division of the defense council.

Teddy Roosevelt Film Set

Gordon Hollingshead has been assigned by Warners, in Hollywood, to write a biographical scenario on the family life of Theodore Roosevelt, under the title, "Teddy and the Boys." Sidney Blackmer, who played Mr. Roosevelt in a Warner short subject last year, will play the title role.

New York Lifts 'Ecstacy' Ban

Ending five years of litigation, the Board of Regents in Albany, has lifted the ban on "Ecstacy," starring Hedy LaMarr. Eureka Productions, Inc., is distributing. Issuance of a license followed the elimination of certain objectionable scenes. The picture was made in Czecho-Slovakia before Miss LaMarr came to the United States.

The Board of Regents also announced the lifting of the ban on "Fools of Desire," under similar circumstances.

Since the picture, under the title "Extase," was first presented in its original version, it has been the subject of extensive court litigation. Twice the controversy was considered by the Appellate Division and once by the Court of Appeals, but in each case, the Regents' ban was upheld.

In view of the Regents' reversal, a rush to secure licenses for pictures hitherto banned, is expected.

Anti-Nazi Films Allowed

The ban on "After Mein Kampf," which had been invoked by the Chicago Police Censor Board was lifted last week by Police Commissioner James P. Allman.

Commissioner Allman also lifted the ban on "The Goosestep," which had been barred by the Censor Board, under the old title of "Beast of Berlin."

Mrs. Burnett Appointed

Mrs. E. L. Burnett, of Indianapolis, has been appointed extension chairman of the Indiana Indorsers of Photoplays, by Mrs. B. J. Roberts of Fort Wayne. Plans were discussed for establishing units in 92 Indiana counties.

Johnston Filmack Manager

Florence E. Johnston is now manager of the 16mm division of the Filmack Laboratories, a subsidiary, in Chicago, of the Filmack Trailer Company. She succeeds S. E. Abel, resigned. Miss Johnston is an experienced photographer, and airplane pilot.

Israels to Utility Staff

Carlos Israels, who has been counsel for the independent bondholders' group in the RKO reorganization proceedings and also represented the Roxy Theatre, New York, bondholders as counsel in reorganization proceedings, has been appointed to the legal staff of the trustees of the Associated Gas and Electric Corporation.

Altec Signs Two Theatres

R. S. Rogers has signed a contract with Altec to service the Cheraw Theatre, Cheraw, S. C. Hamrick Enterprises, Inc., has signed with Altec to service the Hamrick theatre, Gaffney, S. C. H. B. Moog negotiated for Altec.

Imhoff Transferred

Joseph Imhoff, Metro-Goldwyn-Mayer executive in Milwaukee, has been named office manager of the company's Chicago exchange, succeeding John Kemptgen, who has been transferred to the sales department. Joseph McMahon succeeds Mr. Imhoff in Milwaukee.

STUDIOS RETURN TO MULTIPLE STAR FORMULA AS NEWER METHODS FALTER

Increasing Drain on Reservoir of Marquee Personalities Seen Answer to Audience Rejection of "Pictures with a Message"

by WILLIAM R. WEAVER
Hollywood Editor

Producers aren't saying so, yet, and for reasons of their own, but their answer to the problem, composed of many problems, which the war with its limitations, implications and necessities has put up to them is to be given in terms of stars, stars and more stars—two, three, four and mayhap more to the picture, as many and as big as the meeting of the problem may require and the reservoir of personalities can be made to supply.

The decision is not from choice. Reliance upon names of personalities never was. Prosperity has always witnessed a paring down of starrings, a swing toward featuring story, play or idea above talent. Adversity is no respecter of wishes or wants. Personalties are dependables, just now, on the evidence producers compute by, the only dependables in stock.

Reviewing the Evidence

Not all of the evidence is in, but that which is tells a story.

A production without parallel in the field of fantasy and made at a cost equal to that of a triple-starred feature, but lacking a personality to draw to, is reported dying on its first runs;

Feature-length cartoons considered superior to "Snow White" on all points save that of being first have given studio heads to wonder whether absence of personalities possessed of their own magnetism may not be the explanation;

Attendance-records attributed to the first feature-length documentary, beneficiary of more magazine exploitation than any picture ever had plus plenty of other variety, inclusive of that accruing from its first-ness, have been of a sort to disappoint holders of the theory that grosses are to be had without paying star salaries;

Returns from exhibition of an admittedly epic story of frontier life in America, staged on the grand scale and with a title calculated to appeal directly to one sect and attract the members of all the others, fell so far below the estimates of the pessimists that students of such matters decline to accept any reasoning save that another name or two at top of the cast would have saved it;

Buttered No Bread

Experience in what might be called the "bright idea" field of production, the margin studios always allow for upcropping of a newspaper headline or international state of affairs suggesting filmization in behalf of box office, has been less profitable than normally—the anti, or attack—pictures have buttered no bread, and the tries at sociology have begat many headaches.

These are bits of evidence on the practical side, and all to the same conclusion, as interpreted. In the realm of tomorrow is the outcome of adventurings in technology, the Disney Fantasound, returns on which will not be in for long and long, and Warner Brothers' Vitasound, not yet put to test of audience. Both are regarded as reachings out, gropings for betterment of the art and science, which could mean betterment of grosses, but there's no waiting for help from this quarter.

All these are reasons coloring the plannings for return to dependency upon players whose fame is equal to the task of attracting the required number of theatregoers, but these are not all of the reasons. The war has bred more handcuffs for producers than may be visible to the naked eye of the uninitiate.

What the war has meant to the business at large, in terms of lost market and diminished returns, everybody knows. Not everybody knows that it has deprived producers of freedom in selection of story material related one way or another to areas no longer deemed "available" from the box-office point of view, of locales no longer what they were and quite likely to be something quite else presently, of the services of certain players whose long identification with one or another characterization is considered as making them risky merchandise in this market, even of dialects, pieces of business, in short of a large measure of that latitude of enterprise and imagination enjoyed in time-honored tradition by the fabricator of entertainment in his strivings to amuse and divert the people of his world. Esoteric liberties, some of these, but knotty problems bound up now in the producer's perpetual problem of "giving the public what it wants."

Pronunciamentos Absent

Conversation about all these matters is for the most part behind closed doors, in the production conferences and mayhap the nightmares of the confreres. It is to be noted that none of the studio heads have been issuing bland pronunciamentos of late on the subject of how the art-industry's problem of supply and demand should be disposed of by master rule. On the contrary, it is a time for doing and the doing is in progress.

First of the multi-starred pictures, itself an effect of forces and not to be regarded as cause of what promises to be a cycle, was MGM's "Boom Town," offering Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr in big type. Competitors called it "Test Pilot" in oil and were, for that reason, that much surer its success proved beyond question the theory that the way out is the multi-star way. Right or not, they're for trying it.

While Paramount executives who huddled over 1941-42 production all last week, the company had on its stages the four-starred "Road to Zanzibar" with the Bing Crosby-Bob Hope-Dorothy Lamour trio which ran up the grosses for "Road to Singapore" joined this time by Glenda Farrell and supported by a cast strong in its own right. In test preview stage is the four-starred "Love Thy Neighbor" in which Jack Benny and Fred Allen, enough talent for any picture's need if radio popularity counts for anything, are accompanied by Mary Martin and Rochester. Also onstage at the time, and still, is "I Wanted Wings," with Brian Donlevy, Ray Milland, William Holden and Wayne Morris in top spots.

Talk Another "Boom Town"

There's talk around MGM of making another picture with the "Boom Town" foursome or an equivalent grouping, which may or may not come to pass, but "The Ziegfeld Girl" progresses the while with James Stewart, Judy Garland, Hedy Lamarr, Tonay Martin, Jackie Cooper, Lana Turner, Charles Winninger and appropriate support supplying marquee inducement, and circumstances not unrelated to the theme of this observation impose upon Mr. Stewart and Miss Lamarr the task of shuttling back and forth between this picture and the same studio's "Come Live With Me," in which they appear with Ian Hunter and Veree Teasdale.

Warner Brothers have James Cagney, Olivia de Havilland, Rita Hayworth and Alan Hale at work in "Strawberry Blonde" with Mr. Hale splitting his time to attend to chores in "Footsteps in the Dark," which proceeds simultaneously with Errol Flynn, Ralph Bellamy and Brenda Marshall and the Academy-winning Grant Mitchell. He must also find some time for scenes in "The Sea Wolf," vehicle for Edward G. Robinson, John Garfield, Ida Lupino and Gene Lockhart.

Talent and More Talent

Robert Young, Randolph Scott, Dean Jagger (of "Brigham Young") and Brenda Joyce are working in "Western Union," for Twentieth Century-Fox, cast of which also includes John Carradine, Slim Summerville and Chill Wills, while the same studio has Alice Faye, Don Ameche, J. Carrol Naish and Carmen Miranda currently at work in the production, "The Road to Rio."

Joan Blondell, Roland Young, Carole Landis, Billie Burke, H. B. Warner and Rochester are grouped in Hal Roach's "Topper Returns," Merle Oberon, Melvyn Douglas Burgess Meredith in the Lesser-Lubitsch production of "That Uncertain Feeling."

Franchot Tone, Brockerick Crawford, Mischa Auer and Andy Devine are to be seen in Universal's "Trail of the Vigilantes" when it comes from the stages and the same company has Margaret Sullivan, Charles Boyer, Richard Carlson, Frank McHugh and Frank Jenks at work in "Back Street."

So it was at weekend, and so it is with some of the product now off the stages and in the cutting room, more of the product to go on the stages next week and week after. It is to be talent, talent and yet more talent, with the top-ranking stars pressed for time and producers pressed for stars. Possibly, too, with expenses mounting, although there may be offsets to that. A report from the Central Casting Bureau shows that placements of extra players for the first 10 months of 1940 are down 63,727 (that means days of work) from the same period of 1939. That's not as indicative as it sounds, yet may be one of a number of devices by which producers will find a way to supply more stars per picture and hence, if their reasoning be correct, more customers to the theatre, at a cost commensurate with the achievement.

MGM PLANS FILMS IN SOUTH AMERICA

MGM was reported this week to be contemplating production of several pictures in South America. In charge of the project will be Robert Z. Leonard, who will take a vacation-business trip to Argentina and neighboring countries to lay plans for the productions.

Two or three pictures are planned. Mr. Leonard will be met in Buenos Aires by a camera crew sent to take location shots. The director will leave for South America as soon as "Zeigfeld Girl" is ready for release.

Sees Bargain-Seeking Public Bar to Singles

Harry Arthur Cites Test to Answer St. Louis Drive

THE St. Louis Better Films Council some weeks ago launched a campaign, addressed to the public of that community, against double and triple features. Harry C. Arthur, Jr., of the Fanchon & Marco Service Corporation, operating both first and subsequent run houses in the territory, gives his views of situation in the letter to the HERALD which follows:

TO THE EDITOR OF THE HERALD:

"There has been a great deal of publicity given prominence by the trade press regarding the activities of the St. Louis Better Films Council and its drive for single-feature programs. This activity, following so shortly after our single-feature program test period at the Ambassador Theatre (which test was abandoned after nine weeks) is fortunate, inasmuch as it brings before public and trade alike, all aspects of this situation.

"It is erroneous to conclude that the council's position and ours are diametrically opposite. If one looks into the matter one will find that while there may be differences, Mrs. Burt's and our own organization are identical in belief in that we both maintain that single-features, to be successful, must be practiced by all exhibitors, rather than by a mere handful.

"A strong factor in the failure of the Ambassador single-feature policy was the double featuring of film programs at Loew's, the only other first-run theatre besides the Ambassador in downtown St. Louis. If Loew's had featured single-feature programs concurrently, it is safe to venture that results would have been different. On the other hand, given the choice of a single-feature at the Ambassador and double features at Loew's, at identical prices, 'dyed-in-the-wool' theatre patrons chose the double features.

"The test we made was fair and unbiased. We sincerely attempted to put over the single-feature programs, enlarged our budget many times over to sell the policy, and publicized the plan to a great extent through the medium of the newspapers' motion picture pages. That it failed can be attributed purely and simply to the preference of the average fan for as much for his money as he can obtain, quantity apparently more highly prized than quality, if such a choice must be made.

"Personally, we have no preference. Exhibitors who have are foolhardy. Policies must of necessity be based entirely on what patrons prefer, and so long as double-feature programs are shown by competitive operators, to the detriment of single-feature houses, the single-feature exponent has no alternative but to discontinue his policy if he would resuscitate ailing receipts.

"However, if a self-imposed edict were miraculously to be placed into effect by an entire community of theatres, completely eliminating double-feature programs, it is natural to presume that patrons would soon become accustomed once again to single feature programs.

"In closing, may we suggest Mrs. Burt and her council members include as a foremost evil of our business, the featuring of "give-aways," a practice which in itself appeals to quantity rather than quality and which, in itself, is responsible in no small measure for the continuance, in self-defense, of double-feature programs.

"Meanwhile, those St. Louis exhibitors, organizations, and others who confidently believe they can achieve a blanket single-feature program policy in St. Louis will find us entirely cooperative and amenable."

Stage, Radio Producer Attacks Double Bills

Arthur Casey, former stage producer and now director of public relations for Radio Station KMOX, approved the drive of the Better Films Council of St. Louis to eliminate double and triple features in a speech delivered before the monthly meeting of the council last week.

Casey, who at one time directed the widely known stock company, Casey Players, in the East and in St. Louis, compared the lengthy film programs with legitimate stage productions and also said radio had found that it could condense an hour-long program into a 30-minute show without losing its effect and at the same time have more appeal to the listener. He advised the film industry to adopt the same program—a shorter show, such as a single feature with some shorts.

Mrs. A. F. Burt, who is leading the campaign, predicted that triple features would be abandoned soon, but thought it unlikely that doubles will go immediately. "But, most certainly, ultimately." She said the campaign had proven effective so far, as scores of members had remained away from triple and double feature programs.

Busy Season Slated

The Rocky Mountain Screen Club of Denver, of which F. H. "Rick" Ricketson is president, is in the midst of an active Fall and Winter season. Already held were a Halloween party, an election day party and a 75-table bridge party conducted by the ladies. A Thanksgiving Festival was to have been held on Friday, November 22nd. A wild-game dinner is set for December 12th and a midnight show for the charity fund is tentatively scheduled for December 14th.

Parker Directs Own Chain

Upon the departure of Ted Gamble, the general managership of his circuit has been assumed by J. J. Parker, in Portland, Ore. Grover F. Hadley will be Mr. Parker's assistant, Calvin Heilig will be in charge of roadshows, and William Fitzhenry, booking.

First Sound Movies

The first motion pictures in Mangham, La., in ten years will be seen by residents on December 9th, when the new Liberty theatre opens. Sam Piro, who managed the only theatre in the town in the silent days, will manage the new house.

Plan Tampa Drive-In

Jesse L. Clark, general manager of the Gulf Coast section of the Sparks Florida Circuit, announced, this week, plans for a drive-in theatre in Tampa. The company has purchased a tract 600 by 800 feet and will erect a $30,000 drive-in theatre with a capacity for 525 automobiles.

Exhibitor Groups Vote Cooperation

Although the newly-formed United Theatre Owners of Illinois, which has assumed State-wide operations, is an unaffiliated exhibitors' organization, it is expected to cooperate closely with the MPTO of St. Louis, Eastern Missouri and Southern Illinois, affiliated with the MPTOA.

Among the directors of the UTO are: Mrs. I. W. Rodgers, Cairo; Noah Bloomer, Belleville; S. E. Pirtle, Jerseyville; F. C. Souttar, St. Louis; Robert C. Cluster, Salem and George Barber, Villagrove. Mr. Bloomer and Mr. Souttar are members of the MPTO board of directors, while Mr. Rodgers, Mr. Pirtle and Mr. Cluster are vice presidents.

Fred Wehrenberg, president of the MPTO, in giving the new organization his blessing, said it would be in a peculiarly good position to watch legislation and other matters of local interest to exhibitors and managers. The MPTO, meanwhile, would look after their interests in the national and interstate field, he said.

Some 75 exhibitors from various sections of Kansas, attended the meeting of the Kansas Independent Theatres Association at Abilene, Kansas, last Thursday, November 14th. Homer F. Strowig presided.

Frank Cassil, president of the Kansas-Missouri Theatres Association was host, last Thursday, November 14th, to members of the group at a barbecue at the Hoof and Horn in St. Joseph, Mo.

KITA plans to hold a series of three regional meetings in Kansas, early in December, according to Mr. Strowig, for the purpose of increasing the membership prior to convening of the legislature in January. Another State-wide meeting will probably be held in February or March.

The Southeastern Theatre Owners Association was to hear Ed Kuykendall, president of the MPTOA, discuss the consent decree, etc., at the convention which was to be held, on Friday, this week, at Atlanta.

Londoner Invents New Film Printing Process

John Ojerholm, head of the Olympic Laboratories, London, has secured a patent on a new film printing process, which is said to give 100 per cent definition to all shadows. It is being used for the first time on the picture, "The Quiet Wedding."

The process treats the whole film after exposure, but before immersion in the developer, and is said to add nothing to stock or printing costs.

"Baker's Wife" Record

On Tuesday, this week, "The Baker's Wife," starring Raimu, entered its 40th record-breaking week, at the World Theatre, New York. The Marcel Pagnol comedy has established an all-time attendance mark for French films throughout the world, and is setting a new record every succeeding week that it plays at the World Theatre, according to World Cinema, distributors of the feature.

Add Eighth Theatre

The Parkway, Greenwood, Wis., acquired from M. E. Kenyon by Grengs Amusement Company, Spooner, is the eighth theatre added to the company's chain in Wisconsin and Minnesota. New booth equipment, a new screen and other improvements have been ordered. Clarence MacDonald is manager.

NBC ADVANCES MUSIC WAR DEADLINE, BANS ASCAP ON SUSTAINING HOURS

Boycott of Society's Songs on All Programs after January 1 Brought Nearer by Action; Other Networks To Follow

Following its many warnings and announcements with action, the National Broadcasting Company, on November 15th, banned all music of the American Society of Composers Authors, and Publishers, from its sustaining programs. The action follows orders previously that orchestra leaders on the network's sustaining programs play at least a certain number of non-ASCAP tunes per programs, and precedes the expected banning of ASCAP music from all programs on January 1st, when the present ASCAP contracts with the broadcasters expire, and when the networks will look to other sources for their music, notably to Broadcast Music, Inc. The latter is a music publishing house which the National Association of Broadcasters established in New York early this year to supplant ASCAP as a music supply for radio, screen, stage, and other mediums.



GENE BUCK
President of the American Society of Composers, Authors and Publishers



NEVILLE MILLER
President of the National Association of Broadcasters, Broadcast Music Sponsors

Others Expected To Follow

The announcement by the NBC gained prominent newspaper space. It was the first drastic move by one of the networks. The Columbia Broadcasting System has already ruled that three non-ASCAP tunes must be played on each 15 minute sustaining program, and four on every 30 minute such program and network is expected to follow the NBC's latest ruling by December 1st, a spokesman said late Friday night. A spokesman for the other great chain, the Mutual, said on the same day that the company probably would continue for a while its policy of asking that two non-ASCAP songs be played for every 15 minutes of a sustaining program.

The moves are the consequence of the quarrel raging since the beginning of the year, when ASCAP made known its terms for new five year contracts to replace the expiring ones. Radio replied with establishment of BMI; ASCAP has stood pat, in the announced belief that radio cannot, because of public taste, ban ASCAP music. BMI has since obtained over 400 station subscribers; and ASCAP claims to have signed an equivalent number to its new contracts. Objections of the large broadcasters to the new ASCAP contracts were based on their belief that the terms weigh too heavily on the chains, compared to small stations.

Hotel, restaurant, and cafe operators are reported backing the broadcasters. BMI officials announced last week that 3,800 of these attending the national hotel exposition at the Grand Central Palace, New York City, had signed cards endorsing the fight against ASCAP and that 2,000 had signified they would ask their bands and guest bands to play non-ASCAP pieces.

Richard Himber, orchestra leader, last week telegraphed New York's Mayor La Guardia to intervene, "as a musician." The Mayor is a musician, and his father was an Army bandmaster. Mr. Himber's request indicates the alarm with which orchestra leaders view the squabble. A group of them, several weeks ago, met with both sides, and asked peace. They fear the necessity of making new arrangements, of losing the right to play, over radio, certain popular songs, and the loss of the large ASCAP library.

ASCAP, meanwhile, appears to be sitting back in the belief radio cannot succeed without its product. Reiterating a now familiar stand, Gene Buck, its president, remarked last week that ASCAP's "door is always open to the broadcasters," meaning these could still sign ASCAP's disputed contracts.

Speculation continued on Broadway, over effects of the eventual banning of ASCAP music from the air. Song plugging will be more difficult it is predicted and ways of doing it will be more devious. It was predicted there may be a revival of the old illustrated songs slides in theatres. Vaudevillians will probably be strongly approached. The persons who make their living "plugging" songs, in New York's "Tin Pan Alley," are reported fearing the future.

FCC Aid Reported Asked

Many avenues are being used by persons in the music and radio industries, anxious to abate the ASCAP-broadcasters' fight. It was reported last week that the Federal Communications Commission had been importuned. This week, however, spokesmen for the Commission, in Washington, denied they had received such a request, and further indicated that there was little the Commission could do. The Federal Communications Act forbids interference in programs by the Commission. A request to intervene, it was said, would first be referred to the Commission's legal department, for an opinion on its position.

Despite requests that he do so, James C. Petrillo, head of the American Federation of Musicians has given no indication of acting in the fight. It is reported that, despite the apparent friendship which the musicians' union and its locals hold towards ASCAP, the Society would prefer they remain aloof.

ASCAP officials these weeks have been holding luncheon meetings with the heads of the large advertising agencies, in New York. The Society is also reported to be ready to exercise stringent "listening" posts after January 1st, to catch violations of its copyrights by stations which have not signed with it. The Society is also meeting with heads of the smaller music publishing companies.

Meanwhile, renewal of the contracts with ASCAP by the Miller-Robbins-Feist music publishing houses was expected soon. These houses control many songs. Several months ago, they were reported conferring with BMI but the price for the song catalogues, a reputed $4,000,000, was said to have made BMI balk.

Many details are hanging fire, awaiting the outcome of the radio-ASCAP tangle. Among these are those calling for widely distributed transcriptions boosting products of national corporations. These latter feel it necessary to halt manufacture of recordings, or to use only those in the public domain, for the while.

BMI last week announced it had 411 station subscribers. The latest to join are WHB, Kansas City; WEW, St. Louis,; KFDY, Brookings, South Dakota; and WFDR, Hattiesburg, Mississippi. It was also made known that the firm now occupies 18,000 square feet of floor space in three New York buildings, the Empire Trust, the Brentano, and 23 West 47th Street.

BMI is expected to benefit from the publicity accruing a proposed contest for the public, over radio, in which the Brown and Williamson Tobacco Company's radio program would ask listeners to submit titles for nameless BMI tunes. It is expected that $250 will be the top prize, together with 10 per cent of the royalties from the song's marketing. BMI is expected to have its songwriters fit lyrics to the title.

The American Tobacco Company's Lucky Strike cigarette program has dropped its theme song, "Happy Days are Here Again," to conform with the networks' desire to avoid ASCAP themes.

Gene Buck, president of the Society, in this month's *Baton,* music magazine, pleaded the case of the orchestra leaders, remarking that, in barring all of the Society's music from the air after January 1st, the "chains might as well take away their instruments, as take away their music." He added, however, "In spite of the musical blockade by the chains, there will still be plenty of local stations where the people's choice in music can be broadcast."

UA Circuit Shows $300,633 Net

The United Artists Theatre Circuit, Inc., and subsidiaries this week reported a net income of $300,633 for the year ended August 31st last. This compares with a net profit of $138,811 for the previous year.

$62,000 Increase

Before deductions for interest, depreciation, amortization and federal income taxes, the net income was $573,631, compared with $509,134 for the previous 12 month period. This includes $182,133 paid in dividends by affiliated companies less than 100 per cent owned and $108,035 of undistributed net income of such affiliated companies.

The company's cash position improved during the year, with $591,806 cash on August 31st, which compares with $375,713 on August 31, 1939.

United Artists Theatre Circuit, of which Joseph M. Schenck is chairman of the board and president, owns or is interested in close to 300 theatres in various sections of the country, which are operated by other companies. Among affiliated companies are Metropolitan Playhouses, New York, and Robb & Rowley United, Inc., of Texas, and Skouras.

The annual meeting of the company's stockholders will be held Monday in Baltimore.

Loew's Boston Earnings

Loew's Boston Theatres Company has reported a net income of $270,518 for the year ending August 31st or $1.74 for each of 155,249 capital shares. This compares with $258,172 or $1.66 per share in the preceding fiscal year.

Greater Union Profit

More than $200,000 net profit was earned in the first nine months of this year by the Greater Union Theatres of Australia, Captain Harold Auten, its American representative, advised, in New York, on Tuesday. The information came to him by cable.

Scrutiny of the figures disclosed that the earnings were, mostly, from the company's theatres. These are able to play only Columbia, Universal, Monogram, and Republic films. The theatres' share of the earnings was approximately $150,000. The remainder comes from British Empire Films, a distributor subsidiary, Cinesound Productions, and National Theatre Supplies.

Norman Rydge has captained the circuit for the past two years. The improvement in earnings has been during this period. There have also been renovations and theatre construction.

Consolidated Dividend

The Board of Directors of Consolidated Film Industries, Friday, November 15th, voted a dividend of 25 cents per share on preferred stock, to be paid December 27th, 1940 to stockholders of record as of December 5th.

Comerford Opens Bloomsburg House

The Comerford-Publix Circuit officially opened its newest theatre, the New Columbia, in Bloomsburg, Pa., recently with a capacity audience in attendance, despite inclement weather. Speakers included Nathan H. Kruss, president of the Bloomsburg Council, who lauded executives of the company for their expression of faith in the future of the town by building the new house. Comerford officials present comprised: Charles Ryan, in charge of theatre construction and District Managers Edgar Simonis and Thomas Killeen.

OHIO ITO ON AD FILM PAY

The Independent Theatre Owners of Ohio, through its secretary, P. J. Wood, in a current bulletin on advertising films, says:

"Many theatres are in the habit of showing advertising reels, for which they reecive no payment. We have in mind reels such as 'The Miracle of Milk', which portrays the history of this product, and 'This Land of Plenty', produced for the Metropolitan Life Insurance Company.

"Someone receives money when pictures such as these are shown on your screen and you are entitled to a share of it. Newspapers don't give away their advertising space and you are entitled to be remunerated when you show reels of this nature."

Testimonial Dinner Given Fred Duffy

Tribute to Fred Duffy, salesman, was paid, on Monday this week, by some 75 members of the industry, including a score of exhibitors, at a lunceohn at the De Witt Clinton Hotel, Albany. Mr. Duffy, formerly with Republic, retired because of his health.

Every branch manager and salesman in the city was present. George Tucker, RKO salesman, was master of ceremonies. Speakers included: Ralph Pielow, MGM; Richard Hayes, Paramount; Edward Hochstim, Columbia, and Gene Lowe, Republic.

Mr. Duffy operated at Hibenian Hall, Utica, before joining the sales staff of Educational and Universal. He had been with Republic for two years.

Announce Committees

Committees for the sixth annual movie Christmas basket party in Chicago, were announced at a meeting, last week, in the office of Morris Leonard, Balaban & Katz, attorney, as follows: trailers, William J. Hollander; newspaper publicity, Archie Herzoff, Eddie Seguin, Jack Garber, D. Deere and James Savage; newspaper advertising, Larry Stein; newspaper editorials, William K. Hollander and Larry Stein; radio, Norman Kassell and Hal Tate; community newspapers, Ted Morris; chain grocery tie-ups, C. E. Dennison.

Also, transportation, Joe McKeown, Lou Abramson, Irving Yergin; mayor's proclamation, Jack Kirsch; bill posting, W. K. Hollander, Larry Stein; union participation, Jack Kirsch; liaison with superintendent of schools, Irving Yergin; kiddie clubs, Henry Markbreit; printing, Lou Abramson; "Night of Stars" announcement, Henry Markbreit; photo of stars, W. K. Hollander; trade paper publicity, Irving Yergin, Hal Tate; secretaries, Myrtle Collins and Ellen McDonald.

Admission to the party is free to anyone who donates non-perishable foods.

Frank Wolf Promoted

Alexander Film Company has promoted Frank Wolf, Jr., to general district manager, with headquarters in Richmond, Va.

Sears Anniversary Honored in Drive

"Twentieth Year for Sears" will be the slogan of Warner Brothers' forthcoming sales drive to be held during the 17-week period from December 22, 1940, through April 19, 1941, according to an announcement from the company's home office.

The label for this fifth annual drive honors Gradwell L. Sears, general sales manager, who rounds out twenty years with the company next month. He began as salesman for First National Pictures in Chicago on December 6, 1920. Since that time he has been a branch manager, southern and western sales manager and in August, 1937 he was appointed general sales manager of Warner Bros.-First National Pictures, Inc. In February, 1938, he was elected president of Vitagraph, Inc., the distributing organization of Warner Bros. Pictures, Inc.

For the 17-week duration of the drive, the company has scheduled several of its most important releases of the current season. These include: "Santa Fe Trail," starring Errol Flynn, to have its world premiere in Santa Fe, New Mexico, December 14th; "Strawberry Blonde," with James Cagney and Olivia de Havilland; "Footsteps in the Dark," starring Errol Flynn; "Far Horizon," starring Bette Davis, with George Brent; "The Sea Wolf," starring Edward G. Robinson, Ida Lupino and John Garfield; "High Sierra," with Humphrey Bogart and Ida Lupino; "The Wagons Roll by Night," with Humphrey Bogart, Sylvia Sidney and John Garfield; "Four Mothers," with Lane Sisters, Gale Page, Jeffrey Lynn, Frank McHugh and Claude Rains; and "Honeymoon for Three," with George Brent and Ann Sheridan.

Name Charity Heads

James P. Clark, president of Horlacher Film Delivery Service, Philadelphia, has been named chairman of the theatre division of the United Charities Campaign. Dr. Leon Levy, president of WCAU, Philadelphia, has been designated chairman of the theatrical and radio division for the Allied Jewish Appeal.

Benedict Gimbel, Jr., president of WIP, is in charge of the radio group and is assisted by the following: William Goldman, Ben Amsterdam, Jay Emanuel, Abe Sablosky, Jack Beresin, David Barrist, Al Blofson, David Milgram, Sam Gross, Ben Fertel, Morris Wax, Sidney Samuelson, Lewen Pizor, David Weshner, Harry Ball, Lou Krouse, Sam Schwartz, Edgar Moss and Jacob B. Fox.

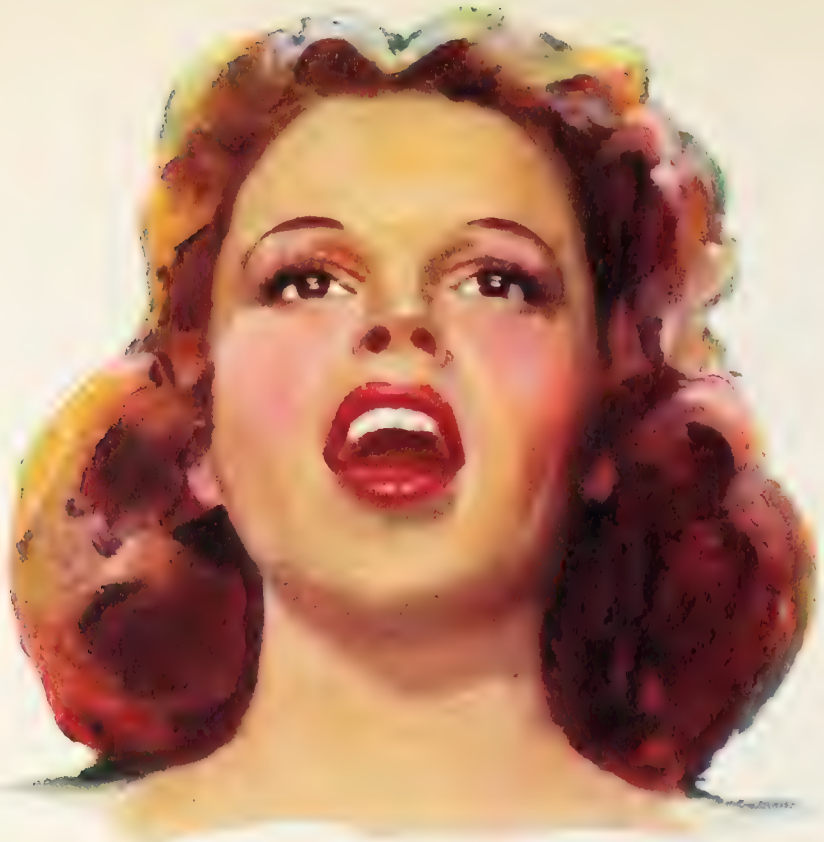
Warner Ad Plan Best

Warners' campaign plan on "Knute Rockne—All American," has been chosen by the Advertising Club of New York for exhibition at their headquarters as an example of the "best presentation of subject matter for purposes which contents are intended and for good printing."

Ohio Censors Report

The Ohio censor board received a total of 510 reels in October, ordering 30 eliminations. During that month last year, the board reviewed 678 reels, ordered 26 eliminations.





THERE'S PUNCH IN JUDY!

Oh! what a show! It's George M. Cohan's stage hit! It's got heart-throbs! It's got laughs and thrills! It's got Judy singing glad songs! heart songs! thrill songs! laugh songs! Mr. Exhibitor here's the first big solo starring hit of M-G-M's joyous darling

JUDY GARLAND in "LITTLE NELLIE KELLY"

(it's grand!)

Great performances by:

JUDY GARLAND
GEORGE MURPHY
CHARLES WINNINGER
DOUGLAS McPHAIL
and all the cast!

Screen Play by Jack McGowan • Based upon the Musical Comedy Written, Composed and Produced by George M. Cohan • Directed by NORMAN TAUROG • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

10 TELEVISION STATIONS LICENSED; MULTIPLE TUBE SYSTEM IS PATENTED

FCC Order Doubles Number of Stations in Country; Six Set for Los Angeles; Hughes To Try Film Adaptations

The construction of 10 television stations, six of which are to be located in Los Angeles, was authorized by the Federal Communications Commission last week in an order that nearly doubled the size of the television industry in this country.

Additional television permits were also given for stations in San Francisco, Chicago, New York and Manhattan, Kan.

Howard Hughes, producer and flyer, will spend $2,000,000 in conducting experiments in the adaptation of motion picture procedure to television at the stations in Los Angeles and San Francisco which are to be built by the Hughes Tool Company. The facilities of Hughes Productions will be used. A total of $8,000,000 has been set aside for experimentation by all the applicants.

Television Productions, Inc., Paramount television subsidiary in Los Angeles which already has received a permit for its main station, was given authorization for a relay transmitter. The following also received licenses for television stations in Los Angeles: the May Department Store, Columbia Broadcasting System, LeRoy's Jewelers and Earle C. Anthony.

Other television stations will be built by Metropolitan Television, Inc., in New York in cooperation with two department stores, Bloomingdale's and Abraham & Straus; CBS in Chicago and the Kansas Agricultural College at Manhattan, Kan.

Free television theatres will be established in the two stores cooperating with Metropolitan Television in New York, it was reported. This company plans special research in program techniques and audience acceptance, according to its application.

New System Patented

A new television system which uses a number of small tubes, each projecting a part of the complete picture, to replace the present single cathode ray tube, has been patented by Dr. Alfred N. Goldsmith, New York consulting engineer and former president of the Society of Motion Picture Engineers.

Dr. Goldsmith explained last week that certain factors in the general method of projecting a television picture from a single "terrifically loaded" tube prompted him to seek a more simple way of accomplishing the required results.

As Broadway electric signs use many small, inexpensive bulbs, a bank of tubes, each one showing a part of the whole television picture, are grouped together as a unit in the Goldsmith system. The electrical circuits have been re-designed so that each tube projects a small part of the image. The small tubes, once mass production is started, can be manufactured cheaply and individually need not be so accurate as the one big tube, Dr. Goldsmith said. For large theatre-size television images a lens would be fitted in front of each of the small cathode ray tubes.

FCC SCHEDULES TELEVISION TOUR

On January 24th the members of the Federal Communications Commission will go to New York to inspect the latest developments in the art, according to an announcement made this week.

Three days later, on January 27th, the Commission will receive a formal progress report from the National Television Systems Committee. The Commission, however, will not ask at that time for recommendations on the most desirable standards for television. Commercial television has been put off until definite standards are agreed upon and set by the FCC.

Test Models To Be Built

Dr. Goldsmith's application for a basic patent covering the multiple tube television system was filed in February, 1937. The patent was issued last week. The next step in the development of the invention, Dr. Goldsmith said, would be the production of test models. The systems may be applied to transmitting stations as well as to receivers but the most immediate use, it was said would be for receivers.

The multiple tube television design can be used with any method of transmission. Dr. Goldsmith's patent provides for a television receiver that has no moving parts. Each tube selects the part of the whole picture it is to project by automatic, electric means. Through electric circuits "negative" deflection is applied to control the separate parts of the complete picture.

The multiple tube television receiver or projector could give a larger, brighter and sharper picture with less cost, it was said. Present systems of projectors for theatre television use a large, very accurate, and expensive single tube and a finely ground, costly lens or lens system. Large images could be projected by the use of cheap, small, relatively inaccurate tubes and inexpensive lenses, under the Goldsmith patent, it was pointed out. Another factor, it was said, would be the fact that the bank of small tubes would operate at much lower voltages than the single projecting television tube. This would result in lower operating costs.

Attacked by DuMont

Allen B. DuMont, head of the Allen B. DuMont Laboratories, television affiliate of Paramount Pictures, issued a statement commenting on reports of Dr. Goldsmith's multiple tube television patent and holding that the present single tube technique was the simplest method and probably the cheapest.

Dr. C. Francis Jenkins, in some early television experiments, also had the idea of a multiple screen though different from that proposed by Dr. Goldsmith, Mr. DuMont said.

"If Dr. Goldsmith proposes to use a battery of tiny tubes, it is my personal belief that the cost of such an array will be equal or even greater than that of a corresponding single tube providing the same image size," Mr. DuMont said. "Our own long experience is that a single large tube provides the best economic and technical solution thus far."

He also remarked, "To my way of thinking, marked economy in television reception must come through a more widespread demand for receivers based on good and adequate program sources, followed by the justification of mass-produced equipment which alone can bring down the cost to popular levels."

Grant Newspaper Application

A. H. Broly, formerly an engineer with Philco Television and Radio Corporation, was appointed chief television engineer for the Balaban and Katz station being installed atop the State Lake theatre building in Chicago by William C. Eddy, head of the Balaban and Katz television station.

The Federal Communications Commission has granted the application of the Milwaukee *Journal* for a television station in Milwaukee. The station will operate on the 66-72 mc band, the number three television channel, with a power of one kilowatt.

The Walczak Laboratory of Springfield, Mass., has withdrawn its application for an experimental television station which was to be located in that city.

The FCC has scheduled a conference on November 29th to consider assigning definite frequencies for the exclusive use of electro-medical devices. Such action, it is hoped, will tend to eliminate much of the objectionable diathermy interference with television. Each diathermy machine, it was said, is a miniature short-wave transmitter which, at the present time, keeps on no definite band. Television authorities believe that it would be a simple matter to keep the electric devices on a particular wave length. On the other hand some doctors hold that nothing should be done which might hinder the efficiency of diathermy machines.

Seeks Television Permit

The Midland Broadcasting Company has renewed its application for a television permit for Kansas City, Mo. The company requests permission to construct a station on the number one television channel and to use 1,000 watts power.

Over 1,400,000 persons witnessed Radio Corporation of America television demonstrations at the New York and San Francisco World's Fairs during the past season, the company announced.

Ernest Colling, formerly a member of the RCA information department, has been appointed television publicity and promotion director for the National Broadcasting Company. Leif Eid has been assigned to special promotion work.

At the annual convention of the Institute of Radio Engineers and the engineering department of the Radio Manufacturing Association held in Rochester last week Dr. W. G. R. Baker, chairman of the National Television Systems Committee, predicted that after the industry group and the FCC approves a set of standards television will be put on a commercial basis.

This week the National Broadcasting Company again started to send notices of WTXB's television programs to those in the metropolitan New York area who have receivers. The original notices included a reply card and a request for grading the quality of each program. These were discontinued last July.

THE HOLLYWOOD SCENE

Pace Maintained

Hollywood this week kept up its schedule established the week before, with 12 pictures completed, 10 started, 35 shooting, 12 being prepared and 73 being edited. Last week nine were completed, 10 started, 37 were before the cameras, 16 were being prepared and 75 edited.

The week's tabulation:

COMPLETED

COLUMBIA
Legacy
MGM
Keeping Company
Maisie Was a Lady
MONOGRAM
Under Texas Stars
PARAMOUNT
Reaching for the Sun
RKO
The Saint in Palm Springs
REPUBLIC
Behind the News
Bowery Boys
Lone Star Raiders
ROWLAND (UA)
Cheers for Miss Bishop
UNIVERSAL
Where Did You Get That Girl?
WARNERS
Father and Son

STARTED

JED BUELL
Misbehaving Husbands
MGM
The Bad Man
MONOGRAM
Trail of the Silver Spurs
NEUFELD
Billy the Kid's Gun Justice
REPUBLIC
Robin Hood of the Pecos
Wyoming Wildcat
20TH-FOX
Tall, Dark and Handsome
Murder Among Friends
The Road to Rio
UNIVERSAL
Nice Girl

SHOOTING

COLUMBIA
Penny Serenade
The Face Behind the Mask
Blondie Goes Latin
LESSER-LUBITSCH (UA)
That Uncertain Feeling
MGM
Come Live with Me
Wild Man of Borneo
Ziegfeld Girl
Men of Boys Town
PARAMOUNT
I Wanted Wings
Lady Eve
Shepherd of the Hills
The Road to Zanzibar
New York Town
RKO
A Guy, a Girl and a Gob
Along the Rio Grande
ROACH (UA)
Topper Returns
20TH-FOX
Western Union
UNIVERSAL
Trail of the Vigilantes
Back Street
Who's Crazy Now?
WARNERS
The Wagons Roll at Night
Footsteps in the Dark
Strawberry Blonde
Far Horizon
The Sea Wolf

Two short subjects were completed and one was started.

Call to Colors

Under a plan now being discussed between the industry's Production Defense Committee and the U. S. Army Signal Corps, motion picture workers who are drafted may be given a chance to continue their film work while in the Army.

In addition to the work being done on training films, the Signal Corps is enlarging its own motion picture facilities. Studios have been requested by Darryl Zanuck, Twentieth-Fox production head and subchairman of the committee, to notify the Research Council, of which Zanuck is chairman, of names of any employes drafted.

The Research Council of the Academy of Motion Picture Arts and Sciences will then notify the War Department for possible assignment of qualified draftees to the photographic division of the Signal Corps.

WHO COVERS HOLLYWOOD?

Experts who compile statistics on such matters place Hollywood second or third among the date-line cities of the world in point of number of printed stories emanating from the production center during the news year, some rating Washington and New York first and second, others denying Gotham's right to second place. Out of this state of affairs have risen estimates, varying by estimator, of the numerical strength of the press contingent covering the studios.

Revised by Jock Lawrence on his appointment as public relations counsel of the Association of Motion Picture Producers last month, the list of holders of press credentials as of November 1st breaks down as follows:

Domestic publications	293
Foreign publications	63
Radio commentators	17
Photographers	15
Total	388

Contracts Boom

Five studios, this week, awarded or renewed contracts with 10 personalities, covering the spheres of acting, directing, producing, costuming and writing. The number is one of the largest given by the studios in many weeks.

Metro-Goldwyn-Mayer renewed its long-term contract with Director Richard Thorpe, currently on location in New Mexico directing "Bad Man." That studio also made Charles Winninger, of "Show Boat" fame, a permanent addition to the roster by awarding him a contract. Mr. Winninger is now acting in "Ziegfeld Girl."

At Warners two contracts were extended and one new one signed. Harlan Thompson's contract as an associate producer was extended, Mr. Thompson now being engaged on "The Wagons Roll at Night." His next assignment is to be "She Stayed Kissed." Fashion designer Orry-Kelly, with Warners for 10 years, has also had his option picked up, and Olympe Bradna has been signed to a term contract. Miss Bradna was formerly under contract to Paramount.

Paramount has signed Charles Bennett to work on the script of "Reap the Wild Wind," forthcoming Cecil B. De Mille production. Mr. Bennett's last work was the collaboration on "Foreign Correspondent." S. Van Wyck Mason has been signed by Twentieth Century-Fox to do the screen play of his novel, "Bucharest Ballerina Murder."

Tim Holt, Wendy Barrie and Ruth Warrick had their options taken up by RKO Radio. Although but two of the current series of six Holt westerns have been released, the young western player has been signed for another six scheduled for the 1941-42 program. Miss Barrie has just completed the feminine lead in "The Saint in Palm Springs," and Miss Warrick the second feminine lead in "Citizen Kane."

Mickey Grows

Increased studio output, resulting from centralization of activity now that it is all under one roof, and increased emphasis on the domestic market, has occurred at the Disney plant in Burbank.

From fiscal year statements, it was stated by the studio that footage shot in 1939-40 was 200 per cent above that taken in 1938-39. The current year's activity was evident from reports that in the period from October 1st to November 1st of this year, 4,418 feet of film had been handed out and 3,753 feet shot.

Stories

For the third consecutive week, Hollywood's studios purchased three stories for filming.

George Gershwin's musical comedy, "Lady Be Good" has been bought by Metro-Goldwyn-Mayer for a picture to be directed by Busby Berkeley and produced by Arthur Freed, who worked together on "Strike Up the Band." The picture's cast will star Eleanor Powell, Ann Sothern and Tony Martin.

Completing pre-production plans on the three pictures, they will make this season for Universal release, Frank Lloyd and Jack Skirball purchased "I, James Lewis," from Paramount, which owned the property. A novel of the sea, the book was written by Gilbert Gabriel.

For a George Weeks production, Monogram bought "Tumbledown Ranch in Arizona," an original written by William Watters. Mr. Watters' story is based on his song of the same title and is the first of a series he plans building around melodies of western universities. The Conlon-Armstrong agency handled the sale.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Arizona

(Columbia)

The West in the Civil War

Producer-director Wesley Ruggles' presentation of Clarence Budington Kelland's story about Arizona in the period of the Civil War, its life, customs, problems and people, is of a kind to call up for comparison in exploitation all the greats in the annals of the screen's attentions to the West, "The Covered Wagon" not excepted. Promotion on a scale in consonance with that which the producer has provided in advance, featured by a spot-premiere at Tucson and two broadcasts from there, is warranted by the entertainment supplied in terms of history, melodrama and romance.

Dominating the picture, in story and by performance, is Jean Arthur, of "Mr. Smith Goes to Washington," as pie-maker, later freighter, of Tucson, 1860, only white woman in town and making her way, with rifle and pistol on occasion, in competition with the men in a man's country. Opposite her and practicing the same understatement and restraint to the same effect is William Holden, of "Golden Boy," as wanderer, later soldier, still later civilian, husband and champion of right, slated at picture's end to be father of the first white baby to be born in Arizona.

Leading the forces of villainy is Warren William, pretending to gentlemanliness of dress and occupation and given to shooting companions in the back, and Porter Hall, freighter, boss of outlaws and inciter of Indians.

Claude Binyon's screenplay opens with arrival in Tucson of a wagon-train from Missouri managed by a young man intent upon seeing California but fascinated by a young woman he finds engaged in retrieving her savings from thieves at gun-point. He continues on to California, promising to return, and does so in the uniform of a Union sergeant with a detachment which takes over protection of the settlers when Confederate troops, which had taken over in the interim, withdraw. He finds the young woman beset by troubles arising from the plotting of her competitors in the freighting business, including an alliance with Apaches who have slain her drivers and destroyed her wagons.

Arizona's switchings of allegiance from Union to Confederacy, and back, furnish a background of drama against which the incidents comprising the melodrama in which the principals are engaged is played out in relief. Incidents include the driving of a herd from Nebraska to Arizona, ambushes by Indians, encounters between individuals and, at the close, a gunfight between villian and hero staged offscreen and pictured in the face of the heroine.

Press-shown at the Pantages theatre, Hollywood, where an audience representative of press, profession and public manifested enthusiastic approval.—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Producer-director, Wesley Ruggles. Screenplay by Claude Binyon. Story by Clarence Budington Kelland. Photographed by Joseph Walker, Harry Hallenberger and Fayte Browne. Edited by Otto Meyer and William Lyon. P. C. A. Certificate No. 6272. Release date, undetermined. Running time, when seen in Hollywood, 125 minutes. General audience classification.

CAST

Phoebe Titus	Jean Arthur
Peter Muncie	William Holden
Jefferson Carteret	Warren William
Lazarus Ward	Porter Hall
Solomon Warner	Paul Harvey
Haley	George Chandler
Pete Kitchen	Byron Foulger
Grant Oury	Regis Toomey
Estevan Ochoa	Paul Lopez
Bart Massey	Colin Tapley
Hilario Collego	Uvaldo Varela
Judge Bogardus	Edgar Buchanan
Joe Briggs	Earl Crawford
Sam Hughes	Griff Barnette
Meyer	Ludwig Hardt
Terry	Patrick Moriarty
Joe	Frank Darien
Timmins	Sid Saylor
Longstreet	Wade Crosby
Mano	Frank Hill
Teresa	Nina Campana
Capt. Hunter	Addison Richards

Tin Pan Alley

(20th Century-Fox)

Song Hit Parade, 1915-19

All that "Alexander's Ragtime Band had save the virtue of being first of its kind "Tin Pan Alley" has, plus a timeliness in its revival of such songs as "America I Love You" and "Goodbye Broadway Hello France" which proved its effectiveness by producing waves of applause on the occasion of its preview in Hollywood.

These numbers and "Katy" in a score utilizing many a hit of yesteryear and a new Mack Gordon-Harry Warren number for which the first nighters were predicting No. 1 position on the Hit Parade, had the audience talking to itself and in a mood to join the colors on the spot. Whatever else this phenomena may portend, it was accepted by press and professions in attendance as guarantee of grosses in the "Alexander" tradition.

Alice Faye, heroine of "Alexander" and No. 7 in the MOTION PICTURE HERALD-FAME exhibitor poll of money taking stars of 1939, is heroine of this picture in a role of like pattern. This time she adds to the singing of songs a bit of dancing thereto, sharing two numbers with Betty Grable, the songs being Hawaiian and Turkish, the costumes and execution to match. John Payne and Jack Oakie, doing straight and comic, supply the male side of the equation.

The period is 1915-19 and the scene New York, with Tin Pan Alley reproduced with a fidelity to make the middle-aged homesick, a shift to London occurring late in the picture. The Robert Ellis-Helen Logan script of Pamela Harris' story traces the rise, fall and rebound of a boxer and a hoofer in the music publishing business, supplying a framework and background for the musical content without cramping the score in behalf of plausibility.

The film was produced by Kenneth MacGowan on a scale befitting the repute of "Alexander" and directed by Walter Lang in a manner to point up the musical highlights.

Previewed to press, profession and a houseful of young people from the U. C. L. A. campus at the Village Theatre, Westwood, all present manifesting enthusiasm.—W. R. W.

Produced and released by Twentieth Century-Fox. Director, Walter Lang. Associate producer, Kenneth Macgowan. Screenplay by Robert Ellis and Helen Logan. Based on a story by Pamela Harris. Lyrics and music by Mack Gordon and Harry Warren, Edgar Leslie and Archie Gattler, C. Francis Reisner, Benny Davis and Billy Baskette, Geoffrey O'Harn, Edward Madden and Percy Wenrich, Jack Mahoney, Harry B. Smith, Francis Wheeler and Ted Snyder. Musical direction, Alfred Newman. Dances staged by Seymour Felix. Director of photography, Leon Shamroy. Art direction, Richard Day, Joseph C. Wright. Set decorations, Thomas Little. Film editor, Walter Thompson. Costumes, Travis Banton. Sound, Eugene Grossman, Roger Heman.

CAST

Katie Blane	Alice Faye
Lily Blane	Betty Grable
Harry Calhoun	Jack Oakie
Skeets Harrigan	John Payne
Casey	Allen Jenkins
Nora Bayes	Esther Ralston
Dance Specialty	Nicholas Brothers
Boy	Ben Carter
Reggie Carstair	John Loder
Joe Codd	Elisha Cook, Jr.
Harvey Raymond	Fred Keating
Sheik	Billy Gilbert
Telephone operator	Lillian Porter

Specialties...Princess Vanessa Ammon, Brian Sisters, Roberts Brothers.

Escape to Glory

(Columbia)

War Stalks the Ship Lanes

This is a tale of life and death on a freighter, one day out of Liverpool when war was declared. It is not the tale of the "Athenia" and the ship does not go down, though the submarine that attacks it does. The ship is British, the passengers are Americans and the submarine is German. But the issues of the war are not tried in the picture. On the contrary, it is the effect upon the lives of the persons present, of the dangers thrust upon them that provides the film with melodrama.

It is a company mixed by circumstances that finds itself aboard the freighter. Pat O'Brien playing an American officer of fortune, John Halliday a district attorney who has used his office for purposes of gangsterism, Alan Baxter, a gangster out to kill him in reprisal for a wrong. Constance Bennett as the official's secretary, Erwin Kalser, a German doctor, torn between ethics and love of fatherland, many

(*Continued on page* 48)

"BUSINESS BEFORE

(*Christmas will take care of itself*)

When the exhibitors, who now head Universal, operated theatres, they knew that everyone was a great showman on Christmas Day. But they also knew that Christmas Week profits disappeared into thin air after the pre-Christmas expenses were deducted. It was only natural therefore that their motto should be "Business Before Christmas"!

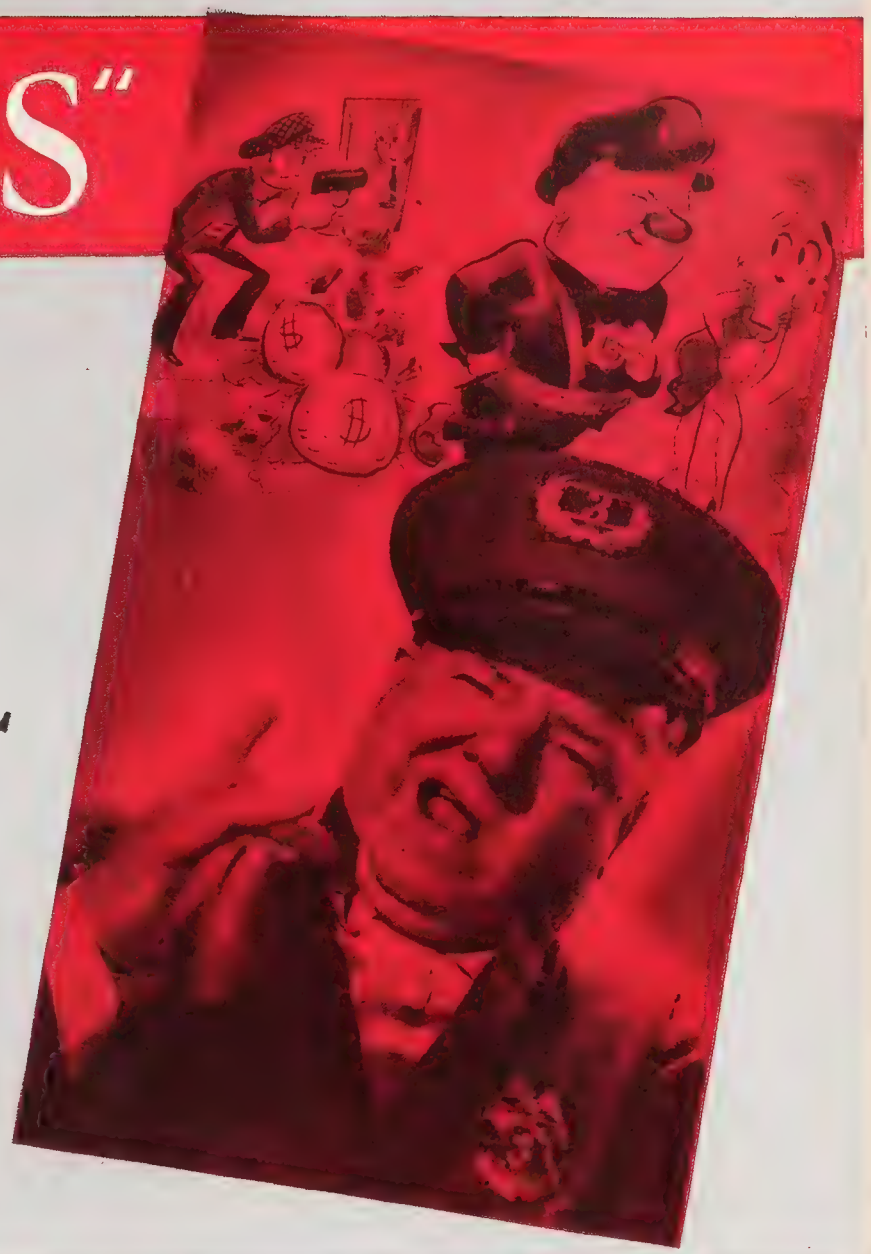
They fought for the best pictures they could get and they campaigned them with all their energy and resources—AND any number of times they licked the old bugaboo about pre-Christmas slumps; they did business!

Today, as distributors, these men feel the same way about it. To every real showman in America they say: "Tell tradition to take a sneak! Here are two of our most important pictures. In star value, in production, in every detail, they have potentiality for high grosses *NOW,* before Christmas! You'll get one of these on November 28th; you'll get the other on December 13th! Prints are ready! Campaigns are ready! And business is ready—*always ready*—if you've got pictures like 'The Bank Dick' and 'Trail of the Vigilantes'."

Go out and get those dollars that are waiting for you between now and December 25th!

"Christmas will take care of itself!"

CHRISTMAS"



For National Release NOVEMBER 28th!

W. C. FIELDS

in

"The BANK DICK"

with Una Merkel • Richard Purcell

Shemp Howard • Franklin Pangborn • Grady Sutton

Jessie Ralph • Cora Witherspoon

Original Screenplay by Mahatma Kane Jeeves

Directed by EDWARD CLINE

UNIVERSAL—the Exhibitor Company!



For National Release DECEMBER 13th!

"TRAIL of the VIGILANTES"

starring

FRANCHOT TONE

with

Warren William • Broderick Crawford

Andy Devine • Mischa Auer

Porter Hall • Peggy Moran

Directed by ALLAN DWAN

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 45)

another. They react in as many ways to the circumstances they encounter.

D. J. Wolfson's screen play from the story by Sidney Biddell and Frederic Frank opens with embarkation for New York on the night before war is declared. Two days out the ship is halted to take on guns. A submarine appears and shots are exchanged, the U boat losing its periscope and stalking the ship by sound until it heaves to, by short wave signals supplied by a German aboard until he is discovered, after which the short wave transmitter is placed aboard a small boat carrying death charges which lures the sub away and explodes it at sacrifice of the gangster, his quarry and a British seaman. Between these peaks of action lies the period of suspense in which the characters portray their reactions.

Directed by John Brahm and produced by Samuel Bischoff, the film stresses realism, suspense and thrill, stops short of propaganda.

Previewed at the Pantages Theatre, Hollywood, where it held its audience steadily save for an emotional section in midpicture which occasioned some restlessness which gave way in the excitement of the finish.—W. R. W.

Produced and distributed by Columbia. Director, John Brahm. Assistant director, C. C. Coleman. Screenplay, P. J. Wolfson. Photographer, Franz Planer. Editor, Al Clark. Art director, Lionel Banks. Musical director, M. W. Stoloff. Sound engineer, Lodge Cunningham. Miss Bennett's gowns by Irene. P. C. A. No. 6656. Running time, when seen in Hollywood, 74 minutes. Release date, November 21. General audience classification.

CAST

Mike Farrough ..... Pat O'Brien
Christine Blaine ..... Constance Bennett
John Morgan ..... John Halliday
Penney ..... Melville Cooper
Larry Perrin ..... Alan Baxter
Charles Atterbee ..... Edgar Buchanan
Mrs. Winslow ..... Marjorie Gateson
Progressor Mudge ..... Francis Pierlot
Mrs. Mudge ..... Jessie Busley
Capt. Hollister ..... Stanley Logan
Tommy Malone ..... Frank Sully
Dr. Behrens ..... Erwin Kalser

Melody Ranch

(Republic)

Autry's $500,000 "Western"

Republic has here Mr. Autry's first half-million production, sprinkled liberally with singable music and comedy sequences, action shots for those seeking such entertainment; mountain scenery, good direction, and a widened appeal.

Jimmy Durante as the western star's stooge is ably abetted by Barbara Allen, the "Vera Vague" of radio. Ann Miller, remembered for her performance as the ballet dancer in "You Can't Take It With You," is properly photogenic as "Julie," a Park Avenue deb.

Autry is a popular radio star, who returns to his home town, Torpedo, as guest of honor at the Frontier Days Celebration. He accepts the post of honorary sheriff, also, to counteract reports that he is going high hat.

Autry's broadcast is cut off the air by three roistering childhood enemies, after he protests against their shooting up a saloon and endangering children attending the broadcast.

Humiliated because Hollywood's easy life has softened him and made him unable to hold his own with his assailants, Autry resolves to get into condition and, after a difficult regimen of exercise, is ready for his final test with his enemies. He rounds them up, gives them a single-handed thrashing and compels them to sing on his broadcast.

Meanwhile, he decides to abandon the radio to run for sheriff so that he can clean up the town. Then ensues a gun-battle in which one of Autry's friends is slain. The latter then secures evidence linking the perpetrators to the crime, after another exciting gun-battle.

Possessing many exploitation angles, the picture has been tied in with the Gene Autry radio show, aired by CBS over 67 stations from coast to coast. The radio program titled, "Melody Ranch," was the inspiration for the picture.

Previewed in New York, Friday, November 15th.—CHARLES L. BECKER.

Produced and distributed by Republic Pictures. Associate producer, Sol C. Siegel. Directed by Joseph Santley. Original screen play by Jack Moffitt and F. Hugh Herbert. Special comedy sequences by Sid Kuller and Ray Golden. Production manager, Al Wilson. Photographed by Joseph August. Supervising editor, Murray Seldeen. Film editor, Lester Orlebeck. Art director, Joseph Victor Mackay. Musical director, Raoul Kraushaar. Special music and lyrics by Jule Styne and Eddie Cherkose. Wardrobe by Adele Palmer. Running time, when previewed in New York, 84 minutes. Released November 15th, 1940. General audience classification.

CAST

Gene ..... Gene Autry
Cornelius J. Courtney ..... Jimmy Durante
Julie ..... Ann Miller
Mark Wildhack ..... Barton Maclane
Veronica Whippe ..... Barbara Allen (Vera Vague)
Pop ..... George "Gabby" Hayes
Tommy Summerville ..... Jerome Cowan
Penny ..... Mary Lee
Jasper Wildhack ..... Joseph Sawyer
Bud Wildhack ..... Horace Macmahon
Judge Henderson ..... Clarence Wilson
Slim ..... William Benedict

Hold That Woman

(Producers)

Comedy-Melodrama

Comedy and melodrama vie for top honors in this film, which has to do with the adventures of an operative of an agency that specializes in re-claiming merchandise, purchased on installments and his girl friend. It is an easy-going, unpretentious film that has its amusing moments.

James Dunn is the star of the production with Frances Gifford, his constant companion in a chase involving a radio and stolen jewels.

"Jimmy Parker," the quick-witted collector, is sent to re-claim a radio for lack of payment. "Lulu Driscoll," a gun moll of sorts, has secreted stolen jewels in the radio and is reluctant to part with it and succeeds in having "Jimmy" jailed for illegal entry. Freed from jail "Jimmy" continues the chase after the radio, interrupted by his courtship of "Mary." "Jimmy" gets the radio and the jewels, not to mention a big reward and the girl.

Reviewed at the Central theatre, New York, where an afternoon audience viewed the film with interest—PAUL C. MOONEY, JR.

Distributed by Producers Distributing Corporation. Directed by Sherman Scott. Original story by Raymond L. Schrock and William Pierce. Screen play by George Bricker. P. C. A. Certificate No. 6368. Running time, 67 minutes. Release date, July 13, 1940. General audience classification.

CAST

Jimmy Parker ..... James Dunn
Mary Mulvaney ..... Frances Gifford
Steve Brady ..... George Douglas
Mike Mulvaney ..... Martin Spellman
Lulu Driscoll ..... Rita La Roy
Conroy ..... Eddie Fetherston
Officer Mulvaney ..... Guy Usher
Duke Jurgens ..... Paul Bryar

Texas Terrors

(Republic)

Western Melodrama

George Sherman, producer-director, brings to the screen for Republic another in the series of action pictures starring Donald "Red" Barry whose acting ability was first noticed in "Wyoming Outlaw." In this Barry continues his competent performance which has won for him his own series of pictures for the company.

Based on an original screen play by Doris Schroeder and Anthony Coldewey the story concerns "Bob Millbourn," a young lawyer, who returns to a town under an assumed name to avenge the death of his parents. Upon his return he finds that the local government is still being run by the same ruthless business men who caused his parents' death and that these same business men, through illegal contracts and land grants, force the townspeople and miner to purchase supplies at exorbitant prices from the politicians. Ridding the community of the undesirable individuals and unethical business practices opens the way for much adventure and action for all concerned with justice triumphant and law and order established at the end.

In supporting roles are Julie Duncan offering the romantic interest to the picture, Arthur Loft as the corrupt politician and leader of the outlaws, and Al St. John returning to a featured role and handling the comedy element of the picture.

Reviewed at the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic. George Sherman, associate producer and director. Original screen play by Doris Schroeder and Anthony Coldewey. Production manager, Al Wilson. Photographed by John MacBurnie. Film editor, Tony Martinelli. Musical director, Cy Feuer. Running time, 57 minutes. P.C.A. No. 6740. Release date, November 22, 1940. General audience classification.

CAST

Bob Millbourne ..... Don "Red" Barry
Jane Bennett ..... Julie Duncan
Blake ..... Arthur Loft
Frosty ..... Al St. John
Judge Bennett ..... Eddy Waller
Ashley ..... William Ruhl
Dancer ..... Ann Pennington

Remedy for Riches

(RKO-Stephens-Lang)

Comedy

The Dr. Christian series continues with "Remedy for Riches," a motion picture which exceeds perhaps, its predecessors in comedy. It is a story of an apparently wealthy youth attempting to swindle the residents of River's End in a fake oil well scheme, and of "Dr. Christian's" efforts to defeat the scheme. Concurrently the kindly doctor engages in an attempt to bake a cake.

Jean Hersholt as "Dr. Christian," Dorothy Lovett as "Judy," and Robert Baldwin as "Roy Davis" and Maude Eburne are the cast's regulars, while Edgar Kennedy, Jed Prouty, Walter Catlett, Warren Hull, Margaret McWade, Halline Hill, and Renie Riano are the supporting players.

Lee Loeb wrote the original script, based on the "Dr. Christian" radio programs. Erle C. Kenton directed, under the guidance of producer William Stephens.

Previewed at the RKO Hillstreet, Los Angeles, where the audience greeted it most enthusiastically.—V. K.

Produced by Stephens-Lang for RKO release. Producer, William Stephens. Directed by Erle C. Kenton. Original screen play by Lee Loeb. Assistant director, Glenn Cook. Photographed by John Alton. Art director, Bernard Herzbrun. Edited by Paul Weatherwax. P. C. A. Certificate No. 6720. Running time, when seen in Los Angeles, 66 minutes. Release date, Nov. 15, 1940. General audience classification.

CAST

Dr. Paul Christian ..... Jean Hersholt
Judy Price ..... Dorothy Lovett
George Browning ..... Edgar Kennedy
D. B. (Emerson) Vanderveer ..... Jed Prouty
Clem ..... Walter Catlett
Roy Davis ..... Robert Baldwin
Tom Stewart ..... Warren Hull
Mrs. Hastings ..... Maude Eburne
Gertrude Purdy ..... Margaret McWade

Meet the Missus

(Republic)

Higgins Family—New Faces

The first thing noticeable about this newest Higgins Family film is the face shifting that has been done to the cast. Instead of the Gleason tribe of James, Lucile and Russell, who had become quite at home in this domestic comedy series, Roscoe Karns, Ruth Donnelly, Spencer Charters and George Ernest play "Joe, Lil, Grandpa and Sidney" Higgins, respectively. Lois Ranson continues as daughter "Betty." The substitutes are well able to succeed to the positions vacated in this family portrait sitting. The material remains substantially the same with the homespun humors of the previous Higgins productions predominant.

Trouble comes to the "Higgins" home when son "Sidney" momentarily loses some business bonds and the family attempts to raise money to replace the loss. "Grandpa" offers to accept the matrimonial proposal of the wealthy "Widow Jones." He pens a romantic ditty and, when a cash sum seems about to be realized without "Grandpa" having to sell himself into love bondage, "Father Higgins" attempts to retrieve the epistle. The gallant gesture only succeeds in creating more difficulties as "Joe" becomes involved with a blonde and her jealous boy friend, the suspicious "Mrs. Higgins" and a doubtful boss. Complications become too stiff for "Grandpa" and his son-in-law and they set out for the cooling climate of the North Pole. However, a broadcast picked up in an Eskimo igloo informs "Joe" and "Grandpa" that all is well with the "Higginses," as the bonds have been found and "Lil" is convinced the marital mixups have been pure coincidences.

Previewed in New York for the trade press. —JOSEPH F. COUGHLIN.

Produced and distributed by Republic Pictures. Associate producer, Robert North. Director, Mal St. Clair. Original screen play, Val Burton, Ewart Adamson and Taylor Cavan. Production manager, Al Wilson. Cameraman, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P.C.A. Certificate No. 6739. Running time, 68 minutes. Release date, November 29, 1940. General audience classification.

CAST

Joe Higgins.....Roscoe Karns
Lil Higgins.....Ruth Donnelly
Grandpa.....Spencer Charters
Sidney Higgins.....George Ernest
Betty Higgins.....Lois Ranson
Widow Jones.....Polly Moran
Violet.....Astrid Allwyn
Johnny Williams.....Alan Ladd
Shillingford.....Harry Woods
Millie Lou.....Dorothy Ann Seese
Mr. Godfrey.....Harry Tyler

The Great Plane Robbery

(Columbia)

Air Melodrama

Produced by Larry Damour for Columbia "The Great Plane Robbery" is a melodrama of a modern air transport and racketeers who steal the plane and kidnap its passengers in an effort to force one of the victims—an ex-racketeer and convict—to divulge the hiding place of a supposedly hidden fortune.

Jack Holt is starred in the picture as the insurance investigator assigned by his company to protect the life of the ex-convict, portrayed by Noel Madison, who is heavily insured, while Stanley Fields is the leader of the criminal ring and offers an impressive performance as the egomaniac who holds the plane's crew and passengers on a deserted ranch until the money is found. Through the ingenuity of the special investigator, the racketeers are caught in their own trap.

Directed by Lewis D. Collins and based on a story by Harold Greene there is an underlying keynote of suspense and some action. Romance, what little there is, is supplied by Vicki Lester as the airline hostess and Granville Owen as the co-pilot of the transport. Hobart Cavanaugh, as the meek shoe salesman, handles most of the comedy and aids the group in capturing the gang.

Reviewed at the Rialto theatre in New York where an afternoon audience, comprised for the most part of men, watched with interest the developments of the picture.—GEORGE SPIRES.

Produced and distributed by Columbia. Larry Damour, producer. Screen play by Albert DeMond. Based on a story by Harold Greene. Directed by Lewis D. Collins. James S. Brown, Jr., photographer. Film editor, Dwight Caldwell. Music by Lee Zahler. Assistant director, Carl Hiecke. Sound engineer, Tom Lambert. Running time, 53 minutes. P.C.A. Certificate No. 6338. Release date, December 9, 1940. General audience classification.

CAST

Mike Henderson.....Jack Holt
Frankie Toller.....Stanley Fields
Helen Carver.....Vicki Lester
Joe Colson.....Noel Madison
Jim Day.....Granville Owen
Rod Brothers.....Theodore Von Eltz
Homer Pringle.....Hobart Cavanaugh
Krebber.....Milburn Stone
Eddie Lindo.....Paul Fix
Nick Harmon.....Harry Cording
Dr. Jamison.....John Hamilton

Barnyard Follies

(Republic)

Novelty Musical Comedy

Offering personalities enlisted from radio, performing in consonance with Hollywood actors, this musical comedy staged in a barnyard affords showmen a number of selling angles. It is at bottom a story about an orphanage whose manager, under pressure for financing his charges in farming projects under a Four H Club setup, inherits a nightclub and with it responsibility for employing on the farm the personnel thereof. Solution of problems which multiply as the story progresses is achieved by the youngsters when they stage a show in the barn, to which multitudes have been attracted by a fire.

Radio personalities featured are Harry Cheshire, star of a St. Louis airshow from which the film takes its title, The Cackle Sisters, from the WLS National Barn Dance program, The Kidoodlers, NBC foursome, Isabel Randolph, the Mrs. Uppington of the Al Pearce show, and Jim Jeffries, Texas Network announcer. Rufe Davis and Mary Lee lead the Hollywood contingent.

Seven musical numbers are performed in the course of the picture, all in the character and spirit of the scene.

Previewed at the Forum theatre, Los Angeles, where it appeared to give satisfaction.—W. R. W.

Produced and distributed by Republic. Producer, Armand Schaefer. Directed by Frank McDonald. Screen play by Dorrell and Stuart McGowan. Story idea by Robert T. Shannon. Photographed by Ernest Miller. Edited by Charles Craft. P. C. A. Certificate No. 6723. Release date, undetermined. Running time, when seen in Los Angeles, 67 minutes. General audience classification.

CAST

Bubbles Martin.....Mary Lee
Bucksaw Beechwood.....Rufe Davis
Louise Dale.....June Storey
Sam.....Jed Prouty
Hiram Crabtree.....Victor Kilian
Dolly.....Joan Woodbury
Alfalfa.....Carl "Alfalfa" Switzer
The Fire Inspector.....Robert Homans
Queen of Dairyland.....Dorothy Harrison
Pappy.....Harry "Pappy" Cheshire
The Cackle Sisters....Mary Jane & Carloyn De Zurik
Announcer.....Jim Jeffries
The Kidoodlers.....Themselves
Jeff.....Ralph Bowman
Mrs. Uppington.....Isabel Randolph

The Merry Wives

(A. B. Film - Lloyd)

Czech Cuckoldry

The prolonged contact which this Czech film experienced with New York censors may be a reason for its present disjointed state. In its revised form, deemed safe enough for screening to Empire State audiences without the danger of corrupting public morality, the production, picturing in part the career of a patriot-philanderer is a muddled and sluggish affair.

Placed in Czecho-Slovakia and timed around the sixteenth century, the story pictures "Count Dachisky" as quite a ladies' man who forsakes a career of a profligate to become a patriot and thus free his country of foreign invaders who are milking dry the government treasuries. The Count's political sentiments, particularly as phrased in his poetic promulgations, sound a sad and pertinent note, especially significant in the light of current Czech history.

To translate the foreign dialogue, an adequate supply of obviously intentioned English titles are appended.

Seen at an afternoon showing at the Bryant Theatre in New York City where a medium sized audience sat through the performance stolidly except for an occasional burst of male guffawing over some indication of the film's double meaning depiction.—JOSEPH F. COUGHLIN.

Produced by A. B. Films, Prague, Czecho-Slovakia. Distributed in the United States by Edgar E. Lloyd. Story, Zdenek Stepanek. Scenario and direction by Otakar Vavra. Cameraman, Jan Roth. Music, Jaroslav Kricka. Running time, 85 minutes. Release date, November 11, 1940. Adult classification.

CAST

Count Nicolas Dachisky of Heslov....Zdenek Stepanek
Ocko, his servant.....Ladislav Pesek
Elisabeth, the tailor's daughter.....Hana Vitova
Rose.....Adina Mandlova
William of Vresovice, Mint-Master.....Vaclav Vydra
Ludmilla, his wife.....Helena Friedlova
Triska, alderman.....Frantisek Smolik
Sofia, his wife.....Jirina Shejbalova

Phantom of Chinatown

(Monogram)

"Mr. Wong" Series

First of the "Mr. Wong" series based on the character created by Hugh Wiley to star Keye Luke, this Joseph West screenplay has an explorer murdered by poison while delivering a lecture. Purpose of the murder was to obtain information he had picked up regarding oil deposits in China.

Mr. Luke, as "Jimmy Wong," Lotus Long, as a representative of the Chinese Government, and Grant Withers as a police captain, collaborate in tracking down the murderer.

Included in the cast are Paul McVey, Charles Miller, Virginia Carpenter and John Dilson. Paul Malvern produced and Phil Rosen directed.

Previewed at studio.—WALTER SELDEN.

Produced and distributed by Monogram. Produced by Paul Malvern. Directed by Phil Rosen. Screen play by Joseph West. Photographed by Fred Jackman, Jr. Film editor, Jack Ogilvie. P. C. A. Certificate No. 6779. Release date, Nov. 18, 1940. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Jimmy Wong.....Keye Luke
Win Len.....Lotus Long
Street.....Grant Withers
Grady.....Paul McVey
Dr. Benton.....Charles Miller
Louise Benton.....Virginia Carpenter
Charles Fraser.....John Dilson
Mason.....John Holland
Toreno.....Dick Terry
Wilkes.....Huntley Gordon
Tommy Dean.....Rob Kellard
Jonas.....William Castello
Charley One.....Victor Wong

March of Time, No. 4, Vol. VII

(RKO Radio)

Arms and the Men—U. S. A.

The most recent issue of March of Time brings to the screen the country's rapidly expanding army and other phases of the nation's huge defense program. The cinema-reportorial job is complete and concise, taking the audience within the boundaries of a newly established army training camp and showing how the youth of America will be disciplined, trained and molded into a powerful defensive fighting force. The film also shows, step by step, how the various industries throughout the United States have been utilized in the production of weapons, machines and munitions under the defense program which will give the country—in a few years—an army of five million active and reserve troops, a two-ocean navy, and an air force of some 50,000 planes. The specialized tasks of the various branches of service are explained and sham battles and army maneuvers as shown.—Running time, 19 minutes.

$3 THEATRE GIVEAWAY IN NATIONAL CAMPAIGN

Silex Coffee Percolator Offered Patrons Buying Ticket Books; Film, Other Advertising Used

Giveaways are moving from the single butter dish or ruby glass tumbler offered by one theatre toward country-wide campaigns with national merchandisers participating. Added to others, of recent vintage, is the promotion devised by M. R. Daytz, head of United Theatre Promotions, newly organized company in Philadelphia, a city rapidly attaining the status of the home of the national giveaway.

The promotion is the giveaway of a Silex coffee percolator now being offered in and around Philadelphia by 24 independent theatres. It is a standard $2.95 item of merchandise made available to the patron upon buying a $3 booklet of tickets to the particular theatre on the adult evening admission scale.

National Campaign Planned

The only charge to the patron is 30 cents to cover the cost of handling and shipping. To the exhibitor, the cost is equivalent to what he has been in the habit of paying for premiums.

The campaign for Silex will be carried on nationally, offered for one month in a territory and moving into a different territory three weeks later. From Philadelphia, the campaign moves to New York, then to New England and finally across the country to San Francisco. Other national advertisers are being lined up b United Theatre Promotions. Philco and General Electric are said to be interested.

The theatres cooperating in the Philadelphi territory include the Apollo, Hamilton, Cedar, Chelten, New Lyric, Broad, Tioga, Crest, Regal, Tyson, Admiral and Colonial in Philadelphia; Roxborough and Wissahicken in the Philadelphia suburban section; Seville, Bryn Mawr, Pa.; Bristol, Bristol, Pa.; Liberty, Camden, N. J.; Wood, Woodbury, N. J.; Stanley, Bridgeton, N. J.; Criterion, Moorestown, N. J.; Broadway, Bridgeport, Pa., and the Fox theatres in Bordentown, Riverside and Mt. Holly N. J.

Coffee Company Cooperates

The Chase and Sanborn coffee company is cooperating in the promotion, demonstrating in the lobby of the theatres how the coffee percolator is used. There are tie-ups with cooking schools in the territory, heralds announcing the giveaways are distributed door-to-door, and radio and newspaper advertising used. In addition to the leading newspapers, 42 neighborhood newspapers are used. A Silex trailer is shown on the screen.

The radio will also be used to exploit the giveaway. WIP and WFIL are alternately employed for the three spot announcements daily during the month's campaign in Philadelphia.

The campaign was to be extended next to the New York area. Spot radio announcements have been contracted for on WHN and WEEI, the latter station in Jersey City, N. J., but covering the New York metropolitan area.

The entire advertising and promotion program for the campaign is being handled by Solis S. Cantor Advertising Agency of Philadelphia.

New Radio Game

Philadelphia exhibitors are disturbed over the introduction of "Zing-O," a new radio game with cash awards sponsored by the Philadelphia *Daily News* on WIP. "Zing-O" has the listeners mark off sound effects heard during a dramatic skit on blanks published in the newspaper. It similarity to Bingo in name and procedure in playing, has exhibitors, who are restrained from offering Bingo and similar money games, hoping that they can return to the games. The *Daily News* offers $1,000 in cash awards for its weekly contest, a transcribed and syndicated feature.

Exhibitors are also pointing to the fact that Bingo playing has been introduced in many of the super markets in the Philadelphia area, the games being played at stated intervals at the various stores. While the store games are heavily advertised as "Bingo" the legal objections are apparently removed by the fact that no player need buy anything to play and the awards are in foodstuffs instead of money.

Spokane Giveaway Suit

Six independent theatre owners of Spokane, Wash., have filed suit against the Evergreen Theatres, Inc., asking a restraining order to stop the practice at the Orpheum theatre of giving away cash, books, candy bars and jewelry as an attendance stimulant. E. W. Baker, Evergreen city manager, and William Seale, Orpheum theatre manager, are made defendants.

The complaint filed by R. E. Lowe, counsel for the independents, charges these acts violate the unfair trade practices acts and asks a temporary injunction during the pendency of the action.

The independent theatres are the Granada, Bandbox, Rainbo, Unique, Ritz and Empress owned respectively by Howard Amusement Company, W. E. Waverly, Harry C. Luft, A. P. Mitchell, Cecil D. Miller and H. A. Black.

Mayor Edward Kelly of Chicago has ordered the police department to investigate Bingo Clubs, which exhibitors claim are hurting their business.

The Essaness circuit, Chicago, has decided to continue premiums in its Chicago theatres and has made a deal for a 20-piece earthenware oven set, already used in six of the circuit's Chicago houses.

Despite a state supreme court ruling holding Bingo to be a lottery, games continue to flourish in Beaver Dam, Wis., with a dozen games advertised in a single issue of the local newspaper at many different halls on five nights in the week. Penny games are apparently among the most popular. Reports from around the state indicate that organizations which had suspended the games following the high court's ruling a number of months ago, are again operating.

Bingo, forbidden in motion pictures in the province of Quebec, but until now permitted in aid of churches and charities, has been removed from the list of competing amusements by a decision of Archbishop Joseph Charbonneau, of Montreal.

Complaints from various sources, it is said, resulted in the action. Many had protested that some players were in the habit of jeopardizing their relief allowances in the hope of winning the cash awards offered by some parochial organizations.

The Nebraska supreme court has been asked to make some finding in the case of W. W. Wenstrand, city solicitor of Omaha, against the Omaha Motion Picture Exhibitors Association in the matter of Prosperity Clubs. Mr. Wenstrand was denied in municipal court in Omaha, and is after an injunction from the state body in Lincoln, charging the game is a thinly disguised step-child of the now outlawed Bank Night.

Through a tieup with the H&M Bakery Company, in Mansfield, Ohio, the Park, a subsequent run double feature house, is accepting five bread wrappers and one paid ticket for two admissions to any Thursday showing. Patrons may have the wrappers redeemed for a ticket at designated grocery stores, if desired.

WILKES-BARRE HAS FIFTY BINGO GAMES

Approximately 50 Bingo games are being run weekly in the Wilkes-Barre area, about 38 of which advertise regularly in the local newspapers, it was disclosed this week. Friday and Sunday are the most popular days.

Chief of Police Eugene T. Weatherly has announced that an aggregate of 308,538 persons attended 253 licensed Bingo games in Cincinnati last month. Gross receipts were $222,818.29; prizes, $54,246.98, leaving net receipts to sponsoring organizations of $168,571.31. The average net cost per player was 54.8 cents, as compared with 57.3 cents for September this year.

Theatre Roof Caves In

A score of persons were injured, none seriously, and damages estimated at between $150,000 to $200,000 were incurred when the roof of the first-run Alvin-Harris Theatre, Pittsburgh, collapsed, last Thursday, November 14th. The number of injured was kept low because Manager William Zeilor, who observed the roof beginning to sag, got all the patrons to the rear of the theatre before the roof collapsed. The theatre will be closed three or four months.

Coca Cola in Warner Houses

Twenty Warner theatres in Chicago and Philadelphia have installed Coca Cola dispensing equipment, according to Harold Rodner, theatre department executive, who returned recently from visits to the two cities. The equipment was installed by the Beverage Dispensing Company, Newark. The new equipment augments candy vending machines which were already in use in the theatres.

Cuba to Enforce Block-booking Ban

Notwithstanding efforts of U. S. distributors to have the Cuban Government repeal the anti-block-booking law, no agreement has been reached and the statute is now in effect, it was learned in New York this week.

The law was originally to have gone into effect October 18th, when the new administration took office. Through intervention of the U. S. distributors, who sought to have the law repealed or amended, the Cuban Government consented to a 30-day postponement. No agreement having been reached in the meantime, the Cuban law automatically became effective.

According to advices received in home office foreign departments in New York, the distributors are servicing accounts not affected by the law. New contracts are being accepted for completed releases on hand in Cuba, but no contracts are being made beyond January 1st; also no "spot" bookings are being accepted.

This policy would indicate that there is still hope for the repeal of the statute on the part of U. S. distributors, it was said.

Delaware Blue Law Application Extended

Delaware's 144-year-old Sunday blue laws, which have been under fire for the past two years since the defeat of a proposed Sabbath movie bill and fining of a Rehoboth Beach theatreman, were applied to bowling establishments and skating rinks over the week-end as Attorney General James R. Morford in Wilmington, ordered State Police to take action against known violators.

Following numerous complaints, particularly in and near Wilmington, about violators of the ancient Sunday statutes, Mr. Morford forwarded to Supt. Norman R. Purnell of State Police a list of establishments, including bowling alleys and skating rinks, which have been operating on the Sabbath. No arrests were made, however.

At the same time, the attorney general wrote the Rev. Ralph L. Minker of Wilmington, chairman of the special legislative commission appointed at the last session of the legislature to study possible modernization measures, listing possible steps of modernizing the old statutes and pointing out that "we both feel that this statute (blue laws) is obsolete, unenforcible, and entirely out of step with modern life and the accepted activities of the people living in our present community."

J. E. Flynn To Be Feted in Detroit

J. E. Flynn, MGM district manager at Detroit and one of the organizers of the Detroit Variety Club, will be guest of honor at a testimonial dinner at the Book Cadillac Hotel, Detroit, Monday night, November 25th. Among guests will be William F. Rodgers, Howard Deitz, William R. Ferguson, E. M. Saunders, Mayor Edward J. Jefferies of Detroit; Gov.-elect Murray D. Van Wagoner and others.

SHORT PRODUCT PLAYING BROADWAY

Week of November 16

CAPITOL
Quicker'n a Wink..... MGM
The Homeless Flea..... MGM
Feature: The Great Dictator. United Artists

CRITERION
Arrow Points ..... RKO Radio
He Asked for It..... RKO Radio
Feature: Sky Murder..... MGM

MUSIC HALL
Put Put Trouble..... RKO Radio
Sportsman's Partner ..... RKO Radio
Feature: Escape..... MGM

PARAMOUNT
No Shorts
Feature: North West Mounted Police..... Paramount

RIALTO
No Shorts
Billy the Kid in Texas..... Syndicate
The Great Plane Robbery.. Columbia

RIVOLI
Donald's Vacation ..... RKO Radio
Wanderers of the Desert... United Artists
Feature: Seven Sinners..... Universal

ROXY
Screen Snapshots, No. 1... Columbia
The Magic Pencil..... 20th Cent.-Fox
Feature: You'll Find Out.... RKO Radio

STRAND
Diary of a Racing Pigeon.. Vitaphone
Service with the Colors.... Vitaphone
Circus Today ..... Vitaphone
Feature: Tugboat Annie Sails Again..... First National

New York Hospital Fund Drive Aided by Film

Making use of the documentary technique of film production rather than the direct appeal method March of Time has produced a one-reel subject entitled "A First Line of Defense" in connection with the current drive by the United Hospital Fund.

The various types of work done by the voluntary hospitals in New York City including the training of some fifteen hundred young physicians each year, the training facilities provided for nurses, the operations of the medical research departments and clinics throughout the city and the many other services rendered to the public are depicted in the subject.

The film was prepared by the staff of March of Time under the personal supervision of Roy E. Larsen, Chairman of the Campaign Committee in the fund drive and President of Time, Inc. The film will be available to New York theatres without charge.

New California Circuit

S. Charles Lee, Hollywood theatre architect, is completing plans for new theatres in Fort Bragg, Ukiah, Eureka, Dinuba and Modesto. The project is receiving Hollywood financial backing and will have local partnerships. Each unit will cost about $35,000. Work on the first house started October 21st at Dinuba.

Stage Shows in Steady Advance

Stage shows continue to show a steady advance from week to week. In the east there is a considerable scattering of houses either billing stage shows for the first time or increasing their allotment.

The Academy of Music, a Skouras house on 14th Street, New York, is presenting a stage show on each Tuesday and Wednesday in addition to films. There will be no advance in prices.

RKO Adds Shows

Stage shows have been added to the weekly programs at RKO's Coliseum, Royal and Hamilton theatres, "Name" bands, augmented by specialty attractions, are presented every Tuesday and Wednesday night at the RKO Coliseum, and vaudeville at the Royal Tuesday nights and the Hamilton Tuesday and Wednesday evenings. Five acts of vaudeville will be offered at both the Royal and Hamilton on the nights mentioned.

Two other RKO houses, the Temple, Rochester, N. Y., and the Grand, Albany, N. Y., are now presenting vaudeville. The former plays full week shows about twice a month and the latter full week shows once a month. RKO's Strand, Syracuse, continues its elastic vaudeville policy. The theatre plays shows anywhere from three days to a full week, depending on the availability of talent.

The Comerford circuit is expanding its vaudeville policy in several Pennsylvania towns. The stage of the Feeley theatre, Hazelton, has been enlarged to accommodate two-day-a-week shows while plans are in work to inaugurate vaudeville at the Hippodrome, Pottsville, and the Strand, Carlisle. The first year of the three-day-a-week stage shows has been completed at the Irving, Wilkes-Barre, and the Family, Scranton.

Loew's, Inc., has booked vaudeville for Wednesdays at the Lowe-Poli, Waterbury, Conn.

Loew's Cleveland officials have not guaranteed 20 week's work to local stagehands, as demanded so there will be no spot booking of stage shows at Loew's State in Cleveland this season.

Resumes Show in St. Louis

The Fanchon and Marco deluxe Fox theatre in St. Louis has resumed stage shows.

Nate Platt will supervise Balaban and Katz stage bookings, formerly handled by the late Max Turner, until a new chief booker is appointed.

Fox Wisconsin has spotted vaudeville in a number of Milwaukee neighborhood houses on Sundays. Matinee and evening performances have been given at the circuit's Paradise, Zenith, Venetian and Riviera in addition to the regular dual bill at no increase in prices.

The Roxy theatre, in Atlanta, operated by Meyer hotel interests, has added vaudeville. The theatre is featuring "name" bands.

Leading entertainers who will be in Miami this Winter will be featured in stage presentations at the Olympia and at the new Paramount theatre at Miami Beach. Stage shows in addition to regular film policy will be featured through the season.

The 4,000-seat Arena theatre in New Haven will discontinue regular weekly vaudeville shows on Sundays until after the ice hockey season. The Bijou now has the only vaudeville show in town.

Hale with Pathe News

RKO has signed Dudley Hale, formerly with Lennen and Mitchell in New York and the Sun Advertising Co., of Toledo, as script writer for Pathe News.

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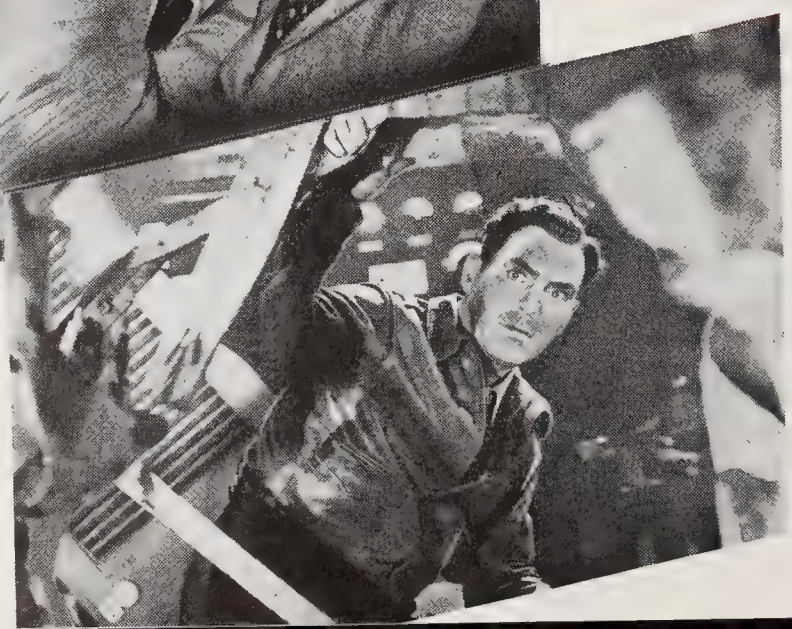
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COLUMBIA PICTURES

Screen play by P. J. Wolfson
Directed by JOHN BRAHM

MARTIN BECK, ORPHEUM CIRCUIT FOUNDER, DIES

Built Palace Theatre, Mecca of Vaudeville Stars; Director of RKO Stage Shows

Martin Beck, who built the Palace theatre, on Broadway, once the goal of all vaudeville actors, died in Mount Sinai Hospital, New York, Saturday, November 16th, after an operation for a stomach ailment. The producer and manager, whose career dates back to his childhood appearances in Shakespearean roles on the German stage, was about 71 years old.

Orpheum President in 1920

Mr. Beck became president of the Orpheum Circuit, Inc., in 1920, and was associated with Keith-Albee-Orpheum and Radio-Keith-Orpheum in the ensuing years. In 1932 he acted for RKO in making a survey of its theatre interests. He also was managing director of RKO vaudeville and an adviser in inaugurating the shows at the Center theatre in Rockefeller Center. He resigned from RKO in 1933 and built the Martin Beck theatre, a legitimate playhouse, in New York.

Long before he built the Palace theatre, now a film theatre, in 1913 or his own Byzantine structure that defied theatrical tradition west of Eighth Avenue, Martin Beck had attained fortune and some fame as founder of the Orpheum circuit, which he headed for 27 years.

An immigrant, his career followed a familiar pattern, except that he always managed to keep hidden the place and date of his birth. His associates believe he was older than the 71 years credited to him in "Who's Who in American Jewry," the only record book into which his birth date seems to have crept. There it is given as 1869.

He was born somewhere in what until recently was Czecho-Slovakia, went to school in Vienna, and after acting experience with a Shakespearean traveling troupe in Germany, arrived in New York when he was about 18 years old.

His first experience in this country was with a group of German actors with whom he went to Chicago where he soon was jobless. In that city a friendly proprietor of a biergarten let him put on a show on an improvised stage, a show which turned out to be a success.

Traveling to San Francisco he opened his first theatre, the Orpheum Concert Hall, in 1889. From the management of this playhouse grew the Orpheum circuit that numbered some 60 or more theatres, headed by Mr. Beck and dominating the variety scene west of Chicago, when Mr. Beck returned to New York in 1907 to book acts there.

Warred with Keith-Albee

This precipitated a war with the dominant Keith-Albee interests, which was settled when the Palace began taking Keith acts. The theatre became the paradise of all vaudeville actors. Ed Wynn was on the first bill shown. Later Charlie Chaplin made his first American appearance there and Buster Keaton had his start on its stage. Other headliners included the four Marx Brothers, Gallagher & Shean, Douglas Fairbanks, Nazimova, Beatrice Lillie, the sisters Ponselle, Fannie Brice, Sophie Tucker, Will Rogers and Elsie Janis. In 1923 Mr. Beck gave up active interest in the Palace.

Mr. Beck figured in several litigations. Hope Hampton sued him and Charles Dillingham for $36.000 for removing her from the leading role of "Madame Pompadour" before it opened. Last year he was the central figure in the trial of his nephew's wife, Mrs. Lillian Schrein, his former secretary, who was convicted of forgery and theft of $60,000 from the Beck theatrical interests. Mrs. Schrein made accusations against her uncle-in-law which he denied. She was sentenced to two to four years in prison.



MARTIN BECK

Served Producers' Group

In recent years Mr. Beck had been interested and active in the affairs of the League of New York Theatres, the producers' organization, of which he was a member of the board of governors. Lately he had been a member of a subcommittee studying the code to prevent ticket-scalping. He also was a member of the national panel of arbitrators of the American Arbitration Association.

Funeral services were held Monday in the Campbell Funeral Church, New York. Burial took place in the Martin Beck Mausoleum in the Salem Field Cemetery in the Cypress Hill section of Brooklyn.

Honorary pallbearers included John Golden, Harry G. Somers, J. J. Murdock, Guthrie McClintic, Marcus Heiman, Lee Shubert, William A. Brady, Sam H. Harris, Vinton Freedley, Harry T. Sommers, Gilbert Miller, Brock Pemberton, Al Lewis, Rowland Stebbins, Lawrence Langner, Max Gordon, Herman Shumlin, Dwight Deere Wiman, Lester Meyer, James F. Reilly, Milton R. Weinberger and Louis Lotito, manager of the Martin Beck theatre.

Mrs. Louise P. Heims Beck, Mr. Beck's second wife, and two daughters, Mrs. Nicholas Ransohoff of New York and Mrs. Paul Ladin of Los Angeles, survive. Mr. Beck's first wife died several years ago.

Charles J. Welsman

Charles J. Welsman, 75, Toronto exhibitor, died there November 12th. He owned and operated the Brighton and Le Plaza. Prominent in musical circles, he was organizer and first leader of the Governor General's Bodyguard Band.

Ben Kaufman

Ben Kaufman, for 22 years representative of Regal Films, Montreal, distributors of Metro-Goldwyn-Mayer pictures, died November 13th in Royal Victoria Hospital in Montreal.

Harry MacFayden, of NBC Production Staff, Dies

Harry MacFayden, a production director for the National Broadcasting Company for the last eight years and an actor and director who had been associated with the American stage for almost 40 years, died November 13th at the Flower and Fifth Avenue Hospitals after a brief illness. He was 59.

In 1929 Mr. MacFayden became a director in Hollywood for Universal and assisted in the production of "All Quiet on the Western Front." His adaptation of "The Trojan Woman" for radio was included among the best broadcasts of 1938 and 1939.

Sam Flax, 53, Republic Franchise Holder, Dead

Sam Flax, one of the Republic franchise holders in Washington, D. C., dropped dead Sunday, November 17th, while attending a football game in Griffith Park. He was 53. He is survived by his brother, Jake, who was his co-franchise holder in Republic; Mrs. Flax and two sons, one 19 and the other 16, and two sisters.

Funeral services were held at Danzansky's Funeral Parlor, Washington, Tuesday. G. C. Schaefer, vice-president and treasurer of Republic, attended the services.

Carl Murphy

Carl Murphy, 29, of the staff of Loew's theatre, Montreal, died at his home in Chester Basin, N. S., November 15th after an illness of six weeks.

Sade Carr

Sade Carr, 51, known to Broadway years ago as one of the first Ziegfeld Follies beauties and as a screen actress in the early days of the screen, died November 17th at Carmel, Cal. She played with Charlie Chaplin in early films.

Affie Weaver

Affie Weaver, 85, died November 18th at her home in New York. She appeared for many years on the stage. In private life she was known as Mrs. Horace McVicker.

IN COURTS

Testimony Concluded In Adorno Case

Testimony has been completed in the suit for $269,000 damages and an injunction, against Salvatore Adorno to restrain him from Middletown, Conn., theatre operations, which had been conducted for the past six week in the Middlesex County Superior Court. Plaintiffs are S & S Theatre Corp., and Middlesex Theatre, Inc., operators of the Capitol and Middlesex, with whom Mr. Adorno was formerly associated as partner and general manager. Attorneys for both sides were expected to sum up and file briefs before Judge Ernest Simpson, Friday.

Trust Suit Adjourned

Federal Judge Patrick T. Sone, who has been presiding at the $1,472,000 damage suit, under the anti-trust laws, of the LaCrosse Theatres Co., in the U. S. District Court at Madison, Wisc., against Paramount, 20th Century-Fox, United Artists, Welworth Theatre Co., and the Minnesota Amusement Co., has adjourned the trial until after January 1st. The trial had been in progress six days before adjournment.

Mexican Producers Get Circuit Backing

by JAMES LOCKHART
in Mexico City

The Calderon Brothers, operators of a Spanish language film theatre circuit in the American southwest, have advanced $35,000 towards the production of 10 films to be made in Mexico by Mexican producers. This money, the most important that has been put into the Mexican industry in a long time, seems to assure the completion of the 10 films by the end of this year.

Toledano Abandoning Politics

The Mexican picture industry is breathing a bit easier with the announcement by Vicente Lombardo Toledano, long Mexico's labor czar, that he will be through with politics for keeps when he relinquishes his position as head of the Confederation of Mexican Workers late this month. Mr. Toledano is expected to be succeeded by Fidel Velasquez, now the organization's press agent.

The labor boss said that he will not accept any cabinet or other post in the government of President-elect Avila Camacho, who is slated to take office December 1st. Mr. Toledano also said that he is even leaving Mexico. He intends to go to South America in December for a long vacation.

The industry had feared that the labor czar, even though officially out of control of the Confederation, would continue to influence Mexican politics.

Old Theatres Passing

Two of Mexico's oldest theatres, both called Principal, one here, dating from 1752, the other in Guanajuato City, a central mining camp, which opened in 1788, have gone with the wind. The Mexico City Principal, which since 1931 has been a cinema, is to give way to a skyscraper office-stores building.

The Principal in Guanajuato City, which ran as a cinema from 1916 to 1921, is being converted into a garage as its owners decided that the aged theatre would be more profitable at the service of automobilists than at that of film patrons.

The British Olympic News Reel, a newcomer in Mexico City, is doing so well that it is being featured by several cinemas. This demonstrates a pro-British swing on the part of Mexicans. The newsreel is frequently applauded.

The local Metro-Goldwyn-Mayer office recently held a private exhibition of "Gone With the Wind" at the Cine Iris with Senora Amalia S. Cardenas, wife of the President, as guest of honor.

Rosendahl Joins Handy

Henry Rosendahl, scenario writer, playwright and novelist, has been appointed a member of the sales convention department of the Jam Handy Organization, according to President Jamison Handy. The writer will apply showmanship in sales conventions for business groups in the national field, Mr. Handy announced.

New Theatre Company

J. S. Duss and associates have formed the St. Johns Amusement Corporation at Jacksonville, Fla.

IN NEWSREELS

MOVIETONE NEWS—No. 20, Voly. 23.—Liner Queen Elizabeth sails from New York....Mystery blast wrecks New Jersey plant....15,000 turkeys on Missouri farm ready for Thanksgiving....Society at Horse Show....Turn out Canadian fliers....American air force in maneuvers....Fashions....Brooklyn defeats Washington in pro football.

MOVIETONE NEWS—No. 21, Vol. 23.—Britain fights off Nazi air raids and rushes war work....Queens-Midtown Tunnel opened in ceremony....First man is drafted into army service....Japanese bomb Burma Road....Bangkok demonstration demands France return Indo-China territory....Vultee plant turns over air craft for U. S. defense....Iowa defeats Notre Dame....Boston College beats Georgetown....Texas A. & M. and Stanford win.

NEWS OF THE DAY—No. 218, Vol. 12.—Life in London shelters filmed....Liner Queen Elizabeth sails from New York....New Jersey powder plant blows up....U. S. and Canada display preparedness in sky....Fordham defeats Purdue....California topples Southern California.

NEWS OF THE DAY—No. 219, Vol. 12.—First Winter storm spreads havoc in midwest....Northwest blizzard blocks highway....Japanese bomb Burma Road ....Bangkok's natives demand French Indo-China ....First drafters join Army....U. S. speeds preparedness afloat....Mass delivery of Army planes begins....Football.

PARAMOUNT NEWS—No. 23.—Liner Queen Elizabeth leaves New York....German prisoners in Canada....Girls volunteer for service in floods and disasters....Election bets paid off....American and Canadian fliers in maneuvers....FBI investigates powder factories' blasts....Texas A. & M. defeats Southern Methodists....Cornell beats Yale.

PARAMOUNT NEWS—No. 24.—Yuletide parade held in Toronto....Holland Society honors Henry Ford.... Florida's Biscayne Bay gets modern "Crusoes".... Lewis tells CIO convention "my work is done".... First draftees mustered into service....Minnesota crushes Purdue....Michigan defeats Northwestern ....Boston College shades Georgetown.

RKO PATHE NEWS—No. 23, Vol. 12.—Armory blaze destroys Army equipment..Eight dead, 32 injured in powder blast....Liner Queen Elizabeth sails from New York....U. S. and Canadian fliers in maneuvers....Hirohito reviews Japanese army..Mobile recruiting unit tours south....Football.

RKO PATHE NEWS—No. 24, Vol. 12.—Japanese bomb reopened Burma Road....Americans warned to leave Far East....21 killed in Brazilian air tragedy ....Army holds "Family Day" at Fort Dix.... Ground broken for NBC's new San Francisco studio....Dionnes fill sailors' Christmas bags....Boston College nips Georgetown....Michigan wins.

UNIVERSAL NEWSREEL—No. 928, Vol. 12.—Mystery blases in U. S. defense plants....Air Corps maneuvers....Storms batter Great Lakes region.... Liner Queen Elizabeth leaves New York....Give hospital unit to Britain....10,000 turkeys in Cuero, Tex., ready for Thanksgiving Day....Society at Horse Show....Six day bike race in Chicago.

UNIVERSAL NEWSREEL—No. 929, Vol. 12.—First "draftees" off for camp....Strike slows airplane plant....Freighter wrecked in storm...."Santa Claus" goes to school....New York hails new tunnel opening....New cargo ship launched....Fashions ....Boston College nips Georgetown....Michigan tops Northwestern....Penn defeats Army.

To Release Five Features

Film Alliance, Inc., of New York, announced, this week, the next five pictures for release as follows: Paul Lukas and Jane Baxter in "The Chinese Bungalow;" John Lodge and Diana Churchill in "Sensation;" Jack Buchanan and Elsie Randolph in "Larceny Street;" Basil Radford and Silvia St. Claire in "Secret Journey," and Ian Hunter and Mary Newland in "Death At a Broadcast."

Richmond Signs Armetta

Henry Armetta has been signed to a four picture deal by T. H. Richmond Productions, which will release through Producers Releasing Corporation, headed by Harry Rathner.

Form Film Society

Historical films dating back to 1895, from the collection of the Museum of Modern Art in New York, have been made available to the newly organized Film Society of Philadelphia. The society, backed by socialites, will present a series of six programs for members only during the winter.

Stage Financing Pact Concluded

A resume of the agreement between the Dramatists Guild and New York League of Theatres, which became effective last week, by which motion picture companies are enabled to finance plays prior to their Broadway opening, contains nine basic sections, as follows:

1—A formula for arriving at payments for motion picture rights.

2—A formula governing rights to close a play.

3—Rules governing the release of a motion picture from a play financed by a motion picture company.

4—Provides for payment of $5,000 by a motion picture company backing a play as advance royalty against the purchase price.

5—An escape clause which gives the motion picture company the right to withdraw backing from a play within two weeks after opening.

6—Gives motion picture companies right to acquire rights, prior to New York opening if play runs at least 12 consecutive weeks.

7—Provides a ceiling of $200,000 in payments by motion picture company for picture rights. After this sum is reached, picture payments are limited to 50 per cent of the weekly profits of the play.

8—Creation of a concession committee, appointed by the Dramatists Guild, to make special concessions, wherever circumstances warrant.

9—Creation of a Permanent Board of Arbitrators, consisting of an author, manager and motion picture company emissary to pass on matters requiring quick arbitration.

The agreement, signed for one year, as an experiment, may become part of the minimum basic agreement, negotiated by the Dramatists' Guild and the League of New York Theatres, which, in effect since March 1, 1936, expires March 1, 1941, and will be renewed.

Official text is in the hands of printers and is expected to be released by the Dramatists' Guild, next week.

"Academy" Books Vaudeville

The Academy of Music, on 14th Street, Manhattan, was to have inaugurated a policy of stage shows, in addition to films, on Tuesday, this week, and every Tuesday and Wednesday thereafter, at no advance in admission prices. Three shows daily are planned. The initial show will feature Louis Prima and the second week's bill will headline Ella Fitzgerald. The plan was tried on Election Day with Teddy Powell's Band and was so successful, that it was decided to continue.

Photographic Exports Drop

Exports of photographic and projection goods in September declined from the same month of last year, the Department of Commerce reports. The September, 1940, export figure is $1,100,000 compared to $1,408,000 for September, 1939. For the nine months ending in September, the Department reported exports for 1940 at $11,741,000 compared to $14,114,000 for the same period of 1939, representing a decrease of $2,373,000.

Ochs Gets Select

Herbert Ochs will distribute Select Pictures made in this country, in the Cleveland and Cincinnati territories, according to Charles Kranz, president of Select Attractions.

WHAT THE PICTURE DID FOR ME

Columbia

FIVE LITTLE PEPPERS IN TROUBLE: Edith Fellows—This series of pictures always draws very well for us and this one was no exception. This one no better or worse than previous pictures of series. Running time, 65 minutes. Played October 24-25.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

GOLDEN BOY: Barbara Stanwyck, Adolphe Menjou, William Holden—This picture really went over very well and we have heard nothing but good comments about it. Running time, 140 minutes. Played November 9-10.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—Must say this picture, being played late, drew a good crowd—also some fine acting on part of cast. Went over with a bang. Running time, 82 minutes. Played November 8.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

First National

FATHER IS A PRINCE: Grant Mitchell, Nana Bryant—Got by as the lower half of a dual. Running time, 56 minutes. Played November 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien, George Brent—Very good. Warner's product has been quite satisfactory to us in general. This picture is most timely and did above average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KING OF THE LUMBERJACKS: John Payne, Gloria Dickson—Good picture but was entirely too short in running time so was doubled with "One Million, B. C." Last couple of scenes were from "Valley of the Giants." Business was good. Played October 23-24.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

MAN WHO TALKED TOO MUCH, THE: George Brent, Virginia Bruce, Richard Barthelmess, Brenda Marshall—A satisfactory picture. Good story and acting. Played on double feature program with "Captain Caution." Business was average. Running time, 75 minutes. Played October 30-31.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—This picture is in the third "bracket" and it sure belongs there. I would suggest it for midweek or on a dual. We had more kicks on this picture than any other picture in a long time. It is a shame that Warners would waste two great stars in a picture that has nothing. Running time, 93 minutes. Played November 10-11.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. General patronage.

RIVER'S END: Dennis Morgan, Elizabeth Earl—Very good action picture. Played on double bill with "Charlie Chan at the Wax Museum" to top business. Played October 23-24.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

THEY DRIVE BY NIGHT: George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart—A grand performance by all the stars. Contains plenty of action and suspense. Business good. Played on Cash Nites. Running time, 95 minutes. Played October 28-29.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—All the big westerns are milked here in their early runs and as a result I don't do anything on them. Flynn is not a favorite with this audience. Played October 17-19.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

Grand National

SHADOWS OVER SHANGHAI: James Dunn, Ralph Morgan, Linda Gray—This picture was well liked and went over well. Played October 3-4.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone—Combination of Rooney and Garland spells boxoffice for any theatre that has a movie conscious community. This is good and Judy's growing up—with personality and ability. Running time, 89 minutes. Played September 19-21.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—They can't make too many pictures with Mickey Rooney for me. Had the best business on this I've had in months. I saw customers that I thought had forgotten they made movies. This is just as good as any of the Hardy series. Please don't stop making them. Running time, 89 minutes. Played November 3-4.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr—Played at regular prices to our biggest gross in two years. Swell picture with four big stars, although several thought it too long and rather repeated itself. Running time, 120 minutes. Played November 2-5.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DR. KILDARE GOES HOME: Lew Ayres, Lionel Barrymore, Laraine Day—Fairly good business on this. But this series is slipping. Running time, 80 minutes. Played October 27-28.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

DULCY: Ann Sothern, Ian Hunter, Billie Burke, Roland Young—Lots of laughs in this comedy but business was only fair. Running time, 70 minutes. Played November 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman, Virginia Weidler—A good little programmer, pleasing the large majority of our audience. Nothing to rave about but it has entertainment, so there you are. Running time, 83 minutes. Played October 18-20.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—Real entertainment all the way. This team always draws extra business and the customers are always satisfied. Plenty comedy and will take care of your best dates. Running time, 99 minutes. Played October 27-28.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

ON BORROWED TIME: Lionel Barrymore, Sir Cedric Hardwicke, Bobs Watson, Beulah Bondi, Una Merkel—Very good acting by all members of the cast but we heard lots of complaints because of the morbid atmosphere. However, many were enthused and pleased with the story. Running time, 99 minutes. Played October 19-20.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

WYOMING: Wallace Beery, Leo Carrillo—Up to Beery's standard. Good story. Had lots of comedy scenes in this one. There was also lots of action. Leo Carrillo also good as Beery's partner. Business was good. Played on Cash Nites. Running time. 89 minutes. Played November 4-5.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Monogram

ARIZONA FRONTIER: Tex Ritter, Slim Andrews—Very good, but not one of Ritter's best by a long shot. We think Slim is adding a great deal to the Ritter pictures. They were on our stage recently in person; a fine couple of fellows indeed. Running time, 58 minutes. Played November 8-9.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

BOYS OF THE STREET: Bobby Jordan, Leo Gorcey—Another "Tough Guy" picture that is above average. A good weekend picture. Running time, 63 minutes. Played November 7-9.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

MYSTERY PLANE: John Trent, Marjorie Reynolds—A nice picture for action fans. Double billed it with a western to nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WANTED BY THE POLICE: Frankie Darro, Robert Kent, Evalyn Knapp—A fair picture which will get by in action situations.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Paramount

ADVENTURES IN DIAMOND: Isa Miranda, George Brent—Played on Bank Night and that is about all it will stand. No comment either way. It will entertain them while they wait for the bank night drawing. Running time, 76 minutes. Played October 29.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

BISCUIT EATER, THE: Billy Lee, Cordell Hickman—Played on Bank Night and could have played it on Sunday-Monday with the same good comment. This is the first real bird dog picture I've seen. People that don't care for dogs will want one after seeing this picture of a real dog. Good business and very good comment. Running time, 81 minutes. Played November 5.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—A good picture that my audience liked well. Played October 15-16.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel—If you are in a small town this picture will get you money if played on the right day. The critics panned it but I did all right with it. Running time, 64 minutes. Played November 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff—Many favorable comments on this one. Played October 24-25.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—Played on Hallowe'en, which was very timely for this spooky comedy that was enjoyed by all. Good comment and fair business. It really has the spooks. Bob Hope is a one-man show. Running time, 85 minutes. Played October 30-31.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

I WANT A DIVORCE: Joan Blondell, Dick Powell—An excellent picture that drew much better than we had expected. Powell and Blondell both good, as is Frank Fay. The title seemed to draw many customers in. Business better than average. Running time, 90 minutes. Played October 19-21.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—Good picture for Crosby fans. Contained some of the latest songs now on the Hit Parade. Mary Martin stole the show in singing and acting and everyone who came liked the picture. Business fair. Running time, 94 minutes. Played November 1-2.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

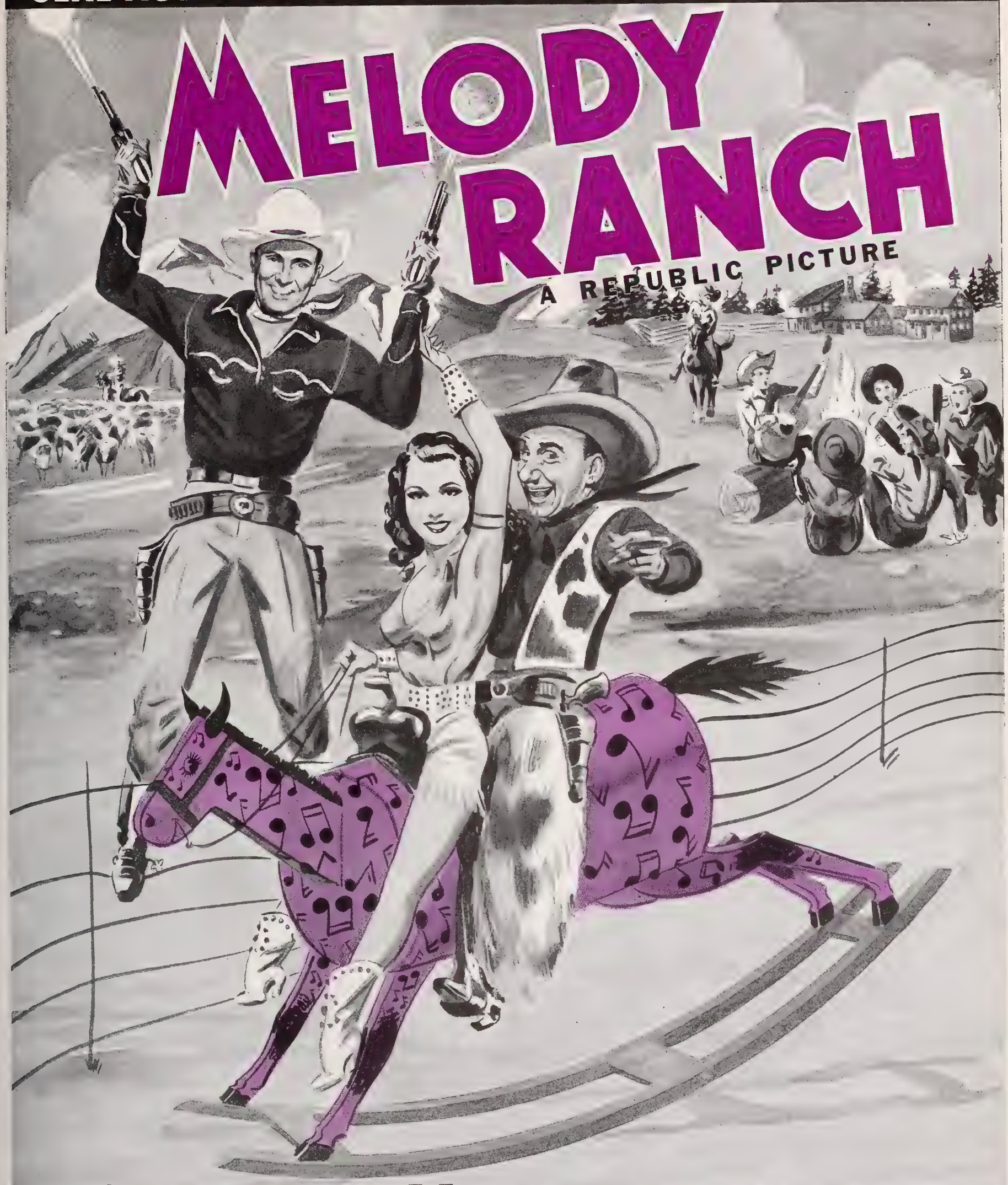
TYPHOON: Dorothy Lamour, Robert Preston—Dorothy Lamour is an excellent sarongist and Bob Preston isn't far from that either. The color and action is good. Lynne Overman is the show stopper with his comedy. J. Carrol Naish is good also as the native.

(*Continued on page* 58)

GENE AUTRY'S FIRST $500,000 ALL-STAR PRODUCTION!

MELODY RANCH

A REPUBLIC PICTURE



GENE AUTRY ★ JIMMY DURANTE

ANN MILLER ★ BARTON MacLANE • BARBARA ALLEN (VERA VAGUE)

GEORGE "Gabby" HAYES • JEROME COWAN • MARY LEE • JOSEPH SANTLEY—DIRECTOR

(Continued from page 56)

There isn't much offered in the story line but the action makes up for it. This is good entertainment. Running time, 71 minutes. Played November 1-3.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—No extra business but the ones that saw it were satisfied. Paramount is pretty good in their snow storms, typhoons and forest fires. The color added to the picture for drawing power and the snow scenes are beautiful. Running time, 83 minutes. Played November 6-7.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

Republic

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—Pleased exceptionally well. Played November 3-4.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.

GHOST VALLEY RAIDERS: Donald Barry, Lona Andre—Real good. What a man this boy is. He should join up. A battalion of his kind would go places.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GIRL FROM GOD'S COUNTRY: Chester Morris, Jane Wyatt, Charles Bickford—We ran this on a Sunday-Monday and I was surprised. For we had a crowded house, and they all seemed to like the show. Running time, 74 minutes. Played October 20-21.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MELODY AND MOONLIGHT: Johnny Downs, Vera Vague, Jerry Colonna—A very satisfying musical, costumes excellent, music very good indeed, and comedy a riot. Audience liked it very much indeed. Crowd medium. Running time, 72 minutes. Played November 6-7.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—Played on a double bill with a western to good business. It was exactly what I wanted for the rural trade and small town. Judy Canova was a scream all the way. I liked the business and they liked the show. We will take Judy again anytime. Running time, 73 minutes. Played November 1-2.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

THREE FACES WEST: John Wayne, Sigrid Gurie, Charles Coburn—A fairly good picture. But we did not do much on it. Running time, 78 minutes. Played October 30-31.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WAGONS WESTWARD: Chester Morris, Anita Louise—We ran this one first run in Beverly. Fairly good show and pleased our audiences. Running time, 70 minutes. Played November 7-9.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

WHO KILLED AUNT MAGGIE?: Wendy Barrie, John Hubbard, Walter Abel, Edgar Kennedy, Willie Best—Good picture; good business. This mystery picture has an abundance of laughs and will please all. Republic pictures are getting better. Comedy by Edgar Kennedy and Willie Best is very good. Running time, 70 minutes. Played November 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

IRENE: Anna Neagle, Ray Milland, Roland Young, Billie Burke, May Robson—The rain hurt my business on this one. Very favorable comment from all types of patrons. I was surprised at some of the people that liked it. Very seldom do we get a picture that most all the patrons enjoy. The reel of color made you want the whole picture that way because of the beauty brought out in the gowns. Good story and good music. Running time, 101 minutes. Played November 10-11.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

LUCKY PARTNERS: Ginger Rogers, Ronald Colman—Good picture that contained some comedy. Good business. Liked by all who saw it. Played on Cash Nites. Played October 21-22.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

MEN AGAINST THE SKY: Richard Dix, Edmund Lowe, Wendy Barrie—Fair little picture of the airplane action type. Used on a single bill, but it should be doubled with another feature. Business fair. Running time, 75 minutes. Played November 1-2.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott—Played this fine picture second run. It comes the nearest to being "The Awful Truth" yet made ('nough said). My audience ate it up, for it merits all the approval one can give it. Great picture. Running time, 89 minutes. Played November 3-4.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—An excellent action picture and well taken by all who saw it. Running time, 83 minutes. Played October 26-27.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

NEW AND PRODIGAL CONTRIBUTORS

One new and one prodigal contributor this week joined the ranks of exhibitors, sending their opinions on pictures to the What the Picture Did for Me department. The new contributor is:

FRED BASHA, Palace Theatre, Corner Brook, Newfoundland, Canada.

The prodigal contributor whose reports have been missing for some months is:

PEARCE PARKHURST, Larcom Theatre, Beverly, Mass.

Read the reports of these and other contributors in the adjoining columns.

Twentieth Century-Fox

BRIGHAM YOUNG—FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger, Brian Donlevy, Jane Darwell, Mary Astor, Vincent Price, Jean Rogers—Good picture to good business. Dean Jagger should go places if given the right parts. Performances by other members of the cast were also good, making it a worthwhile picture to see and play. Running time, 113 minutes. Played November 8-9.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

BRIGHAM YOUNG—FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger, Mary Astor—Splendid production that held interest throughout. Dean Jagger looks like a real find. The entire cast does exceptionally fine work. Business average. Running time, 113 minutes. Played November 3-5.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

CHARLIE CHAN AT THE WAX MUSEUM: Sidney Toler, Joan Valerie—Played on bargain night to average business. Many of our customers still like this series. Running time, 63 minutes. Played November 5-6.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1: George Murphy, Brenda Joyce, Elsa Maxwell, Mischa Auer—Good comedy, but the title kills the draw in small towns. Running time, 80 minutes. Played November 6-7.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PIER 13: Lynn Bari, Lloyd Nolan—Played on Bank Night to average business. The picture is surprisingly good with clever dialogue. Pleased everyone. Running time, 66 minutes. Played October 29.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda—Not the business "Jesse James" did. But still good. Running time, 92 minutes. Played November 1-2.—Ray Peacock, Onalaska Theatre, Onalaska. Wash. Loggers and mill workers patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Jackie Cooper—Played this picture late in this section to average week-end business. No comparison with "Jesse James," both as to box office and picture itself. Beautiful color helps this one through. Running time, 92 minutes. Played October 26-28.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

YOUNG PEOPLE, THE: Shirley Temple, Jack Oakie, Charlotte Greenwood—Good picture and story. Was better than Shirley's pictures in the past. Business good. Too bad they did not give her better stories in the past. Played with "The Quarterback." Running time, 79 minutes. Played November 6-7.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

ALIAS THE DEACON: Bob Burns, Mischa Auer, Dennis O'Keefe—This one was exceptionally well liked. Played October 27-28.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.

United Artists

CAPTION CAUTION: Victor Mature, Leo Carrillo, Louise Platt—Didn't care so much for this. It has lots of action but seemed to lack the punch to put it over. Played with "Man Who Talked Too Much." Business was average. Running time, 86 minutes. Played October 30-31.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolph Menjou—Audience loved this picture. Pleased most everyone. Played September 5-6.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural and small town patronage.

ONE MILLION, B. C.: Victor Mature, Carole Landis, John Hubbard, Lon Chaney, Jr.—Here is a picture that was decidedly different from the usual run of the mill. Acting was good as no talking was done by the actors. Played with "King of the Lumberjacks." Business good. Played October 23-24.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven, Reginald Owen, Broderick Crawford—A picture packed with emotion; just the kind the good old doctor prescribed for us. This story of the attainment of national unity by the Philippine Island natives after they had overcome existing superstitions and fear as a result of "Doctor Canavan's" (Gary Cooper's) application of psychology was loudly applauded by our men. Perhaps the most outstanding incident, at least the one that brought forth tremendous applause, was the destruction of "Alipang" by one of the members of the Philippine army. Besides the thrills that are provided in the conflicts between the two factions, there is a love interest and some comedy which add effectively to the picture. In addition to the fine work of Andrea Leeds, Gary Cooper, David Niven and Broderick Crawford, we cannot pass without tossing bouquets to Tetsu Komai ("Alipang") and Benny Inocencio ("Miguel"), the latter being Cooper's loyal friend and guide. Running time, 95 minutes. Played November 2.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Universal

ARGENTINE NIGHTS: Ritz Brothers, Andrews Sisters—A light musical comedy that drew better than average midweek and seemed to please everyone. Running time. 80 minutes. Played October 30-31.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart—This one has everything. Something to please everyone. Will stand a repeat run. Played September 29-30.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.

GREEN HELL: Douglas Fairbanks, Jr., Joan Bennett, John Howard—Here was a surprise picture for me. It was well liked and business good. Played October 5.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. Rural small town patronage.

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore—Due to cold weather this musical drew a very fair crowd. This picture is what I think they like. It is a change from the usual run. Running time, 63 minutes. Played November 8.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—A very good cast included in a very good show. But attendance was very low. Due to cold weather and that it had been played all around us. Running time, 92 minutes. Played November 6-7.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

SOUTH TO KARANGA: Charles Bickford, James Craig, Luli Deste—A fine action picture for you double feature night. Bickford always good in action parts. Even the students enjoyed it and came in pretty well to see it. Running time, 65 minutes. Played November 1-2.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer—A splendid commencing, a magnificent ending and "Spring Parade" is Deanna's latest and best triumph and a star of the first magnitude. A thrilling picture of love and adventure, commencing with "Nannie," the female goat, and also an excellent actress, "Blackie," the crow, who could tell fortunes that came true. Corporal "Robert Cummings" was a major general in action and all is well that ends well. An excellent good picture to book and suitable for all classes of patronage. Running time, 89 minutes. Played November 8-14.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer—We have never had a Deanna Durbin picture yet that made us any money. Our week-end business just about half of normal and we got little more than film rental during three days. Picture is well made and well acted, but our customers do not like her type of singing, foreign settings and costume pictures. Running time, 89 minutes. Played November 2-4.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan—This is a very excellent production and was very much enjoyed by all my patrons. There is comedy, action and everything that goes to make entertainment to please all class of patrons. The story runs through with enough entertainment to keep them all interested and entertained. Miss Sheridan is getting a following here as they all talk about her. She takes her part wonderfully well. Play it at any spot. Running time, 105 minutes. Played November 2.—A. L. Dove, Bengough Theatre. Bengough, Saskatchewan, Can. Rural and small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—One of the best pictures of the year. Wish we could get many

of this type to show our patrons. Running time, 102 minutes. Played November 2-3.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

FLOWING GOLD: John Garfield, Pat O'Brien, Frances Farmer—A picture that contained plenty of action and thrills but business was the poorest for Friday and Saturday that we have had for some time. Played October 25-26.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

KNUTE ROCKE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp—Good picture; good business. A fine production. Running time, 98 minutes. Played November 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland—Just a fair picture. 'The scenery was very good. Color excellent. Cast good but people do not want to see ancient history. Box office receipts poor. Running time, 106 minutes. Played October 17-19.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural and small town patronage.

SEA HAWK: Errol Flynn, Brenda Marshall, Claude Rains, Flora Robson, Una O'Connor—Plenty of slambang action and good acting by all concerned made this one do well here. It was the best crowd we have had for almost four weeks and they gave real evidence of liking it. The only criticism is the fact that the slow scenes were a little too slow by contrast. People that come to see action pictures in general are not in favor of having it bog down somewhat for a couple of twenty-minute stretches. However, that is a minor point. It is good and it did business for me. Running time, 125 minutes. Played November 1-2.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Short Features

Columbia

FIREMAN SAVE MY CHOO CHOO: Andy Clyde—As good as the rest of Clyde's comedies. They do a little extra business on western fans if the show is not up to par. Running time, 18 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

NOT GUILTY ENOUGH: Andy Clye—An exceptionally good slapstick comedy.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SPOOK SPEAKS, THE: Buster Keaton—Many enjoyed this more than the feature. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SUE MY LAWYER: Harry Langdon — Whoever gave this guy an idea he was funny? I have never seen one of his comedies yet that produced even a smile.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Metro-Goldwyn-Mayer

BARON AND THE ROSE, THE: Passing Parade Series—A very good Passing Parade.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

BIG PREMIERE, THE: Our Gang—Not so good. Our Gang comedies are not as funny as they used to be. Running time, 10 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

BIG PREMIERE, THE: Our Gang—The Our Gang comedies are not as good as they once were. This one is a little better than usual. Running time, 10 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

CALLING ON COLUMBIA: FitzPatrick Traveltalks—A good pictorial.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

CAT COLLEGE: Pete Smith Specialties—Educational and interesting. Running time, 9 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FOOTBALL THRILLS OF 1939: Pete Smith Specialties—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME MOVIES: Robert Benchley—Unless one is strictly a Benchley fan this is not enjoyable. Running time, 10 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

HOME ON THE RANGE: Cartoons—Nice little cartoon in color. Running time, 10 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

MILKY WAY, THE: Color Cartoons—We've always had praise for these—this gets the same. Running time, 8 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

MIRACLE AT LOURDES: Passing Parade—The human interest quality and the resultant question, left for the public makes this a real piece of entertainment. Running time, 10 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

PAPA GETS THE BIRD: Cartoons—The best Metro cartoon for some time. Running time, 9 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SOAK THE OLD: Crime Doesn't Pay Series—Very good two reeler from the Crime Doesn't Pay Series. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STUFFIE: Pete Smith Specialties—Dog lovers and everyone liked this clever story about the two dogs. It is good. Running time, 8 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

TOM TURKEY AND HIS HARMONICA HUMDINGERS: Color Cartoons series—One of the best cartoons on the market are MGM's. Here is definitely a topper. The old tunes were enjoyed by everyone, and why not?—they are good. Running time, 7 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

WHAT'S YOUR I.Q.?: Pete Smith Specialties—Some good questions put over very nicely. Running time, 10 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

Paramount

ANTS IN THE PLANTS: Color Classics—A good cartoon—'nough said. Running time, 7 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

BLUE BARRON AND HIS ORCHESTRA: Headliners—Fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BLUE BARRON AND HIS ORCHESTRA: Headliners—Good orchestra and good songs. Running time, 10 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

DANDY LION, THE: Animated Antics series—Very good cartoon. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

DOG IS BORN, A: Grantland Rice Sportlights—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FEMALES IS FICKLE: Popeye the Sailor Cartoon

(*Continued on page 62*)

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DIGEST

ADVANCE PRODUCTION ANALYSIS AND COMPLETE DATA ON 1940-41 PRODUCT

A cumulative alphabetical index to all 1940-41 feature product

The material in each issue of PRODUCT DIGEST supplies this information at a glance

TITLES

PRODUCTION NUMBERS

SYNOPSES

CASTS OF CHARACTERS

RELEASE DATES

REVIEW DATES
(AND PAGE NUMBER IN MOTION PICTURE HERALD)

AUDIENCE CLASSIFICATIONS

LEGION OF DECENCY RATINGS

RUNNING TIME

DIGEST OF EXPLOITATION

HE NOVEMBER 30th ISSUE of MOTION PICTURE HERALD

(*Continued from page* 59)

—Passable. Cartoon market is overdone. Popeye not the man he used to be; losing his "oomph."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FRANKIE MASTERS AND HIS ORCHESTRA: Headliners—Some tunes fair—some aren't there, but the song "Key to my heart" is the best in the whole reel. Running time, 10 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

GEORGE OLSEN AND HIS ORCHESTRA: Headliners—One of the worst musical shorts I've seen. One song saves it from being a complete flop. Running time, 10 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

KICK IN TIME, A: Color Classics—Good cartoon in color. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

PARAMOUNT NEWS: No. 18—Subjects: 27th Division leave for Alabama; Ambassador Kennedy arrives in U. S.; Tokyo recalls Ambassadors to Chile and U. S.; Japanese armies cross French Indo-China border; New York World's Fair closes; crowds greeting Willkie sets new records; John L. Lewis supports Willkie; huge crowds welcome Roosevelt in Newark and New York; football, Cornell vs. Ohio State, Northwestern vs. Indiana, Michigan vs. Pennsylvania. Excellent program. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SNEAK, SNOOP AND SNITCH: Animated Antics—Good enough cartoon in black and white. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STEALIN' AIN'T HONEST: Popeye the Sailor Cartoons—Average Popeye cartoon. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

UNUSUAL OCCUPATIONS: No. 1—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UNUSUAL OCCUPATIONS: No. 5—These single reel colored subjects are very good. The last part of this reel shows Gene Autry at home, singing and training horses. Where Gene Autry is popular, this reel would be worth a little extra advertising. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

WAY BACK WHEN WOMEN HAD THEIR WEIGH: Stone Age Cartoons—Better than the usual Stone Age cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WEDDING BELTS: Stone Age Cartoons—This kind of cartoons really go over in this section. The actors that Paramount puts in these carry a great deal of life, and comedy that will thrill everyone in your house. Don't miss this series, Stone Age Cartoons. Running time, eight minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

WEDDING BELTS: Stone Age Cartoons—Very good for a laugh. A change from all other cartoons. Running time, seven minutes.—Harry Shaw, Dillard Theatre, Wardell. Mo. Small town patronage.

WIMMIN IS A MYSKERY: Popeye the Sailor—Popeye is dead here. The production is passe. Color is the thing now. And he seems to have lost his punch.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

RKO Radio

CHICKEN FEED: Billy Gilbert—Some thought it too silly but most of them enjoyed it. Running time, 18 minutes.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

INFORMATION PLEASE: No. 2—John Kieran, Oscar Levant and Franklin P. Adams, the mental giants, are on the job as usual and Ruth Gordon, the guest star, and Clifton Fadiman, interrogator, presented a very entertaining, amusing and instructive program and the byplay among the five participants extremely interesting. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MARCH OF TIME, No. 12: Spoils of Conquest: Dutch East Indies—A very good March of Time centering on Japan's demands on the Dutch East Indies. Running time, 17 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

PATHE NEWSREELS: Always very timely and interesting.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

SUNK BY THE CENSUS: Edgar Kennedy Comedies—A swell comedy that pleased everyone. Running time, 18 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

ACQUITTED BY THE SEA: Believe It Or Not—Ripley—The first in a new series is quite good and thoroughly enjoyed by our customers.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

LUCKY DUCK, THE: Terry-Toons—A good cartoon in color. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

Universal

I DREAM OF JEANNIE WITH THE LIGHT BROWN HAIR: Two-Reel Musical Series—Good musical short. Running time, 20 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RHYTHM JAMBOREE: Two-Reel Musicals—One of the best variety musical shorts that it has been our pleasure to offer. This short has everything in the way of music, singing and dancing. There is a small jazz band and a snappy harmonica band, the latter, as might be expected, being the most popular of the two. Also included are a peppy jitterbug couple, a male tap dancer, a classy female chorus, Judy Starr with her inimitable style of singing and, last but not least, a couple who do some really fine dancing on stilts. Most any movie fan would be pleased with this one. Running time, 18 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, Trenton, N. J. Prison patronage.

STRANGER THAN FICTION: No. 79—A very interesting short subject. To our group the most unusual and appealing part of the short is the excellence of the work that is done by a woman who uses milady's old silk stockings to make very fine copies of important American edifices. Running time, nine minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Vitaphone

HOLIDAY HIGHLIGHTS: Merrie Melodies series—This color cartoon was good. Running time, 9 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers' patronage.

GOOD NIGHT ELMER: Merrie Melodies Series—The poorest Merrie Melody we've ever played. Very unfunny. Running time, 8 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HOLIDAY HIGHLIGHTS: Merrie Melodies—This is the best Merrie Melody we've ever played. Many good gags. Running time, 8 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

JOE REICHMAN AND ORCHESTRA: Melody Masters—A swell orchestra short with a semblance of plot. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LONDON CAN TAKE IT: Special—Most all of shots in this one have been seen many times before in the various newsreels. This got us no extra business, but it is okay. Running time, 10 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

LONDON CAN TAKE IT: Special—A powerful brief of what is going on in London and how that London can take it on the chin and still keep going. Every lover of liberty will be immensely interested and a well wisher of England's capital city as the outcome of the titanic struggle will effect the entire world and not maybe. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

OZZIE NELSON AND HIS ORCHESTRA: Melody Masters—A very good musical short. Running time, 10 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

PONY EXPRESS DAYS: George Reeves—A good featurette in color. Had lots of action and thrills that took place in the days of 1860's while carrying the mail. Running time, 19 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

PREHISTORIC PORKY: Looney Tunes—Porky the Pig needs a new suit of clothes but the prehistoric monsters of that time also need theirs and refuse to help Porky out. And the saber tooth tiger gives Porky a run for his money and retains his own suit. Alas, poor Porky. Very amusing and entertaining. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SINGING DUDE, THE: Dennis Morgan—Absolutely swell. This will take the place of a second feature easily. Beautiful color, and Morgan can sing.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

SWORD FISHING: Vitaphone Varieties—Extra good, especially when the sword fish charges the boat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WACKY WILD LIFE: Merrie Melodies—Good cartoon in color. Will please. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal Employees Give $30,590 to Fund

Universal, the first studio reporting, last week disclosed 100 per cent employee contribution to the Los Angeles Community Chest campaign, with $30,590 collected. This is more than a 125 per cent increase over the studio's 1939 contribution, according to Deanna Durbin, Joseph Pasternak and A. McCausland, campaign leaders. The Universal drive was completed in two and a half days setting a record.

The first ticket to the new Charles theatre, Birmingham, Ala., was auctioned off for $130, the proceeds going to charity. Colonel Marion Rushton, prominent attorney, acted as auctioneer. Charles Rook is owner-manager of the house.

The Warner Theatre circuit will contribute $2,500 to the Community Fund.

Defense Will Spur Box Office—Wobber

Improvement in business since the election and expectations of further gains due to the booming defense industries were seen last week by Herman Wobber, 20th Century-Fox general sales manager, upon his arrival in Hollywood for studio conferences. Mr. Wobber was accompanied by Charles E. McCarthy, director of advertising and publicity and M. A. Levy, Minneapolis district manager and Kent Drive leader.

Mr. Wobber says he based his belief in an expected boom on his observations of business conditions in Canada, where, before the war, business was moribund. Since, the Government began spending money for the war industries, the picture business perked up. He predicted this situation would be repeated in the U. S. Pictures released now are doing much greater business than they would have done a month ago, Mr. Wobber said.

Stars To Appear

Broadway musical comedy stars will appear at the "Night of Stars" show at Madison Square Garden, November 27th, for the United Jewish Appeal, according to Marvin Schenck, head of the producing committee. Stars include: Ed Wynn, the Demarcos, Jane Pickens, Dave Appollon, Al Jolson, Martha Raye, Bert Gordon, William Gaxton, Victor Moore, Vera Zorina, Carol Bruce, Bert Lahr, Betty Hutton and Arthur Treacher.

Form Bowling League

Devotees of bowling in Chicago's filmdom have formed the Chicago Motion Picture Bowling League, with Henry Porter as president; Christ Otto, as treasurer, and Howard De Tamble, secretary. Games have been scheduled for the various teams in the league until the week of April 16, 1941.

Name Four Releases

The remaining four of the eight Range Busters' westerns to be released by Monogram during the 1940-1941 season, were announced as follows: "Dead End Trail," "Trail of the Silver Spur," "Terror Town," and "Tumbledown Ranch."

Peggy Goldberg Weds

Peggy Goldberg, publicity agent in New York for Regina Crewe, was married Wednesday to Dr. George Blatt of Brooklyn.

THE WORLDWIDE AUTHORITY ON TALENT VALUES

The seventh annual edition of FAME is now in preparation. Edited by Terry Ramsaye, it will be published about January 1st, 1941, and will analyze and summarize the year's outstanding talent successes. Among its features it will present the box office champions of 1940 with complete analysis and personnel credits . . . the money-making stars of the season, evaluated and reported upon by the exhibitor showmen of the world . . . the radio champions of 1940 as polled by Motion Picture Daily among the editors of the daily newspapers of American . . . Fame and Radio—an analysis of the extent to which the air waves lean on Hollywood for talent.



A QUIGLEY PUBLICATION

FAME

The Audit of Personalities

BOOK REVIEWS

BEST PICTURES OF 1939-40. Edited by Jerry Wald and Richard Macauley. Dodd, Mead & Co. 534 pp. $3.50.

Bearing the sub-title "The Year Book of Motion Pictures in America," this collection of "Bests," published as a companion piece to Burns Mantle's "Best Plays," contains factual data about the motion picture which will be of value to the practitioner as well as the laymen. It is prefaced with a foreword by Walter Wanger, president of the Academy of Motion Picture Arts and Sciences.

In selecting the best pictures of the 1939-1940 season, the editors chose the best in various classifications as follows:

Farce: "Bachelor Mother."

Drama: "Goodbye, Mr. Chips."

Comedy: "Ninotchka."

Tragedy: "Rebecca."

Comedy-Drama: "Mr. Smith Goes to Washington."

Biographical: "Dr. Ehrlich's Magic Bullet."

Action: "Destry Rides Again."

Commenting upon the trend of motion pictures last season, Mr. Wanger wrote in part:

"1939 brought the screen the broadest variety of entertainment in its history. The year's filmfare went from satirical comedy to romantic tragedy to spectacular melodrama, fantasy, historical and biographical subjects. In no previous season had the full facilities in writing, acting, directing, color, sound and processing been given such an opportunity or been so constantly in demand. As a result, standards which will serve as an inspiring challenge for many a day were established.

"Screen attractions, which five and ten years before would have been immediately classed as roadshows, were forced to accept presentation in theatres which maintained double-bill policies, bank nights and low admission prices. More than one outstanding picture was forced to accept public presentation on exactly the same level as films of far less merit, forbidding proper public appreciation."

In describing the difficulty in evaluating the public appeal of certain pictures, Mr. Wald and Mr. Macauley said: "Several times during the year, there comes a picture which pleases the critical gentlemen of the New York press, and, at the same time, mops up in Battle Creek and Boise. It is well written, cleverly directed and brilliantly played. It has an amusing, mature comedy premise; or perhaps it soberly considers, in an adult manner, some contemporary problem." These pictures, in the main, constitute their choice of the best pictures.

Included in the volume are synopses of scripts of the winning pictures; a resume of the production season; synopses of the major releases of the season; the Academy awards and the New York Film Critics Circle awards.

Conspicuously absent is "Gone With the Wind," which, the editors contend, should be included in any list of best films. The impracticability of condensing the lengthy script, however, resulted in its omission.

—C. L. B.

TELEVISION TO-DAY AND TO-MORROW, by Sydney A. Moseley and H. J. Barton-Chapple, with a foreword by John L. Baird. Pitman Publishing Corporation, New York and Chicago. 179 pages; 34 plates. $3.00.

This book on the origin and development of television in Great Britain is the fifth edition of a work first published in 1930. The most recent revision was made some months after the war had closed a chapter in English television history by causing the cessation of all programs and experiments. The authors summarized the progress of television in that country from 1925 to 1940 and discussed in detailed technical problems. Special attention was given to theatre television.

With the Radio Corporation of America and Scophony, a British company, preparing to demonstrate theatre television in New York City, the chapter on "Big-screen Television" is of particular interest. Various methods of obtaining large screen television pictures for theatres are explained. Of historical importance is the intermediate film system in which the television image was focused on regular motion picture film which, after passing through a very rapid developing process, was projected onto the theatre screen in the usual manner.

"Television Today and Tomorrow" is well illustrated with over 50 drawings and 34 pictures. The first two sections on the development of television and general principles were written to give a clear picture of some of the problems of the new art. With the exception of the chapter on theatre television the bulk of the book was intended for the expert.

The writers made no attempt to cover completely all aspects of English television. The presentation is admittedly somewhat onesided in that the work was originally based on the television activities of Mr. Baird. The style, also, is uneven as Mr. Moseley appeared to be writing for the interested layman and Mr. Barton-Chapple, in the technical chapters, addressed himself only to those skilled in television theory.

However, the book gives a good outline of progress made in England, some simple explanations and a treatment of theatre television in the only country which has tried that medium of entertainment to any extent up to now. —M. Q. Jr.



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War Hits Musicians' Fund

The Musicians Emergency Fund must rely on benefits for its revenues this winter because of the large sums being diverted from local philanthropies for war relief, Dr. Walter Damrosch, chairman of the board, announced after a meeting of the board held in New York this week to discuss means of maintaining the fund. At the meeting Lucrezia Bori, one of the fund's founders, was elected a member of the board of directors, and Mrs. William H. Osborn a vice-president. Mrs. Huntington Astor remains acting president.

Kallet Renews with Altec

M. J. Kallet, of the Kallet circuit of New York State, has renewed a service agreement with Altec. Jayem Management Corporation has renewed with the firm for the Jayem theatres in West New York, and Cliffside, New Jersey, and for Brooklyn.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

The Prime Asset and A Test Of It

Writes a college student aspiring to a career in showbusiness. He asks what we consider to be the most important asset of theatre showmanship; how he might test himself to discover whether or not he is possessed of it.

Didn't take much thought to select the virtue of quick-thinking over most everything else. True, a theatreman is expected to know his job, to be honest, conscientious, physically able, mentally poised, retentive of memory, self-possessed. Among showmen, these are not rare qualities.

The lightning-fast mind is something else again and those who have it are thrice blessed. Their ability to think in a pinch often means the difference between profit and loss, often stimulates grosses beyond expectancy, often overcomes what might at first appear to be insurmountable obstacles.

The Round Table has been sprinkled plentifully with instances to illustrate. Currently, the following are selected as cases in point.

* * *

In Hanover, Pa., at Warners' State, Charlie Moyer learned that the biggest night football game of the local season was scheduled against his opening of "Knute Rockne". Unable to change the picture booking, Moyer immediately hit upon the idea of a giant *after-game* rally, with the teams and high school bands parading to the theatre from the stadium. Working at top speed, Charlie sold nearly 1,000 tickets in advance through the schools, promoted a co-op page advertising the game and rally in addition to the picture.

The result: a smash opening which otherwise would have "been brutal", the Round Tabler writes in noting that grosses were more than doubled because of the big show. The campaign also made the picture "the talk of the town", reflected in the balance of the engagement.

* * *

"Bob" Fulton's careful plans for the opening show of a Major Bowes unit at the Paramount, Waterloo, Iowa, were threatened when the train carrying the troupe was reported a half hour late. Since the station is some blocks away and the tracks run alongside the theatre, the fast-thinking member saved the show in arranging with the railroad to stop the train at the stage door.

The Tri-Stater, too, found time to notify the newspapers of the unusual situation. It landed him an unexpected two-column news cut and story, the special stop proving a first-time in local history.

* * *

Detailed in last week's issue, Stanley Lambert's fast stepping in obtaining an exclusive showing of the recent draft numbers is another example of what we have in mind. Because of newspaper headlines and radio program limitations, Lambert was quick enough to take over at the theatre, making the house a two-day rallying point for the town.

* * *

To test his own reactions to these instances, let the applicant study them closely. If he feels floored, if he regards such activities as a species of rare magic far beyond his ken, then it would be best if the student sought less hectic outlets for his ambitions.

Should the applicant, on the other hand, feel a surge of deserved admiration, an itch to do likewise, a quiet confidence in his abilities to move as handsomely when the occasion requires, he is at least qualified to point himself in the direction of his heart's desire.

△ △ △

"SO GOOD IS THE REACTION—"

In the circuit's extensive advertising, Standard Theatres, of Oklahoma City, finds profitable the stressing of institutional copy, as noted in recent layouts. Topping one of the displays, for instance, is the following:

"No Place In the World—so much happiness for so few cents. There is nothing to equal a good movie," etc., etc.

Writes Bert Stearn, circuit ad head:

"Allowed to slumber for too long, the institutional stuff is being brought back into play—and pay. So good is the reaction, that copy is being readied for daily use together with our regular big ads. It also makes excellent trailer copy."

A-Mike Vogel

Round Table In Pictures



Through tieup effected by Manager Frank Perry, United Artists, Detroit, and MGM exploiteer, Warren Slee, eye-arresting window display was set with American Airlines for "Escape". Blowup of Norma Shearer boarding plane en route to New York was featured. In addition, souvenir photos of the star were distributed at the store and entire airlines mailing list was circularized.



To launch the circuit's Barney Balaban Fifth Anniversary Celebration, covering the period from Thanksgiving to Christmas, a luncheon was held by the United Detroit Theatres, where E. J. Hudson, president, at head of the table, gave the keynote speech to inaugurate the campaign. Over 50 members of the circuit's staff, comprising managers, assistants, supervisors and home office executives, were in attendance.



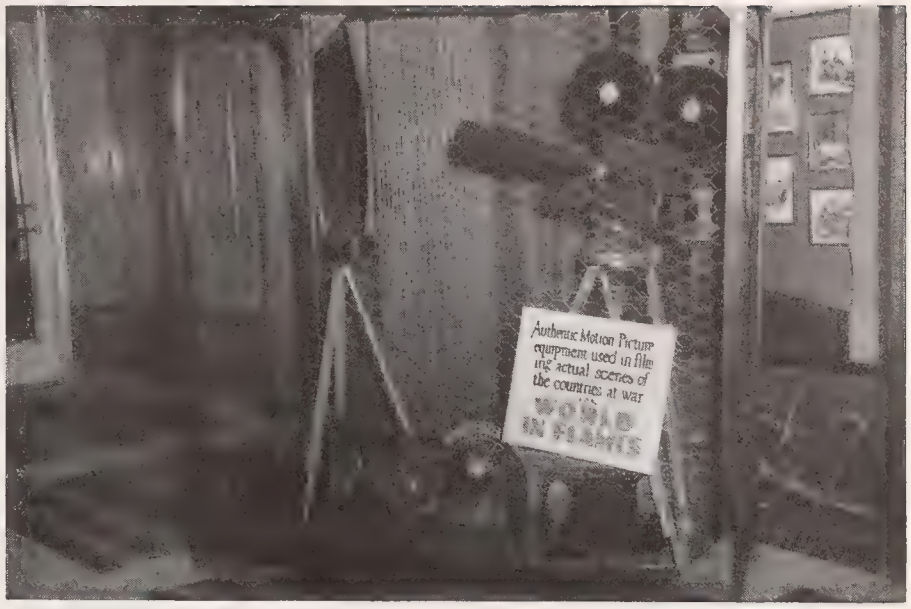
Promoting importantly located five-and-ten on the value of using Chaplin as an attractor, Tom Delbridge, assistant to Sam Gilman at Loew's, Dayton, arranged for theatre frame and 40 by 60 on "The Great Dictator" to be placed at store entrance.



Featured in the lobby of the Kansan Theatre, Parsons, Kans., week ahead of "The Westerner" opening by Griffith City Manager David Dallas, was a typical Judge Bean saloon display. As an additional promotion, arrangements were made for serving regular old-fashioned bunk-house coffee to all attending the special preview.



Arranged by Sam Teitlebaum at the Commodore, Philadelphia, was the presentation of a Rockne Memorial trophy to the winning coach and captain of the Detroit-Villanova game held there recently. At left is Gus Dorais shaking hands with Teitlebaum, while holding the trophy is the Detroit captain, Casimere Brovarney.



Arranged by Charles Moss and Phil Laufer of the New York Criterion was arresting display for "World in Flames". Authentic motion picture equipment used in filming actual scenes was spotted with explanatory copy.



Set up in his lobby for "Dreaming Out Loud" at the Brillion Theatre, in Brillion, Wis., was Manager R. Pfeiffer's Lum and Abner replica country store. Spotted in center of display was cutout of Lum in character.

To help folks get in festive mood for his recent Hallowe'en show at the Ritz Theatre, in Chillicothe, Mo., Manager Barnes Perdue dressed his entire staff in costume week ahead of his jamboree. Chest banners called attention to the special show.





An electric eye shooting gallery, set up in the lobby of the LeClaire, Moline, Ill., was arranged by Francis Gillon for date on "Wyoming". Patrons supplied with gun and rubber darts tried their skill for guest tickets.

Ghosts and Games Sell "Hallowe'en"

Interest on behalf of his Hallowe'en midnight show, at the Orpheum, Terre Haute, Ind., was heightened by Nat Blank through the wide distribution in advance of a "faint check," a small colored card, so labelled. At the top, there were spaces for name, address, city with copy below requesting that the card be filled out and "kept in your pocketbook or where it will be easily accessible in your pocket should you pass out during the performance." Then followed billing for the Dr. Silkini Ghost Show, on the stage, and "Before I Hang" on the screen. Atmospheric heralds were also used, emphasizing that "Ladies should have escorts." Outside the theatre, Blank parked an ambulance with two attendants and an interne.

Playing down the horror angle in favor of an "Old-Fashioned Hallowe'en Party," Marlowe Conner worked out a laugh campaign for the event at Warners, Sheboygan, Wisc., by booking "Hired Wife" in addition to "Mummy's Hand." The party was directed at adults who were intrigued by Conner's stage "Spirit Chair" wherein cash was awarded to any woman game enough to sit in it during the celebration. The chair was an ordinary one, covered with a sheet for a build-up. When applicants came up on the stage, they were quickly advised to watch Marlowe for a cue when they were to scream and jump out of the chair as though something had actually happened.

In addition to favors to all, a Pumpkin Hunt was had with cutout paper pumpkins placed under the seats, some carrying guest tickets. Traditional stage games were also held, with three entrants in each, all games put on at one time for heartier laughs—a "three ring" circus, writes Conner.

Cohen Holds Costume Party

Advertised widely by both theatre and cooperating jeweler who supplied the cash prizes, was a costume party held on Hallowe'en night in connection with Lou Cohen's opening of "Hullabaloo" at the Poli Palace, Hartford. Prizes were awarded for the best, funniest and most original costumes. Through tieup with florist, roses christened with title name for the occasion were distributed to first 200 women entering theatre.

Sustaining bands of WTHT played feature song hits from picture, music cards were placed in leading music stores and window cards in others. For street bally, Cohen dressed a man in top hat and tails and had him carry a title lettered bass drum which he beat as attractor. Whispering campaign was engaged in by theatre attaches and cashiers engaged in a telephone chain bally calling prominent club women and asking them in turn to tell their friends.

"LET'S HEAR FROM YOU"

Excuse It, Please

In the story on Doc Twedt's "hole-in-one stunt" at the Lido, Manly, Ia., detailed in the issue of November 9, page 54, measurements were given as 3 feet wide by 18 inches long. The latter, of course, should have been 18 feet.

AMATEURS INVITED TO SING FOR DATE

Building up his stage "Jamboree" held on Mondays and Tuesdays at the RKO Proctor, Newark, N. J., "Bob" Ungerfeld has added an audition offer, wherein local boys and girls of ability are allowed to compete for actual dates with the house band. Letters with name, address, age, addressed to the theatre, are requested, with weekly winner at the auditions singing during the overture.

Response has been so big, "Bob" reported, that applicants are being held down, with over 500 names now listed. Papers are supporting the tiein with frequent breaks.

Laugh Insurance Features "Opry"

To protect his risibilities during the run of "Grand Ole Opry" at Warners' Prince, Ambridge, Pa., Lige Brien took out insurance to guard him from "death by laughter" and from any rush by patrons to see the picture. For publicity purposes, Brien went through the procedure of a regular examination by the company doctor, then accepted his policy from the branch manager in the presence of local prominents, newspaper men and patrons.

Follow-through on the insurance hookup was a lucky number idea wherein the company provided advertising folders on the picture distributed throughout the area by the company's field men. Each folder was numbered and duplicate figures posted on lobby board were good for free admissions. The insurance people also supplied calendars imprinted with theatre credits.

With these tieins to whet his appetite, the Round Tabler further promoted from the insurance company's Pittsburgh offices a number of albums describing the "Grand Ole Opry" radio program. These were imprinted and distributed ahead. Further radio material on the radio background of the picture in booklet form was also obtained and put out around town. Through one of the pressbook merchandising tieins, Brien was able to secure three of the city's best windows on a neckwear promotion.

PLACE WEDDING RINGS ON PATRONS' FINGERS

During the week ahead of "Third Finger, Left Hand" at the State, Springfield, Ohio, Manager Oliver S. Nicklas invited women entering the theatre to extend the third finger of their left hands. As they did so, wedding rings were placed upon the digit, the hoops tied to a card carrying reminder-copy about the picture.

In the case of couples, Nicklas asked permission of the escort, which was readily given.

Syracuse Students Dine with Starlet

For the personal appearance of Gloria Jean in Syracuse, in conjunction with "Little Bit of Heaven" at Keith's, Harry Unterfort tied in with the *Post Standard* on a letter contest open to pupils of the city's secondary schools. Entrants were required to address the starlet on why they would like to dine with her. Six winners were selected, three boys and three girls, the paper running shots of the group dining at the Onandaga Hotel which Unterfort promoted.

Cooperation was obtained from the Board of Education by letters to school principals urging students be advised of the competition through the teachers of English. In addition, the public schools music departments were interested in another contest for prizes of 10 Decca albums of Gloria Jean recordings, also promoted. Publicity was had by the starlet autographing the albums for the winners. Harry obtained another break with the presentation of football to Gloria autographed by all members of the Syracuse pigskin squad.

Ad tieins were had through co-op ads by music stores and on all radio musical programs, the starlet was saluted with various of her songs from the picture. Featured broadcast was a dramatization of Gloria's life with the artist playing herself.

"LET'S HEAR FROM YOU"

Newspapers Aid Rosenthal On "Great Dictator" Date

Newspaper coverage was generous on Morris Rosenthal's opening of "The Great Dictator" at the Majestic in Bridgeport, with special art layouts and full page streamers. In addition, three-column art was planted on the signing of the contract in New York, co-op ads promoted and coloring contest for kids arranged.

Tying in with the police department which runs a Hallowe'en civic contest each year, Rosie offered a cash prize for the funniest Chaplin makeup, theatre entering 10 Chaplins in the contest. Imprinted menus were distributed in all downtown restaurants, soda fountains and luncheonettes as were paper napkins. Also tied to the recent elections were heralds distributed widely. Outside cover read "Every American Will Vote For," inside carried Chaplin announcement. A reported first time for the city was the painting of street curb with picture title. Cartoon blotters were distributed at schools to attract kid patronage and Station WIIC featured a man-on-the-street broadcast.

"LET'S HEAR FROM YOU"

Australian O'Hara Quest

To create interest among residents in Sydney, Australia, for date on "Gone With the Wind," proprietor C. H. Smith, at the Regent, arranged a Scarlett O'Hara quest. This was publicized through newspaper and radio coverage. The winner was presented with a replica of the crinoline dress worn by the star in the picture and promoted from local dress shop. Merchant devoted window displays to "Wind" tieups and winner of the quest acted as hostess at the theatre during the engagement.

Governor, Mayor, Proclaim 'Rockne'

Inspired publicity for "Knute Rockne" continues to be reported at the RKO Palace, Rochester, was the portion of Jay Golden in the elaborate campaign put on in conjunction with Notre Dame alumni and civic officials. Stressing the advance was a screening for the newspapers, radio stations and high church officials which brought a raft of attention, especially from sports commentators on all the stations.

Proclaimed by the Mayor, "Rockne Week" was inaugurated with a dinner sponsored by the Civic Scholarship Awards Committee and attended by the biggest local names, including the Mayor, Frank Gannett, of the Gannett papers, church dignitaries and other prominents. Climax of the dinners was a screening of the picture. Invitations and programs for the event were elaborate and in keeping. Newspaper coverage was unusual, the morning daily smashing the story across the page one of the first edition, distributed to the guests as they left the party. In later editions, the yarn was moved to the sports page. Golden reports a precedent-breaker in an editorial on the occasion by the editor of the same daily, in which the theatre and playdate was included. This was a first-time, says Jay.

Opening night was dedicated to Notre Dame with members of the local club on hand. Second night was in honor of the high schools, when the team captains were introduced. Also dedicated to the famed coach was the first game of the Western New York conference when, after a parade at the stadium, imprinted megaphones were distributed. To spread the word all over the area, Golden arranged with the New York Central to plug the date in special-trip handbills posted at all stations within 50 miles.

Governor Proclaims "Week"

The mounting score of "Rockne" proclamations was added to in Wisconsin, where for the date at Warners' Sheboygan, District Manager Keegan persuaded the Governed to set aside the date as a part of "Rockne Week." Marlowe Conner had photostatic copies made up for display in windows and at the box-office, also secured a break in the local press. Other publicity was had through the efforts of Jim Gorman, assistant manager and Notre Dame alumnus, through a series of old clippings about "Rock" during his heyday. These were mounted on a large cutout football fastened to a goal post and placed in the lobby for wide attention.

The Saturday ahead, Connor promoted footballs for giveaway at his kid club matinee. Other gridiron stuff was a prediction score contest on a jeweler tiein for watches for the winners, male and female. The date also marked the first special front used at the theatre.

Meeks Lands Co-Op Page

Considerable interest was stirred up on his "Rockne" date at the Rialto, Morrilton, Ark., writes Manager Hiram M. Meeks with a co-op contest page participated in by 16 merchants. In each of eight ads was placed the name of a famed University and in each of the remainder the nickname of their football team. Ten free admissions were given to those making up correct lists of the schools together with the nicknames and the ads in which they appeared.

Meeks also contacted the public and parochial schools, arranging to have the students march to the theatre in groups. He also was able to letter sidewalk corners three date ahead.

"LET'S HEAR FROM YOU"

Salmon's South American Way

Advertised as a Latin-American Show, Monty Salmon at the New York Beacon Theatre went about selling his engagement on "Argentine Nights" and "The Gay Caballero." Lobby, which was in keeping, featured 21 flags from the republics, loan of which was promoted for the occasion, and a group of pictures by Latin artists. Special three-fold programs were printed front and back carrying cut of girl in rhumba costume with the words "You're invited to my Latin-American Party." In addition special trailer was made up for the show.

Biography Tiein Heads Hart's "Carson" Drive

To get away from the straight western slant on "Kit Carson," at Schine's Hippodrome, Gloversville, N. Y., Lou Hart interested one of the dailies and the schools in a contest based on identity of famous American pioneer heroes. For a week ahead, the paper ran biographical sketches of historical pioneers without naming them, the material supplied by high school history students. To the first ten guessing the identity of the daily subjects, guest tickets were awarded.

On "The Quarterback," Hart worked with Montgomery Ward's on a score guessing contest, the store supplying 60 prizes and the guess cards that carried full theatre credits. Seven prominent coming games were listed with "Quarterback Predictions" alongside of each. Space next to these headed "Your Guess" was for contestants. Cards were distributed at big local games, the store tying in further with prominent window.

FORTNIGHT WINNERS

STAN ANDREWS
Capitol, Guelph, Ont., Canada

WOODY BARRITT
Miller, Wichita, Kans.

LIGE BRIEN
Prince, Ambridge, Pa.

LOU BROWN
Poli, New Haven, Conn.

BILL BURKE
Brant, Brantford, Ont., Canada

E. C. CALLOW
Warners, Philadelphia, Pa.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOW E. CONNER
Sheboygan, Sheboygan, Wis.

GENE CURTIS
Paramount, Syracuse, N. Y.

DAVID DALLAS
Kansan, Parsons, Kans.

A. D. DEASON
Wichita, Wichita Falls, Tex.

FRANCIS DEERING
Loew's, Houston, Tex.

A. EASSON
Oakwood, Toronto, Ont., Canada

BOB FULTON
Paramount, Waterloo, Ia.

JAY GOLDEN
RKO Palace, Rochester, N. Y.

BOB GRIFFITH
Lex, Chicago, Ill.

KEN GRIMES
Warner, Erie, Pa.

AL HAMILTON
Empress, South Norwalk, Conn.

LOU HART
Hippodrome, Gloversville, N. Y.

BILL HARWELL
Ohio, Canton, Ohio

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE LABY
Victory, Holyoke, Mass.

GENE LOORAM
Loew's Metropolitan, Brooklyn

EDWARD H. McBRIDE
Loew's State, Providence, R. I.

JACK MARKLE
Coolige Corner, Brookline, Mass.

ED MAY
Paris, Paris, Ky.

LOUIS E. MAYER
RKO Temple, Rochester, N. Y.

HENRY T. MILLER, JR.
Family, Pittsburgh, Pa.

OLIVER S. NICKLAS
State, Springfield, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

E. C. PEARLSTEIN
ED MILLER
DAVE BACHNER
Hippodrome, Cleveland, Ohio

BARNES PERDUE
Ritz, Chillicothe, Mo.

HAROLD PIKE
Capitol, Melbourne, Australia

CHARLES M. PINCUS
Utah, Salt Lake City, Utah

KEN PRICKETT
El Rancho, Victoria, Tex.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

R. E. RUSSELL
Loew's-Poli, New Haven, Conn.

J. G. SAMARTANO
Palace, Meriden, Conn.

BOYD F. SCOTT
Strand, Uvalde, Tex.

HOWARD SEXTON
Voge, East Chicago, Ind.

FRANK SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

JACK SIMONS
Loew's-Poli, Hartford, Conn.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN S. TERRELL
Capitol, Washington, D. C.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

ROBERT UNGERFELD
Proctor's, Newark, N. J.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

BURGESS WALTMON
Princess, Columbus, Miss.

ART WARTHA
Elco, Elkhart, Ind.

LEO YOUNG
Strand, Portland, Me.

EXPLOITATION BRIEFS FROM A-FIELD

Promoted from local oil company by Mike Chakeres were imprinted magaphones which were distributed at football games two weeks in advance of "Knute Rockne" opening at the Regent, in Springfield, Ohio. As a tribute to the coach a giant football show was held on the stage at which local team band, cheerleaders, entire team and Notre Dame Alumni paid tribute to Rock. Also attracting considerable attention was the theatre float which was entered in the local Mardi Gras parade.

▽

Holding a football rally at his house ahead of "Rockne," Ed Kidwell at Schine's Kent, Kent, Ohio, announced the presentation of a Rockne plaque which would be awarded to the winning team in connection with game to be played following Saturday. Dedication services were held at the field and after a 30-second silent period, taps were sounded and theatre announcements made in regard to the plaque. Also in connection with the rally "Football Thrills of 1939" was shown.

▽

To gain attention for his date on "Girls from God's Country" at the State, Waterville, Maine, Manager Ed Harrison at the top of his newspaper ads carried special copy. Addressed to boys and girls, it read: "Do your home work early. . . . Eat everything on your plate. Help Mother with the dishes. Then suggest to dad that he take the family to see," etc., etc.

▽

Arranged with local hosiery shop was stunt put on by Milton L. Wainstein for "Lucky Partners" at the Strand, Holyoke, Mass. Tinted lucky number cards bearing thumbnail cuts of Colman and Rogers were distributed with all purchases. Holders were advised to look on board displayed in theatre lobby and if corresponding card were posted, guest tickets were awarded.

▽

Written in a light vein was the letter addressed to all school teachers in Uvalde, Texas, by Boyd Scott at the Strand Theatre, welcoming them to his house. With streamer across top, dotted with musical notes, copy read: "Heigh Ho, Heigh Ho 'Tis Off to School We Go," and followed by message which contained plug for his special attractions.

▽

Enlisting the aid of several of his merchants, Roy Shoffner for "Our Town" at the Marian Theatre, in Auburn, Ky., secured numerous window displays, all of which were tied directly to the picture. Essay contest was planted in high school, papers carried an editorial on the theme of the film and large banner was hung in strategic downtown spot.

▽

Dressed in western outfits, two lads covered downtown area of Waterloo, Ia., as part of Maurice Crew's date on "Frank James" at the Strand Theatre. Each wearing back banners, one read: "I'm the guy that killed Jesse James," while the other said: "I'm Frank James and I'm looking for the guy that killed my brother."

"CORRESPONDENT" AD EXCITES IN MEXICO

Set up in regular newspaper layout, with streamer heads and photos, a full-page ad for "Foreign Correspondent" at the Alameda, in Mexico City, Mexico, was reported by Manager M. De La Serna as creating unusual attention, since the stunt is new in those parts.

Lower half was devoted to highlight action shots with explanatory captions, the entire promotion tied up with a box at bottom carrying theatre credits.

Effective was the newspaper ad run in local daily by Duke Prince at the Ohio, Marietta, Ohio, consisting of letter of endorsement by the Mayor of "Boom Town." In addition, full page of co-op ads was promoted, each merchant's ad carrying part of a scene still. Guest tickets went to those correctly assembling the various pieces and presenting them at boxoffice.

▽

For additional atmosphere on "Comin' Round the Mountain" at the LeClaire, in Moline, Ill., Francis Gillon planted a replica still in his lobby with small jugs. Each jug carried title, cast or playdate copy.

▽

Lobby stopper used by Artie Cohn for "Lucky Partners" date at the Roosevelt, in Philadelphia consisted of life size cutouts of Coleman and Rogers seated at table to represent restaurant scene. To carry out realism, upraised arms of cutouts held glasses filled with drinks, burning cigarettes conspicuously displayed on ash trays. Copy at base of table called attention to opening.

▽

For lobby attractor, Ted Irwin at the Star in Lyons, Kansas, made a giant map of Kansas on which he filled on a few of the principal cities. Spotting Lyons in the center of the State, Irwin tacked small aeroplanes to the map as though flying in direction of his city. Each toy plane carried title of a forthcoming attraction. Copy overall called attention to the fact that the finest in picture fare was to be shown at the Star.

NORTH BAY EDITORIAL TIES "BOOM" TO BOOM

Feature and editorial breaks for "Boom Town" at the Capitol, North Bay, Ont., Canada, were had by Manager Jack Nelson, through suggestions tying the war boom in that sector to the title of the picture.

Dealt with in detail in the lead editorial, the two were coupled, the same slant carried further in a four-column back page feature describing the city's steady progress. Theatre mentions were prominent.

Full window displays with special art signs and stills were planted by Gene Curtis at the Paramount, in Syracuse, for "Rangers of Fortune." Co-op ads tied directly to Patricia Morison were promoted from numerous merchants. Street bally consisted of three lads in "Ranger" costumes with back banners, while second bally consisted of bannered car which toured the city. On his second feature, "Calling All Husbands," Curtis planted a quiz contest in leading daily and radio tieups included plugs over WOLF, WFBL and WSYR.

▽

When his local county recently inaugurated a special safety traffic campaign, Chris Chamales at the Roxy, in Delphi, Ind., promoted candy firm which sponsors an "Elmer Layden Safety Club" to tie in with his theatre and supply him with membership cards, etc., which were distributed at his kid matinee. In addition firm supplied leaflets for giveaway containing official rules and regulations.

▽

Made from parts of a six-sheet was Assistant Manager Bob Roberts' 15-foot lobby display of Errol Flynn standing on the rigging of his ship as advance on "The Sea Hawk" at the Majestic, in Stuttgart, Ark. Used in his lobby ahead of run, display was moved out front during engagement. In addition, special letter was mailed to out-of-town patrons recommending the picture.

▽

Henry Eytinge, at the Grange, in Philadelphia, used a "Name for a Puppy" contest with a live purp giveaway as an incentive for kids in his "Welcome Back Kiddie Matinee." Henry made a party of the event, promoting balloons and hats from local merchant. Having promoted 10 puppies from a dog food merchont, these were given away in connection with the contest on "best names."

▽

Roy Robbins, at the Karlton, Philadelphia, for "Lady in Question" planted a newspaper contest whereby guest tickets were offered to those men submitting best letters in not more than 150 words telling just how they "popped the question." Another contest was landed on WFIL with spot announcements promoted.

▽

During his evening shows on "Ramparts We Watch" at the Polk Theatre, in Lakeland, Fla., Manager C. T. Chapin stationed two army trucks on either side of his entrance with attendants on hand to answer any and all questions. Special parade was led on opening night with members of the American Legion, V.F.W., and Boy Scouts marching to theatre with banners and drum and bugle corps doing their stuff. Special tinted heralds were also distributed.

▽

Through tieup effected with manufacturer, Bob Graham of the Paramount office in Mexico City, for "Dr. Cyclops," arranged for the distribution of toothpicks in imprinted cellophane envelopes at principal restaurants and coffee shops in the city. Both Paramount and technicolor were given credit on the wrapper.

LATE NEWSPAPER ADVERTISEMENTS



(Below) Basing the advertising on a reasons-why campaign, Ev Callow sold "Angels Over Broadway" at Warners' Aldine, Philadelphia, with breakdown copy under five-starred subheads, pointed up by the "what" heading at top and emphasized with the "Great" in script outline letters. Size: 150 lines on 3 col.



(Left) In an endeavor to tie the Washington Loew houses to the election excitement, Dan Terrell, ad head, worked out this 90 lines on 2 col. "ballot" idea for current and coming dates.



(Above) Designed to sell the bigness of "Down Argentine Way" for the double date, in Milwaukee, was this 125 lines on 2 col. built around dominating figure of Betty Grable. Credited are Don Demien and Roy Staab, Fox Wisconsin admen.

(Below) Benday background reverses, with the Chaplin head spotted for quick eye-catcher, was selected for "run" copy on "Dictator", New York Capitol and Astor. Size: 70 lines on 3 col.





(Above) Small-space reverse advance for "Seven Sinners", at the New York Rivoli, was tied to "Destry" in copy at top, the copy also aiming to sell Joe Pasternak's part in the production. Size: 50 lines on 2 col.

(Below) A grown-up Durbin, in fashionable dress, to stress the romance of her role in "Spring Parade", was the keynote of the advertising prepared by H. Harris Williams, staff artist, for Dave Kamsky, ad head, Neighborhood Theatres, Richmond, Va., on double date at the Byrd and State. Size: 190 lines on 3 col.



personalities

BYRON INTERBITZEN
former operator of the Star, Buffalo, has purchased the Central Park from the Konczakowski chain.

▽

BEN SCHWARTZ
has been appointed manager of the reopened Warner Lake, in Cleveland, Ohio. STEVE DAVID is the assistant.

▽

WILLIAM LANDO
has reopened his Bando-Grand, in Pittsburgh.

▽

HOWARD FEIGLEY
is now managing the reopened Rivoli, Toledo, Ohio.

▽

SAM SHAFER
has returned from Herkimer, N. Y., to manage Schine's Dixie, in Rochester. JOE DEACON of the Dixie and HARRY ROCKOWITZ of the Lake have resigned, with BOB MEAGHER taking over the Lake.

▽

THOMAS F. WALL
has shifted from manager of the Capitol, Alliston, Mass., to the new Circle, in Brookline.

▽

GEORGE M. DUNLAP
has succeeded JOSEPH BAISCH as manager of the Strand Theatre, in Green Bay, Wis.

▽

JAMES EDWARDS
has purchased the Valley Theatre, in El Monte, Cal., formerly known as the Rialto.

▽

DON L. BUCKMAN
who recently purchased the Arbuckle Theatre, Arbuckle, Cal., has reopened the house after decoration.

▽

CLIF SWICK
has taken over the Bright Spot, Rensselaer, N. Y.

▽

LOUIS MARKUN
has reopened the Ritz, Indianapolis, with ROBERT HESSELDENZ managing.

▽

LEO F. McGOWAN
has reopened the Lark Theatre, Larksville, Pa.

▽

LOUIS NYE
formerly manager of the Lake Geneva, Lake Geneva, Wis., has been named manager of the Gateway, Kenosha, succeeding TOM REILLY.

▽

TOMMY COLLINS
has been named manager of the Crystal Theatre, Lewisville, Ark.

▽

BILL HALL
is now managing the Nixon Theatre, in Akron, Ohio.

▽

SID MESIBOV
formerly with Warner's publicity department in Philadelphia has been added to Alec Moss' exploitation staff at the Paramount home office.

Birthday Greetings

Ben W. Allen
Ralph Aversa
Robert I. Boudrow
William Brown
Adolph H. Buehrig, Jr.
Eugene H. Bunn
Kermit B. Carr
Louie Charninsky
Mark R. Chartrand
R. N. Christopher
Howard R. Cohn
J. Remi Crasto
B. Cunningham
James G. Davis
Barney DeVietti
James F. Doyle
Charles H. Edwards
Theodore G. Ehrsam
Jack Essick
William C. Gallagher
Ben Greber
Theodore Z. Halmi
Jack Harris
Hibbard A. Henderson
William W. Herman
Joe Hewitt
Ray Holloway
Newell T. Howard
Lester Immerman
James G. Jones
Melvin R. Katz
Jack Kember
H. L. Kreighbaum
Charles E. Lancaster
Lawrence L. Landy
Arthur LaPlante
Johnnie Lomac
Nevin McCord
Hugh G. Martin
Arthur G. Miller
Ernest L. Miller, Jr.
Harry E. Miller
J. Nathan Morgan
William M. Morton
Clarence Moss
Gerson Nadell
Albert M. Nutter
Harry H. Olsen
E. V. Peck
John F. Pival
Kermit Prince
James Rabinowitz
Orville Rennie
Roy Robbins
Albert Rocke
Fred R. Rodley
Steve Rodnok, Jr.
William J. Russell
Walter J. Sargent
Joseph K. Shanahan
Harry H. Shaw
Earle G. Sheetz
Maurice Sidman
Bert Silver
Wilford N. Sklar
Earl D. Smith
E. William Sparr
J. Francis Stein
George F. Sutermaster
Clarence D. Talbott
L. G. Tewksbury
Jeppe M. Thomsen
Ben G. Tisdale
Dick Williams
Carroll T. Wilson
Henry C. Zipperian

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

CHUCK SHANNON
upped from manager of the Boulevard, Pittsburgh, to the new Warner Whitehall has been succeeded by JAMES LAUX from the Cameraphone, with PAUL WILLIAMS, assistant at the Sheridan promoted to Laux' post. ALBERT SCHEMEL, assistant at the Melrose, replaces Williams.

▽

PEARCE PARKHURST
is now managing the Larcom Theatre, in Beverly, Mass.

▽

GARSON JAFFA
is now managing the Schine Auditorium, in Perry, N. Y.

▽

JOE ROSENFIELD
has been appointed supervisor of theatre operations for the John Danz Sterling chain in Seattle, Wash. Rosenfield was formerly city manager for Hamrick-Evergreen theatres in Seattle.

▽

EDGAR HANDS
owner of the Rex and Scout Theatres, in Minden, La., will be married to Miss Lucille Pugh of Shreveport, in November.

▽

SAUL KORMAN
manager of the Grant Theatre, in Detroit paid this office a visit.

▽

NICK RAJACIC
former manager of the Fox Theatre, Marinette, Wis., has been appointed advertising manager of the Adler Theatre Circuit, in Marshfield, Wis. He is succeeded at the Fox, by CLARENCE WALL.

▽

FLOYD R. PUFFER
has sold the Cresco, Cresco, Ia., to the Central States Theatres Corp. of Des Moines.

▽

SIMON FINESTONE
will open his new Castor Theatre, in Philadelphia shortly. THEODORE KIRMSE will operate it.

▽

DAVID PENCE
has been transferred from the Cameo to the Eastern, in Columbus, Ohio. Other Neth Theatre changes include: DARLEY THOMPSON from the Eastern to the Markham. ROBERT O. GLICK formerly at the Markham, succeeds JOHN McCORMICK, resigned because of ill health, at the State. DOYLE LUCAS, head usher at the Eastern, has been promoted to manager of the Cameo.

▽

CHARLIE ORR
is managing the Brundidge Theatre, in Brundidge, Ala.

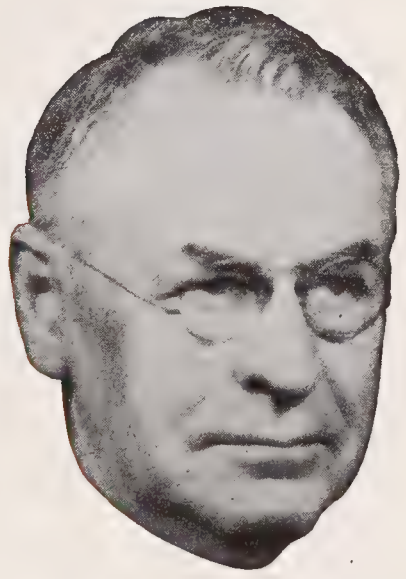
▽

VICTOR MORELLI
will manage the new Bristol Theatre, Bristol, Conn., now in course of construction by Warners.

▽

TED DAVIS
formerly with Fox Midwest at Moberly, Mo., is building a subsequent run house in Parsons, Kan.

A practical working tool for every projectionist

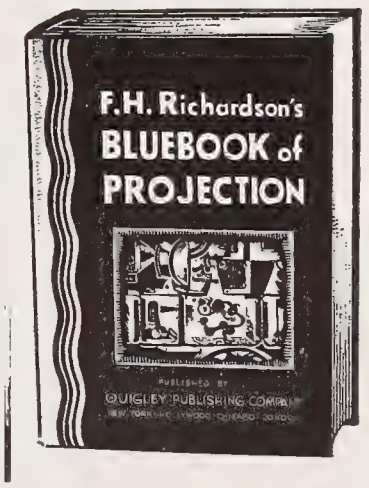


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THE RELEASE CHART

INDEX

ACROSS the Sierras, West.....Col
Aldrich Family in Life with Henry, Com. Para
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Always a Bride, Com.-Mel.....FN
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The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

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Girl from Havana, 017, Mel.....Rep
Girl in the News, Mel.....Foreign
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Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
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He Stayed for Breakfast, Com.....Col
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High Sierra, Mel.....WB
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Hit Parade of 1941, The, 001, Mus.-Com..Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, 115, Mel.....20th-Fox
Hullabaloo, 109, Com.....MGM

IF I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Com.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. .....Univ
I'm Still Alive, 103, Mel.....RKO
In Old Colorado, West.....Para.
Invisible Woman, The, Mel.....Univ
Invitation to a Murder, Mel.....WB
Irene, 024, Mus. (C).....RKO
I Take This Oath, 101, Mel.....Producers
I Want a Divorce, 4002, Mel.....Para
I Wanted Wings, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

JENNIE, 122, Mel.....20th-Fox

KEEPING Company, Com.-Mel.....MGM
Kit Carson, Mel.....UA
Kitty Foyle, 112, Mel.....RKO
Knute Rockne—All American, 502, Mel....WB

LA CONGA Nights, 4029, Com.....Univ
Laddie, 107, Com.-Mel.....RKO
Ladies Must Live, The, 474, Com.....FN
Lady Eve, The, Com.-Mel.....Para
Lady Hamilton, Mel.....UA
Lady in Question, The, Mel.....Col
Lady with Red Hair, The, Mel.....WB
Last Alarm, The, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, 5062, West.....Univ
Law of the Texan, West.....Col
Leather Pushers, 5051, Mel.....Univ
Legacy, Mel. .....Col
Let George Do It, Com.....Foreign
Let's Make Music, Mus.....RKO
Letter, The, Mel.....FN
Li'l Abner, 109, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, 110, Com.-Mel.....RKO
Little Nellie Kelly, 112, Mus-Com.....MGM
Little Orvie, 020, Com.....RKO
Living Corpse, The, Mel.....Foreign
Lone Rider, No. 1, 63, West.....Producers
Lone Star Raiders, West.....Rep
Lone Wolf Keeps a Date, The, Mel.....Col
Long Voyage Home, Mel.....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Devils, Mel.....Univ
Lucky Partners, 038, Com.....RKO

MAD Men of Europe, Mel.....Col
Magic in Music, Mus.....Para
Maisie Was a Lady, Com.-Mel.....MGM
Major Barbara, Com.....UA
Mala Yerba, Mel.....Foreign
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Margie, 5026, Com.-Mel.....Univ
Marked Men, 103, Mel.....Producers
Mark of Zora, The, 117, Mel.....20th-Fox
Maryland, 050, Mel. (C).....20th-Fox
Mayerling to Sarajevo, Mel.....Foreign
Meet John Doe, Com.-Mel.....WB
Meet the Missus, 018, Com.....Rep
Meet the Wildcat, 5023, Mel.....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, 041, Mus.-Com.....Rep
Men of Boys Town, Mel.....MGM
Men Against the Sky, 101, Mel.....RKO
Mercy Plane, Mel.....Producers
Merry Wives, The, Com.....Foreign
Mexican Spitfire Out West, 111, Com.-Mel. RKO
Michael Shayne, Private Detective, Mel. 20th-Fox
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Misbehaving Husbands, 105, Com.....Producers
Missing People, Mel.....Mono
Missing Ten Days, Mel.....Col
Mr. and Mrs. Smith, Com.-Mel.....RKO
Money and the Woman, 417, Mel.....WB
Moon Over Burma, 4006, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mozart, Mus. .....Foreign
Mummy's Hand, The, 5020, Mel.....Univ
Murder Among Friends, Mel.....20th-Fox
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder Over New York, 121, Mel.....20th-Fox
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

NEVER Say No, 108, Com.....Producers
New Moon, 31, Mus.....MGM
New York Town, Com.-Mel.....Para
Nice Girl, Mus.....Univ
Night at Earl Carroll's, Mus.-Com.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, 3946, Mel. (C) Para
No Time for Comedy, 554, Com.....FN

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
Old Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Night in the Tropics, Mus.-Com.....Univ
On Their Own, 044, Com.....20th-Fox
On the Spot, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Open Road, Mel.....Foreign
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep

PASSPORT to Alcatraz, Mel.....Col
Paster Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col
Phantom of Chinatown, Mel.....Mono
Phantom Submarine, Mel.....Col
Phantom Wagon, Mel.....Foreign

Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Playgirl, Mel. .....RKO
Pony Post, 5063, West.....
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, The, 4004, Com.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, 5061, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Reaching for the Sun, Mel.....Para
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C) 20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders of Black Mountain, 158, West Producers
Ride Kelly Ride, Mel.....20th-Fox
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, 414, Mel.....WB
Road Show, Com.....UA
Road to Rio, The, Mus.....20th-Fox
Road to Zanzibar, Mus.-Com.....Para
Robin Hood of the Pecos, West.....Rep.
Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel.....20th-Fox
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Sailors Three, Com.....Foreign
Saint in Palm Springs, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy is a Lady, 4008, Com.....Univ
Sandy Gets Her Man, Com.....Univ
San Francisco Docks, Mel.....Univ
Santa Fe Trail, Mel.....FN
Saps at Sea, Com.....UA
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Sea Wolf, The, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret Evidence, 107, Mel.....Producers
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
She Couldn't Say, No, Com.-Mel.....FN
Shepherd of the Hills, Mel.....Para
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Sis Hopkins, Com.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Murder, 105, Mel.....MGM
Slightly Tempted, 5024, Com.-Mel.....Univ
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, 5001, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Strawberry Blonde, Com.-Mel.....WB
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, 103, Mus.-Com....MGM
Susan and God, 39, Com.....MGM

TAKE Me Back to Oklahoma, West.....Mono
Tall, Dark and Handsome, Com.-Mel. 20th-Fox
Texas Rangers Ride Again, Mel.....Para
Texas Terrors, 073, West.....Rep
That Gang of Mine, Com.-Mel.....Mono
That Uncertain Feeling, Com.....UA
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 104, Mel. RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel...Para
Three Faces West, 903, Mel.....Rep
Three Men from Texas, 4050, West.....Para
Thundering Frontier, West.....Col
Time in the Sun, Documentary.....World
Tin Pan Alley, 120, Mus.....20th-Fox
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Topper Returns, Com.....UA
Torso Murder Mystery, Mel.....Foreign
Trail Blazers, 063, West.....Rep
Trailing Double Trouble, West.....Mono
Trail of the Silver Spurs, West.....Mono
Trail of the Vigilantes, Mel.....Univ
Triple Justice, 086, West.....RKO
Tugboat Annie Sails Again, Com.....FN
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
Two Women, Mel.....Foreign
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Under Texas Stars, West.....Mono
Under Your Hat, Mel.....Foreign
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono
Untitled, Mel. .....Mono

VICTORY, Mel. .....Para
Villian Still Pursued Her, 105, Com.....RKO
Virginia, Mel. (C).....Para

WAGONS Roll at Night, Mel.....WB
Wagons Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoon (C).....RKO
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
West of Pinto Basin, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
Where Did You Get That Girl? Com....Univ
While Thousands Cheer, Mel.....St. Rts
Whirlpool, Mel. .....Foreign
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? 006, Mel.....Rep
Who's Crazy Now?, Com.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, West.....Mono
Wild Man of Borneo, Com.-Mel.....MGM
Women in War, 902, Mel.....Rep
World in Flames, Documentary.....Para
Wyoming, 102, Mel.....MGM
Wyoming Wildcat, West.....Rep

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.-Mel.....RKO
Young Bill Hickok, 052, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're the One, Mus.....Para
You're Out of Luck, Mel.....Mono
You Betcha My Life, 106, Com.....Producers
Youth Will Be Served, 119, Com.....20th-Fox

ZIEGFELD Girl, The, Mus.-Com.....MGM

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel Date	Running Time Minutes	Reviewed
Angels Over Broadway (G)	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	80.	Oct. 12,'40
Before I Hang (G)	Boris Karloff-Evelyn Keyes	Sept. 17,'40	63.	Oct. 12,'40
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†		
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms.	July 25,'40	70.	July 27,'40
Blondie Plays Cupid (G)	P. Singleton-A. Lake-L. Simms.	Oct. 31,'40†	68.	Nov. 2,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61.	Aug. 31,'40
Escape to Glory (G)	Pat O'Brien-Constance Bennett	Nov. 21,'40†	*74.	Nov. 23,'40
Five Little Peppers in Trouble.	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40	65	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59.	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61.	July 27,'40
Glamour for Sale (A)	Roger Pryor-Anita Louise	Sept. 30,'40	57.	Nov. 9,'40
Girls Under 21 (G)	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	64.	Nov. 16,'40
He Stayed for Breakfast (A) (Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48; Sept. 28,'40, p. 141; Nov. 9,'40, p. 53.)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89.	Aug. 10,'40
Howards of Virginia, The (G) (Exploitation: Oct. 5,'40, p. 62; Oct. 26,'40, p. 54; Nov. 16,'40, p. 54.)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117.	Aug. 31,'40
I Married Adventure (G)	Osa Johnson	July 24,'40	78.	July 20,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81.	Aug. 10,'40
Lone Wolf Keeps a Date, The (G)	Warren William-Francis Robinson	Nov. 23,'40†	*67.	Nov. 16,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73	
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66.	Aug. 10,'40
My Son is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63.	Jan. 20,'40
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	65	
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60.	June 22,'40
Prairie Schooners (G)	Bill Elliott-Evelyn Young	Sept. 30,'40†	58.	Nov. 16,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62.	Aug. 17,'40
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69.	Sept. 28,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	57.	July 20,'40

Coming Attractions

Across the Sierras	Bill Elliott-Luana Walters			
Arizona (G)	Jean Arthur-Wm. Holden		*125.	Nov. 23,'40
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms.	Jan. 23,'41†	*125.	Nov. 23,'40
Ellery Queen—Master Detective. (See "In the Cutting Room," Oct. 19,'40.)	Ralph Bellamy-Marg't Lindsey	Nov. 28,'40†		
Face Behind the Mask, The	Peter Lorre-Evelyn Keyser	Jan. 6,'41†		
Fight for Life (A)	Myron McCormick		69.	Mar. 16,'40
Girl's Best Friend is Wall Street, A*	Joan Bennett-Franchot Tone			
Great Plane Robbery, The (G)	Jack Holt-Vicki Lester	Dec. 9,'40†	53.	Nov. 23,'40
Great Swindle, The	Jack Holt-Marjorie Reynolds			
Legacy	Warner Baxter-Ingrid Bergman-Fay Wray	Jan. 30,'41†		
Missing Ten Days		Dec. 5,'40†		
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Penny Serenade	Irene Dunne-Cary Grant			
Phantom Submarine, The	Anita Louise-Bruce Bennett	Dec. 16,'40†		
Pinto Kid, The	Chas. Starrett-Louise Currie	Jan. 9,'41†		
This Thing Called Love	Rosalind Russell-Melvyn Douglas	Dec. 31,'40†		
Thundering Frontier, The (G)	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Dec. 5,'40†	57.	Sept. 21,'40
Wildcat of Tucson	Bill Elliott-Evelyn Young	Dec. 31,'40†		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43 (Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61; Sept. 28,'40, p. 136.)	M. Rooney-J. Garland-L. Stone-Cecilia Parker-Fay Holden-Ann Rutherford	July 5,'40	89.	July 6,'40
Bitter Sweet (G) 110	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40†	94.	Nov. 16,'40
Boom Town (G) 48 (Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52; Sept. 28,'40, pp. 139, 147; Oct. 5,'40, pp. 62, 64; Oct. 12,'40, pp. 65, 66; Oct. 19,'40, pp. 69, 70; Oct. 26,'40, p. 56; Nov. 2,'40, p. 69; Nov. 9,'40, pp. 56, 57.)	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120.	Aug. 10,'40
Captain is a Lady, The (G) 42.	C. Coburn-B. Bondi-B. Burke	June 21,'40	65.	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80.	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	73.	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40†	104.	Nov. 2,'40
Gallant Sons (G) 111	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser.	Nov. 15,'40†	*70.	Nov. 16,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40	82.	July 27,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Haunted Honeymoon (A) 104...	Robert Montgomery - Constance Cummings	Sept. 20,'40†	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
Hullabaloo (G) 109...	Frank Morgan-Billie Burke	Oct. 25,'40†	77.	Oct. 26,'40
I Love You Again (G) 50...	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Little Nellie Kelly (G) 112...	Judy Garland-George Murphy-Charles Winninger	Nov. 22,'40†	100.	Nov. 16,'40
Mortal Storm, The (A) 41...	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31...	Jeannette MacDonald - Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80, 82; Oct. 12,'40, p. 68.)				
Pride and Prejudice (G) 40...	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80; Sept. 28,'40, p. 136.)				
Sky Murder (G) 105...	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71.	Sept. 21,'40
Sporting Blood (G) 44...	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103..	M. Rooney-J. Garland-J. Preisser-Paul Whiteman & Orch.	Sept. 27,'40†	121.	Sept. 21,'40
(Exploitation: Oct. 12,'40, p. 68; Oct. 26,'40, p. 53; Nov. 9,'40, p. 52.)				
Susan and God (A) 39...	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Third Finger, Left Hand (G) 107 ...	Melvyn Douglas-Myrna Loy	Oct. 11,'40†	96.	Oct. 12,'40
(Exploitation: Nov. 2,'40, p. 69.)				
We Who Are Young (A) 45...	Lena Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102...	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

Bad Man, The*	Wallace Beery-Lionel Barrymore-Laraine Day-Donald Reagan			
Come Live with Me	James Stewart-Hedy Lamarr			
Comrade X 113	Clark Gable-Hedy Lamarr	Dec. 13,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				
Dr. Kildare's Crisis 115...	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Nov. 29,'40†		
(See "Should Dr. Kildare Tell?" "In the Cutting Room," Oct. 19,'40.)				
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon	Dec. 27,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				
Gone With the Wind (A)...	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros.	Dec. 6,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Keeping Company	John Shelton-Ann Rutherford-Virginia Weidler	Dec. 20,'40†		
Land of Liberty (G)	Historical			June 17,'39
Masie Was a Lady	Ann Sothern-Lew Ayres-Maureen O'Sullivan			
Men of Boys Town	S. Tracy-M. Rooney-B. Watson			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Stars Look Down, The (A) 38.	Margaret Lockwood - Michael Redgrave - Emlyn Williams		102.	Jan. 27,'40
Wild Man of Borneo	F. Morgan-B. Burke-J. Preisser			
Ziegfeld Girl, The*	J. Stewart-J. Garland-H. Lamarr-T. Martin-L. Turner-J. Cooper			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40†	62.	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chambers of Horrors	Leslie Banks-Gina Malo	Nov. 8,'40†		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40†	64.	Oct. 12,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Last Alarm, The (G)	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	62.	Aug. 10,'40
Missing People (G)	Will Fyffe	Aug. 19,'40	69.	Nov. 16,'40
Old Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40†	78.	Oct. 26,'40
On the Spot (G)	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 18,'40†	*62.	Nov. 23,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	73.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40†	61.	Sept. 7,'40
Take Me Back to Oklahoma	Tex Ritter-Terry Walker	Nov. 11,'40†		
(See "Oklahoma Bound," "In the Cutting Room," Oct. 26,'40.)				
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	62.	Oct. 5,'40
Trailing Double Trouble (G)	Ray Corrigan - John King - Max Terhune	Oct. 1,'40†	58.	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40†	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range	Jack Randall-Phyllis Ruth	June 25,'40	57.	
(See "In the Cutting Room," May 18,'40.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Her Father's Daughter	Edith Fellows-Wilbur Evans	Dec. 22,'40†		
Trail of the Silver Spurs*	Ray Carrigan - John King - Max Terhune			
Under Texas Stars	Tex Ritter	Dec. 29,'40†		
Untitled	Leo Gorcey-Bobby Jordan	Dec. 15,'40†		
You're Out of Luck	Frankie Darro	Jan. 5,'41		
West of Pinto Basin	Ray Corrigan - John King - Max Terhune	Nov. 25,'40†		
(See "In the Cutting Room," Nov. 9,'40.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arise My Love (A) 4009...	Claudette Colbert-Ray Milland	Nov. 8,'40†	113.	Oct. 19,'40
Buck Benny Rides Again (G) 3932 ...	Jack Benny-Ed "Rochester" Anderson-Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84; Oct. 26,'40, p. 53.)				
Cherokee Strip (G) 4005...	Richard Dix-Florence Rice	Oct. 11,'40†	86.	Oct. 5,'40
Christmas in July (G) 4007...	Dick Powell-Ellen Drew	Oct. 25,'40†	72.	Sept. 21,'40
Comin' Round the Mountain (G) 3944 ...	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
(Exploitation: Sept. 28,'40, p. 136.)				
Dancing on a Dime (G) 4008..	Grace MacDonald-Robt. Paige	Nov. 1,'40†	75.	Oct. 12,'40
Ghost Breakers, The (G) 3938.	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
Golden Gloves (G) 3942...	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945..	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52; Oct. 12,'40, p. 65; Oct. 26,'40, pp. 54, 56; Nov. 9,'40, p. 56.)				
Hidden Gold (G) 3958...	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002...	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Opened by Mistake (G) 3933..	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Quarterback, The (G) 4004...	Wayne Morris-Virginia Dale	Oct. 4,'40†	74.	Oct. 5,'40
Queen of the Mob (A) 3939...	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rangers of Fortune (G) 4003...	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Rhythm on the River (G) 4001.	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
(Exploitation: Oct. 12,'40, p. 64.)				
Safari (G) 3937...	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959...	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936 ...	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Three Men from Texas (G)..	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40†	76.	Sept. 14,'40
Typhoon (A) 3934 ...	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941...	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940...	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40
World in Flames (G)...	Documentary	Oct. 25,'40†	60.	Oct. 19,'40

Coming Attractions

Aldrich Family in Life with Henry ...	Jackie Cooper-Leila Ernest	Jan. 24,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Date with Destiny, A...	B. Rathbone-E. Drew-J. Howard	Jan. 17,'41†		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A...	Ellen Drew-Red Cameron			
Doomed Caravan ...	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41†		
(See "In the Cutting Room," Nov. 2,'40.)				
In Old Colorado...	W. Boyd-R. Hayden-A. Clyde			
I Wanted Wings...	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Feb. 21,'41†		
Lady Eve, The...	Barbara Stanwyck-Henry Fonda-Chas. Coiburn-Eugene Pallette			
Love Thy Neighbor...	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Magic in Music...	A. Jones-S. Foster-M. Lindsay			
New York Town ...	Mary Martin - Robt. Preston - Fred MacMurray			
Night at Earl Carroll's A (G).	Ken Murray-Rose Hobart	Dec. 6,'40†	*63.	Nov. 16,'40
North West Mounted Police (G) 3946 ...	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125.	Oct. 26,'40
Reaching for the Sun...	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker			
Road to Zanzibar, The...	B. Crosby-B. Hope-D. Lamour			
Round Up, The...	R. Dix-P. Morison-P. Foster			
(See "In the Cutting Room," Oct. 19,'40.)				
Second Chorus ...	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 3,'41†		
(See "In the Cutting Room," Sept. 21,'40.)				
Shepherd of the Hills...	John Wayne - Betty Field - Harry Carey-Beulah Bondi			
Southerner, The ...	Madeleine Carroll - Fred MacMurray	Feb. 14,'41†		
(See "Virginia," "In the Cutting Room," Oct. 19,'40.)				

THE RELEASE CHART

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Texas Rangers Ride Again (G) 4050	J. Howard-E. Drew-M. Robson	Dec.	13,'40†	*67.	Nov. 2,'40
Victory	Fredric March-Betty Field	Jan.	17,'41†		
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb.	7,'41†		

PRODUCERS RELEASING CORP.

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept.	16,'40†	60.	
Billy the Kid in Texas 158	Bob Steele	Sept.	30,'40†	63.	
Billy the Kid Outlawed 157	Bob Steele	July	20,'40†	60.	
Frontier Crusader (G) 151	Tim McCoy	June	1,'40†	62.	June 15,'40
Gun Code 152	Tim McCoy	Aug.	3,'40†	57.	
Hold That Woman (G) 102	J. Dunn-F. Gifford-M. Spellman	July	13,'40†	67.	Nov. 23,'40
I Take This Oath (G) 101	Gordon Jones-Joyce Compton	May	20,'40†	67.	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug.	28,'40†	66.	
Mercy Plane (G)	James Dunn-Frances Gifford	July	15,'40	72.	Nov. 2,'40
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov.	5,'40†		
Untitled 105		Nov.	22,'40†		

Coming Attractions

Billy the Kid's Gun Justice 159	Bob Steele	Dec.	13,'40†		
Billy the Kid Rides West	Bob Steele	Jan.	3,'41†		
Devil Bat 104	Bela Lugosi	Dec.	6,'40†		
Lone Rider, No. 1 163	George Houston	Jan.	3,'41†		
Misbehaving Husbands 105	Ralph Byrd-Luana Walters	Dec.	20,'40†		
Never Say No 108	Glamour Girls	Jan.	17,'41†		
Secret Evidence 107		Jan.	17,'41†		
You Betcha My Life* 106	Henry Armetta	Dec.	27,'40†		

REPUBLIC

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July	15,'40	65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July	1,'40	57.	June 22,'40
Colorado (G) 951	Roy Rogers - George "Gabby" Hayes-Pauline Moore	Sept.	15,'40†	57.	Sept. 7,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May	10,'40	66.	May 11,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug.	31,'40	67.	Aug. 17,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov.	7,'40†	67.	Aug. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct.	10,'40†	57.	Oct. 12,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May	19,'40	66.	May 25,'40
Gaucho Serenade (G) 948	G. Autry-S. Burnette-J. Storey	May	10,'40	66.	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July	30,'40	75.	July 27,'40
Girl from Havana (G) 917	Dennis O'Keefe-Claire Carleton	Sept.	11,'40†	69.	Sept. 14,'40
Grand Ole Opry (G) 906	Weaver Bros. & Elviry	June	25,'40	68.	July 6,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct.	15,'40†	88.	Oct. 19,'40
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct.	11,'40†	73.	Oct. 5,'40
Melody Ranch (G) 041	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee	Nov.	15,'40†	84.	Nov. 23,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug.	29,'40†	57.	Aug. 17,'40
One's Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June	29,'40	57.	July 13,'40
Ranger and the Lady, The (G) 950	Roy Rogers-George "Gabby" Hayes-J. Wells	July	30,'40	59.	July 27,'40
Ride, Tenderfoot, Ride (G) 049	G. Autry-S. Burnette-J. Storey	Sept.	6,'40†	65.	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May	24,'40	58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July	20,'40	73.	July 6,'40
(Exploitation: Nov. 9,'40, p. 57.)					
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug.	10,'40	72.	Aug. 3,'40
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov.	22,'40†	57.	Nov. 23,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July	12,'40	81.	June 15,'40
(Reviewed under the title, "The Refugee.")					
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov.	11,'40†	58.	Nov. 2,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug.	16,'40†	57.	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept.	30,'40†	57.	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June	19,'40	69.	June 29,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov.	1,'40†	70.	Nov. 2,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June	6,'40	71.	May 25,'40
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct.	21,'40†	59.	Oct. 5,'40

Coming Attractions

Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec.	6,'40†	*67.	Nov. 23,'40
Behind the News	Lloyd Nolan-Doris Davenport				
Border Legion, The 053	R. Rogers-G. Hayes-C. Hughes	Dec.	5,'40†	58.	
Bowery Boy	Dennis O'Keefe-Jimmy Lydon				
(See "In the Cutting Room," Nov. 2,'40.)					
Lone Star Raiders	3 Mesquiteers-June Johnson				
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov.	29,'40†	68.	Nov. 23,'40
Robin Hood of the Pecos*	Roy Rogers-Geo. "Gabby" Hayes				
Sis Hopkins	Judy Canova				
Wyoming Wildcat*	Don "Red" Barry-Julie Duncan				

RKO RADIO

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June	28,'40	86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May	10,'40	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May	31,'40	74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)					
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July	12,'40	68.	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward-Lucille Ball-Ralph Bellamy	Aug.	23,'40	89.	Aug. 31,'40
(Exploitation: Nov. 2,'40, p. 65.)					
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July	5,'40	68.	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept.	13,'40†	81.	Sept. 14,'40
(Exploitation: Nov. 2,'40, p. 66.)					
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Nov.	22,'40†	*63.	Nov. 2,'40
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept.	27,'40†	72.	Sept. 21,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May	3,'40	101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)					
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct.	18,'40†	70.	Sept. 21,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov.	1,'40†	78.	Nov. 9,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug.	30,'40	101.	Aug. 17,'40
(Exploitation: Sept. 14,'40, pp. 50, 51; Oct. 26,'40, pp. 53, 56.)					
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept.	6,'40†	70.	Sept. 21,'40
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov.	8,'40†	76.	Oct. 12,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July	26,'40	64.	June 29,'40
My Favorite Wife (A) 025	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May	17,'40	88.	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)					
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug.	9,'40	68.	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June	21,'40	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June	14,'40	58.	June 22,'40
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug.	2,'40	95.	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)					
Ramparts We Watch (G) 171	Documentary	Aug.	16,'40†	87.	July 27,'40
(Exploitation: Sept. 14,'40, p. 50; Oct. 12,'40, pp. 65, 68; Oct. 26,'40, pp. 52, 55; Nov. 9,'40, p. 54; Nov. 16,'40, p. 56.)					
Remedy for Riches (G)	Jean Hersholt-Dorothy Lovett	Nov.	15,'40†	*66.	Nov. 23,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June	7,'40	69.	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July	26,'40	58.	Aug. 25,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug.	16,'40	64.	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct.	25,'40†	90.	Oct. 12,'40
(Exploitation: Nov. 2,'40, p. 65.)					
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke-F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July	19,'40	81.	June 22,'40
(Exploitation: July 20,'40, p. 44.)					
Too Many Girls (G) 106	Lucille Ball-Richard Carlson-Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Nov.	1,'40†	85.	Oct. 12,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept.	20,'40	66.	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct.	11,'40†	67.	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct.	4,'40†	59.	Oct. 12,'40
Walt Disney Festival (G)		Aug.	2,'40	117.	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)					
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug.	23,'40	63.	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May	24,'40	68.	May 18,'40
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov.	22,'40†	97.	Nov. 16,'40

Coming Attractions

Along the Rio Grande	Tim Holt-Ray Whitley				
Citizen Kane	Orson Wells-Dorothy Comingore	Jan.	8,'41†		
Girl, a Guy and a Gob, A	George Murphy-Lucille Ball				
Kitty Foyle 112	Ginger Rogers-Dennis Morgan	Nov.	29,'40†		
(See "In the Cutting Room," Nov. 9,'40.)					
Let's Make Music	Bob Crosby-Jean Rogers				
(See "In the Cutting Room," Nov. 9,'40.)					
Little Men 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov.	29,'40†		
(See "In the Cutting Room," Sept. 21,'40.)					
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond				
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec.	27,'40†		
Playgirl	Kay Francis-James Ellison				
(See "In the Cutting Room," Nov. 9,'40.)					
Saint in Palm Springs, The	George Sanders-Wendy Barrie				
Girl, a Guy, and a Gob, A					

THE RELEASE CHART

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young—Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 65; Oct. 26,'40, p. 54; Nov. 9,'40, p. 56.)				
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40†	63.	Aug. 3,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88.	Oct. 5,'40
(Exploitation: Oct. 19,'40, p. 68; Nov. 2,'40, pp. 64, 67; Nov. 16,'40, p. 55.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	58.	June 15,'40
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71.	Aug. 24,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Mark of Zorro, The (G) 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†	93.	Nov. 9,'40
(Exploitation: Nov. 16,'40, p. 54.)				
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48; Oct. 26,'40, pp. 54, 55.)				
Night Train (A) 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†	93.	June 8,'40
(Reviewed under title, "Gestapo.")				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
(Exploitation: Sept. 21,'40, p. 48.)				
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70.	June 29,'40
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,'40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40†	66.	Sept. 21,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Chad Hanna 123	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 26,'40.)				
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40†	70.	
For Beauty's Sake	Ted North-Marjorie Weaver			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers			
Hudson's Bay 115	Paul Muni-Gene Tierney-Virginia Field—John Sutton	Jan. 3,'41†		
(See "In the Cutting Room," Oct. 19,'40.)				
Jennie 122	Virginia Gilmore-Wm. Henry	Dec. 20,'40†		
Michael Shayne, Private Detective	Lloyd Nolan-Marjorie Weaver			
(See "In the Cutting Room," Nov. 2,'40.)				
Murder Among Friends*	John Hubbard-Marjorie Weaver			
Murder Over New York 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40†	63.	
Ride Kelly Ride	Marvin Stephens-Rita Quigley-Eugene Pallette			
(See "In the Cutting Room," Oct. 26,'40.)				
Road to Rio, The*	Alice Faye-Don Ameche-Carmen Miranda			
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison			
(See "In the Cutting Room," Nov. 2,'40.)				
Tall, Dark and Handsome*	Cesar Romero-Milton Berle-Virgina Gilmore			
Tin Pan Alley (G) 120	Alice Faye - Betty Grable - Jack Oakie-John Payne	Nov. 29,'40†	*92.	Nov. 23,'40
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 21,'41†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,'40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 49; Oct. 5,'40, p. 62; Oct. 12,'40, p. 67; Oct. 19,'40, p. 66.)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald	Nov. 22,'40†	105.	Oct. 12,'40
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	92.	Aug. 3,'40
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84; Oct. 19,'40, p. 70.)				
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40, p. 50; Nov. 16,'40, p. 57.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G)	Valerie Hobson-Conrad Veidt	Nov. 29,'40†	80.	Apr. 13,'40
(Reviewed under title, "Contraband.")				
Cheers or Miss Bishop	Martha Scott-Wm. Gargan			
Flotsam	Fredric March-Margt. Sullivan-Glenn Ford-Frances Dee			
(See "In the Cutting Room," Nov. 9,'40.)				
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie		*126.	Oct. 19,'40
(Exploitation: Nov. 2,'40, p. 64; Nov. 16,'40, p. 55.)				
Lady Hamilton	Vivien Leigh-Laurence Olivier			
Major Barbara	Wendy Hiller-Robt. Morley			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Jan. 1,41†	102.	
That Uncertain Feeling	Merle Oberon-Melvyn Douglas-Burgess Meredith			
Thief of Bagdad (G)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40†	109.	Oct. 19,'40
(Exploitation: Sept. 7,'40, p. 56.)				
Topper Returns	Joan Blondell - Roland Young - Carole Landis - "Rochester" - Billie Burke-Patsy Kelly			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
(Exploitation: Nov. 2,'40, p. 66.)				
Alias the Deacon (G) 4015	B. Burns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48; Oct. 5,'40, p. 64.)				
Devil's Pipeline	Richard Arlen-Andy Devine	Nov. 1,'40†	65.	Nov. 16,'40
Diamond Frontier (G) 5018	V. McLaglen-J. Leder-A. Nagel	Oct. 4,'40†	71.	Oct. 12,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
(Exploitation: Oct. 12,'40, p. 67; Oct. 26,'40, p. 52; Nov. 16,'40, p. 57.)				
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	69.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	63.	Aug. 10,'40
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
(Exploitation: Oct. 19,'40, p. 67.)				
Law and Order 5062	Johnny Mack Brown - Fuzzy Knight - Neil O'Day	Oct. 18,'40	57.	
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Little Bit of Heaven, A (G)	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†	86.	Oct. 19,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	58.	June 8,'40
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†	65.	Nov. 2,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
One Night in the Tropics (G)	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†	*83.	Nov. 9,'40
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Pony Post 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40
Sandy Gets Her Man (G)	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†	*66.	Nov. 16,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Seven Sinners (A)	Marlene Dietrich—John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†	86.	Nov. 2,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ski Patrol (G) 4031	Lull Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Slightly Tempted (G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
(Exploitation: Nov. 9,'40, p. 55.)				
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. 7,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50; Oct. 5,'40, p. 65; Nov. 9,'40, p. 52.)				
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	M. Sullavan-C. Boyer-R. Carlson	Jan. 24,'41†		
Bank Dick, The	W. C. Fields-Una Merkel	Nov. 29,'40†		
(See "In the Cutting Room," Nov. 9,'40.)				
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight	Jan. 10,'41†		
(See "In the Cutting Room," Sept. 28,'40.)				
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight	Feb. 14,'41†		
Dangerous Game, A	Richard Arlen-Andy Devine	Feb. 7,'41!		
Dark Streets of Cairo	Sigrid Gurie-Ralph Byrd	Feb. 14,'41†		
(See "Streets of Cairo," "In the Cutting Room," Oct. 5,'40.)				
Give Us Wings (G)	"Dead End Kids" - A. Gwynne	Dec. 20,'40†	*62.	Nov. 16,'40
Invisible Woman, The	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40†		
Lucky Devils	Richard Arlen-Andy Devine	Jan. 3,'41†		
(See "Flying News" "In the Cutting Room," Sept. 28,'40.)				
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	59.	Sept. 21,'40
Nice Girl*	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan-Rbt. Benchley-Helen Broderick			
San Francisco Docks	Burgess Meredith-Irene Hervey	Jan. 10,'41†		
(See "In the Cutting Room," Nov. 9,'40.)				
Trail of the Vigilantes	Franchot Tone-Broderick Crawford-M. Auer-Andy Devine-Peggy Moran-Warren William	Dec. 13,'40†		
Where Did You Get That Girl?	H. Parrish-C. Lang-L. Errol	Jan. 3,'41†		
Who's Crazy Now?*	Hugh Herbert-Anne Nagel			

WALT DISNEY PRODUCTIONS

Coming Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
Fantasia (G)	Disney-Stokowski		135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This, and Heaven Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59; Oct. 5,'40, p. 66.)				
Always a Bride	Rosemary Lane-George Reeves	Nov. 2,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
East of the River (G)	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40†	73.	Nov. 2,'40
Father Is a Prince 569	Grant Mitchell-Nana Bryant	Oct. 12,'40†	56.	
Fugitive from Justice (G) 473	Roger Pryor-Lucile Fairbanks	June 15,'40	53.	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58.	Aug. 24,'40
Letter, The (A)	Bette Davis-Herbert Marshall	Nov. 23,'40†	97.	Nov. 16,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55.	July 13,'40
No Time for Comedy (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40†	93.	Sept. 7,'40
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95.	July 13,'40
(Exploitation: Sept. 14,'40, p. 50; Nov. 9,'40, pp. 53, 54.)				
Tugboat Annie Sails Again (G)	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct. 26,'40†	*75.	Oct. 26,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale	Dec. 28,'40†		
(See "In the Cutting Room," Oct. 5,'40; exploitation: Nov. 16,'40, p. 56.)				
She Couldn't Say No	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40†		
(See "In the Cutting Room," Nov. 9,'40.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91.	June 1,'40
(Exploitation: July 13,'40, p. 42; Sept. 28,'40, p. 147.)				
Calling All Husbands (G) 519	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64.	Sept. 21,'40
City for Conquest (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40†	*106.	Sept. 14,'40
Dispatch from Reuter's, A (G)	Edw. G. Robinson - Edna Best - Eddie Albert-Otto Kruger	Oct. 19,'40†	90.	Sept. 28,'40
Flowing Gold (G) 412	P. O'Brien - J. Garfield - F. Farmer	Aug. 24,'40	82.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50; Nov. 16,'40, pp. 54, 58.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56.	
Knute Rockne—All American (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40†	98.	Oct. 12,'40
(Exploitation: Sept. 28,'40, p. 147; Oct. 19,'40, p. 67; Oct. 26,'40, p. 52; Nov. 9,'40, pp. 55, 56; Nov. 16,'40, p. 57.)				
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65.	Aug. 17,'40
My Love Came Back (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85.	June 29,'40
(Exploitation: Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69.	Aug. 24,'40
Sea Hawk (G) 401	Errol Flynn - Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126.	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48; Oct. 12,'40, p. 68; Nov. 2,'40, pp. 65, 69; Nov. 9,'40, pp. 54, 56, 57; Nov. 16,'40, pp. 56, 57.)				
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40†		
(See "In the Cutting Room," Nov. 2,'40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Black Parrot	Wm. Lundigan-Maris Wrixon			
Far Horizon	B. Davis-G. Brent-H. McDaniel			
Father's Son	John Litel-Frieda Inescort			
Footsteps in the Dark	Errol Flynn - Ralph Bellamy - Brenda Marshall			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson	Jan. 4,'41†		
Here Comes The Navy (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	July 7,'34
High Sierra	Humphrey Bogart-Ida Lupino			
(See "In the Cutting Room," Oct. 19,'40.)				
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Invitation to a Murder	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel	Dec. 7,'40†		
Lady with Red Hair (G)	M. Hopkins-R. Ainley-C. Rains	Nov. 30,'40†	*80.	Nov. 16,'40
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
(See "In the Cutting Room," Oct. 26,'40.)				
Sea Wolf, The	Edw. G. Robinson - John Garfield-Ida Lupino			
Strawberry Blonde	James Cagney-O. de Havilland-Rita Hayworth			
Wagons Roll at Night, The	H. Bogart-S. Sidney-E. Albert			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82.	Sept. 7,'40
Dangerous Cargo (A) 3	Walter Rilla	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
(Reviewed under title, "Hell's Cargo.")					
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65.	Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62.	
Gaslight (A)	Anton Walbrook	Anglo-American		89.	June 15,'40
Girl in the News, The (A)	Margaret Lockwood	MGM		78.	Oct. 12,'40
Here Is Ireland (G)	Travelogue	Irish American	Oct. 3,'40	80.	Oct. 12,'40
Heritage (G)	Juanita Montenegro	French Films	Nov. 4,'40	75.	Nov. 16,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Living Corpse, The (A)	Victor Francen	June	Sept. 21,'40	82.	Sept. 28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95.	Aug. 24,'40
Mala Yerba (Marcela) (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109.	Oct. 5,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct. 30,'40	90.	Nov. 9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85.	Nov. 23,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75.	Oct. 19,'40
Murder in the Night (A) 2	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85.	Oct. 19,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Sailors Three (G)	Tommy Trinder	Assoc. British		87.	Oct. 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Spies in the Air (A) 1	Harry Lauder	Film Alliance	July 6,'40	62.	July 13,'40
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40
Torso Murder Mystery (A)	Bruce Cabot	Ziehm	Oct. 23,'40	70.	Dec. 30,'40
(Reviewed under the title, "Traitor Spy.")					
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100.	Nov. 9,'40
Under Your Hat (G)	Jack Hulbert	British Lion		73.	Oct. 12,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	79.	Oct. 19,'40

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40..2 rls.
Blondes and Blunders 2425. Walter Catlett	Nov.	29,'40†.2 rls..
Bundle of Bliss, A 2424... Andy Clyde	Nov.	1,'40†.2 rls.
Cold Turkey 2423... Harry Langdon	Oct.	18,'40†.2 rls.
Cookoo Cavaliers 2403... (3 Stooges)	Nov.	15,'40†.2 rls.
From Nurse to Worse (8-31-40) 2401 (3 Stooges)	Aug.	23,'40†17....
Fireman Save My Choo Choo (7-9-40) 1438... Andy Clyde	Aug.	9,'40.18....
His Bridal Fright 1437... Charley Chase	July	12,'40..2 rls.
His Ex Marks the Spot 2426 ... Buster Keaton	Dec.	13,'40†.2 rls..
How High is Up? (7-26-40) 1408 (3 Stooges)	July	26,'40.16....
No Census, No Feelings 2402	Oct.	4,'40†.2 rls.
Pleased to Mitt You 2421..	Sept.	6,'40†18....
Spook Speaks, The (10-21-40) 2422 ... Buster Keaton	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
CINESCOPES		
Floating Elephants (10-12-40) 2972	Oct.	4,'40†.9....
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†11....
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Nice Work, If You Can Do It 2973	Nov.	8,'40†.1 rl..
Unique Industry 2974...	Dec.	19, 40†.1 rl..
COLOR RHAPSODIES		
A Helping Paw 2505	Jan.	7,'41†.1 rl..
Mad Hatter, The 2503...	Nov.	3,'40†.7....
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television (10-12-40) 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Wise Owl 2504	Dec.	6,'40†.1 rl..
Ye Old Swap Shoppe 1511.	June	28,'40..1 rl..
COLUMBIA QUIZ REELS		
Take It or Leave It No. 1 2601	Nov.	22,'40†.1 rl..
COLUMBIA TOURS		
Beautiful British Columbia 2556	Dec.	20,'40†.1 rl..
Historic Virginia 2551...	Aug.	16,'40†10....
In the Land of Pagodas 1558.	June	14,'40..1 rl..
Islands of the West Indies 2554	Oct.	25,'40†.1 rl..
Old and New Arizona 2553.	Sept.	27,'40†.1 rl..
Savoy in the Alps 2552...	Sept.	13,'40†10....
Sojourn in Havana 2555...	Nov.	25,'40..1 rl..
COMMUNITY SING (Series 4)		
No. 7 1657	Aug.	16,'40..1 rl..
(Topical Songs-D. Baker) (Series 5)		
No. 1 2651	Oct.	2,'40†.1 rl..
(Jolly Tunes-D. Baker)		
No. 2 2652	Nov.	8,'40†.1 rl..
(Popular Love Songs— D. Baker)		
No. 3 2653		
(Melodies That Linger— D. Baker)	Dec.	13,'40†.1 rl..
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754...	June	14,'40..1 rl..
Farmer Tom Thumb (10-12-40) 2751	Sept.	27,'40†.6....
Happy Holidays 2702...	Oct.	18,'40†.1 rl..
Mouse Meets Lion 2752...	Oct.	25,'40†.1 rl..
Paunch 'n' Judy 2753...	Dec.	13,'40†.1 rl..
Pooch Parade 1755...	July	19,'40..1 rl..
PHANTASIES CARTOONS		
Happy Holidays 2702 ...	Oct.	25,'40†.1 rl..
Millionaire Hobo 1702...	Nov.	24,'39..7....
News Oddities 1706...	July	19,'40..1 rl..
School Boy Dreams (10-12-40) 2701	Sept.	24,'40†.5....
Tom Thumb's Brother 2704.	Jan.	17,'41†.1 rl..
Wallflower, The 2703...	Nov.	29,'40†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851 (Ken Murray)	Sept.	6,'40†.1 rl..
No. 2 2852 (Don Wilson)	Oct.	18,'40†.1 rl..
No. 3 2853 (Ken Murray)	Nov.	22,'40†.1 rl..
No. 4 2854 (Bob Hope)	Dec.	27,'40†.1 rl..
SPORT THRILLS		
Ali the Giant Killer 2803.	Dec.	27,'40†.1 rl..
Canvas Capers 1809...	July	19,'40..1 rl..
Fishing in Hawaii 1810...	Aug.	30,'40..1 rl..
Hunting Wild Deer 2802...	Nov.	8,'40†.1 rl..
Master of Cue with Willie Hoppe (10-12-40) 2801..	Oct.	4,'40†.9....
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
WASHINGTON PARADE		
2nd Series		
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	2,'40†.1 rl..
No. 2 2902 (U. S. Military Academy)	Nov.	28,'40†.1 rl..
No. 3 2903 (U. S. Naval Academy)	Dec.	20,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Gallopin' Gals W-94...	Oct.	26,'40..7....
Homeless Flea, The (11-9-40) W-93	Oct.	12,'40..8....
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird (9-28-40) W-92	Sept.	7,'40..8....
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women in Hiding (7-27-40) P-4 ... Marsha Hunt	June	22,'40.22....
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40.20....
No. 31—Soak the Old (9-28-40) P-6 ... Ralph Morgan	Aug.	24,'40.20....
No. 32—Eyes of the Navy (10-26-40) P-201	Oct.	26,'40†20....
FITZPATRICK TRAVELTALKS		
Beautiful Bali T-214...	Nov.	23,'40†.1 rl..
Capital City, Washington, D. C., The T-211...	Sept.	7,'40†.9....
Cavalcade of San Francisco (10-5-40) T-212	Sept.	28,'40†.9....
Old New Mexico (11-9-40).	Oct.	26,'40†.9....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Rodeo Dought ... (Sepia)	Nov.	9,'40.10....
OUR GANG		
Auto Antics (9-16-39) C-942	July	22,'39.10....
Goin' Fishin' C-293...	Oct.	26,'40†10....
Good Bad Boys (9-7-40) C-291	Sept.	7,'40†11....
Kiddie Kure C-294...	Nov.	23,'40†.1 rl..
Waldo's Last Stand (11-9-40) C-292	Oct.	5,'40†11....
PASSING PARADE (Sepia)		
Rodeo Dough ... (Sepia) K-124	Nov. June	9,'40†.1 rl.. 22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125...	July	13,'40.11....
No. 16—The Baron and the Rose (9-28-40) K-126...	Sept.	7,'40.11....
No. 17—Utopia of Death (11-9-40) K-127	Oct.	12,'40.10....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Football Thrills of 1939 (9-28-40) S-113	Sept.	7,'40.10....
Please Answer (9-14-40) S-112	Aug.	24,'40..9....
Quicker'n a Wink (11-9-40) S-261 (Sepia)	Oct.	12,'40†.9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
What's Your I. Q.? No. 2 (7-13-40) S-109... (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
ANIMATED ANTICS		
Bring Himself Back Alive H0-4	Dec.	20,'40†.1 rl..
Dandy Lion, The (10-5-40) H0-1	Sept.	20,'40†.7....
Mommy Loves Puppy H0-3.	Nov.	29,'40†.1 rl..
Sneak, Snoop and Snitch H0-2	Oct.	25,'40†.1 rl..
Zero, the Hound H0-5...	Feb.	14,'41†1 rl..
ROBERT BENCHLEY		
Trouble with Husbands (11-16-40)		11....
COLOR CLASSICS		
Snubbed by a Snob (8-24-40) C9-5	July	19,'40..7....
You Can't Shee a Horse Fly (8-31-40) C9-6...	Aug.	23,'40..7....
GABBY COLOR CARTOONS		
All's Well G0-3...	Jan.	3,'41†.1 rl..
Constable, The G0-2...	Nov.	15,'40†.1 rl..
King for a Day (10-26-40).	Oct.	18,'40†.7....
Spunky's Diet K0-5...	Feb.	21,'41!.1 rl..
Two for the Zoo G0-4...	Jan.	17,'41†.1 rl..
HEADLINERS		
Listen to Larry (11-2-40).. Larry Clinton & Orch.	Oct.	25,'40†.10....
Moments of Charm of 1941 (10-5-40) A0-1	Sept.	13,'40†11....
Pinky Tomlin and His Orch. (8-17-40) A9-19...	July	19,'40.11....
PARAGRAPHICS		
Nature's Nursery (11-2-40) V0-1	Oct.	11,'40†10....
Paramount Pictorial, No. 2 (8-31-40) V9-10...	Aug.	9,'40.11....
Seeing Is Believing V0-2..	Nov.	22,'40†.1 rl..
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
My Pop, My Pop (10-26-40) E0-2	Oct.	18,'40†.7....
Popeye Meets William Tell (10-5-40) E0-1	Sept.	20,'40†.7....
Popeye Presents Eugene, the Jeep E0-4...	Dec.	13,'40†.1 rl..
Problem Pappy E0-5...	Jan.	10,'41†.1 rl..
Puttin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Quiet Pleeze E0-6...	Feb.	7,'41†.1 rl..
Wimmin Hadn't Oughta Drive (9-7-40) E9-11...	Aug.	16,'40†.7....
With Poopdeck Pappy E0-3	Nov.	15,'40†.1 rl..
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
(New Series)		
No. 1—(10-5-40) JO-1...	Sept.	6,'40†11....
No. 2—JO-2	Nov.	1,'40†.1 rl..
No. 3—Jo-3	Jan.	3,'41†.1 rl..
GRANTLAND RICE SPORTLIGHTS		
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
No. 79—Diving Demons (10-5-40) R0-1	Sept.	6,'40†10....
No. 80—Sporting Everglades (10-26-40) R0-2	Oct.	4,'40†10....
No. 81—Motorcycle Stunting R0-3	Nov.	8,'40†.1 rl..
No. 82—Marine Round-Up R0-4	Dec.	6,'40†.1 rl..
No. 83—Feminine Fitness R0-5	Jan.	10,'41†.1 rl..
STONE AGE CARTOONS		
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40..7....
Pedagogical Institution B9-11	Sept.	13,'40..1 rl..
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Way Back When Women Had Their Weigh B9-12.	Sept.	27,'40..1 rl..
Wedding Bells B9-7...	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS		
(Color)		
No. 6—(8-24-40) L9-6...	Aug.	2,'40.11....
(New Series)		
No. 1—(10-5-40) LO-1...	Sept.	7,'40†11....
No. 2—LO-2	Nov.	29,'40†.1 rl..
No. 3—LO-3	Feb.	7,'41†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704..	July	16,'40.20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†18....
Tattle Talevision 13,702...	Nov.	29,'40†19....
EDGAR KENNEDY COMEDIES		
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†18....
Trailer Tragedy A (10-19-40)	Oct.	18,'40†17....
INFORMATION PLEASE		
No. 11—(6-22-40) 04,211..	June	14,'40.10....
No. 12—(7- 6-40) 04,212..	July	12,'40.12....
No. 13—(8-13-40) 04,213..	Aug.	9,'40.11....
1940-41		
No. 1 (9-14-40) 14,201...	Sept.	6,'40†11....
No. 2—(10-26-40) 14,202..	Oct.	4,'40†10....
No. 3—14,203	Nov.	1,'40†10....
MARCH OF TIME		
1939-40		
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113.	Aug.	23,'40.11....
1940-41		
No. 1—On Foreign Newsfronts (9-21-40) 13,101..	Sept.	13,'40†19....
No. 2—Britain's R.A.F. (10-5-40) 13,102	Oct.	4,'40†.2 rls.
No. 3—Mexico (10-26-40) 13,103	Oct.	25,'40†19....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
PICTURE PEOPLE		
No. 1 (9-14-40) 14,401...	Sept.	13,'40†10....
No. 2 (10-26-40) 14,402...	Oct.	11,'40†10....
No. 3 14,403	Nov.	8,'40†10....
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205...	July	5,'40.16....
RAY WHITLEY COMEDIES		
Bar Buckaroos 13,501...	Nov.	8,'40†16....
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....
REELISMS		
Hats 04,613	Aug.	16,'40..9....

THE RELEASE CHART

Title	Rel. Date	Min.
Streamlined (8-10-40)		
04,611	June	21,'40..9....
Week-end 04,612	July	19,'40..9....
RKO PATHE SPORTSCOPE		
Arrow Points (9-14-40)		
04,312	July	5,'40..8....
Hurdle Hoppers (6-15-40)		
04,311	June	7,'40..9....
Kentucky Royalty		
(10-26-40) 14,302	Sept.	27,'40†.9....
Quail Quest (9-14-40)		
14,301	Aug.	30,'40†.9....
Sportsman's Partner 14,303.	Oct.	25,'40†..9....
Trouble Shooters (9-14-40)		
04,313	Aug.	2,'40..9....
SPECIAL		
Jenkins vs. Armstrong Fight		
(7-27-40) 005	July	18,'40.18....
Power and the Land		
(10-19-40)	Nov.	11,'40.36....
WALT DISNEY CARTOONS		
Bone Trouble 04,107	June	28,'40..9....
Donald's Vacation (8-10-40)		
04,109	Aug.	9,'40..8....
Fire Chief 04,114	Nov.	22,'40..1 rl..
Gone With the Whirlwind		
04,113	Nov.	1,'40..1 rl..
Mr. Duck Steps Out		
(5-25-40) 04,106	June	7,'40..8....
Mr. Mouse Takes a Trip		
04,112	Oct.	11,'40..8....
Officer Duck (6-1-40)		
04,101	Sept.	22,'40..8....
Pluto's Dream House		
(9-14-40) 04,110	Aug.	30,'40..8....
Put Put Trouble 04,108	July	19,'40..7....
Window Cleaners (10-19-40)		
04,111	Sept.	20,'40..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midget Motor Mania 1201	Nov.	8,'40†.1 rl..
Sanctuary of Seals		
(6-1-40) 0204	Oct.	7,'40..9....
BELIEVE IT OR NOT—RIPLEY		
Acquitted by the Sea 1601.	Sept.	27,'40†10....
FASHIONS (Color)		
Fashion Forecast, No. 8		
0604	July	19,'40..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Eskimo Trails (5-10-40)		
1101	Aug.	2,'40†10....
Isle of Mystery 1103	Oct.	25,'40†10....
LEW LEHR DRIBBLE PUSS PARADE		
Cherrie My Dears! 0404	July	5,'40..1 rl..
Grunters and Groaners		
(8-17-40) 1401	Aug.	30,'40†.8....
Tale of Butch the Parrot		
1402	Dec.	6,'40†.1 rl..
MAGIC CARPET SERIES (Lowell Thomas)		
Land of Flowers (8-17-40)		
1102	Sept.	13,'40†.9....
Old Dominion State 1104	Nov.	22,'40†.1 rl..
TERRY-TOONS		
Billy Mouse's Akwakade		
(8-10-40) 1551 (color)	Aug.	9,'40†.7....
Club Life in the Stone Age		
1501	Aug.	23,'40†.7....
Happy Haunting Grounds		
1503	Oct.	18,'40†.7....
How Wet Was My Ocean		
1553 (color)	Oct.	4,'40†.7....
Landing of the Pilgrims		
1554 (color)	Nov.	1,'40†.1 rl..
Love in a Cottage 0517	July	28,'40..1 rl..
Lucky Duck, The 1552.	Sept.	6,'40†.1 rl..
(color)		
Magic Pencil, The 1504	Nov.	15,'40†.1 rl..
Plane Goofy 1555	Oct.	29,'40†.1 rl..
(color)		
Professor Offkeyski		
(8-1-40) 0514	June	14,'40..7....
Rover's Rescue 0515..	June	28,'40..1 rl..
Rupert the Runt 0516.	July	12,'40..1 rl..
Snow Man, The 1505.	Dec.	13,'40†.1 rl..
Temperamental Lion, The		
1556 (color)	Dec.	27,'40†.1 rl..
Touchdown Demons 1502	Sept.	20,'40†.7....

Title	Rel. Date	Min.
ED THORGERSEN (Sports)		
Action on Ice 0306	June	21,'40..1 rl..
Bowling for Strikes 1303	Dec.	20,'40†.1 rl..
Lure of the Trout 1302	Oct.	11,'40†.1 rl..
(Color)		
Vacation Time (8-10-40)		
1301 (color)	Aug.	16,'40†.8....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issue)		
Candyland 5264	July	29,'40†.8....
Fox and the Rabbit 5265	Aug.	12,'40†.8....
Jolly Little Elves 5261	June	3,'40†.8¼..
Springtime Serenade 5263.	July	10,'40†.7½..
Three Lazy Mice 5262	June	24,'40†.1 rl..
Toyland Premier 5266	Aug.	19,'40†.9....
GOING PLACES WITH GRAHAM McNAMEE		
No. 78—(6-29-40) 4363	June	17,'40..9....
No. 79—(8- 3-40) 4364	July	15,'40..9....
No. 80—(8-10-40) 4365	Aug.	12,'40..9½..
No. 81—(9-21-40) 5351	Sept.	23,'40†.9....
No. 82—(10-12-40) 5352	Oct.	14,'40†.9⅔..
No. 83—(10-12-40) 5353	Nov.	11,'40†.9½..
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House		
(10-12-40) 5241	Sept.	23,'40†.7½..
Knock-Knock 5243	Nov.	25,'40†..7....
Recruiting Daze (11-2-40)		
5242	Oct.	28,'40†.7....
SPECIAL		
Swing with Bing (4-6-40)		
5110	Sept.	4,'40†19....
STRANGER THAN FICTION SERIES		
No. 78—Novelty (6-29-40)		
4383	June	10,'40..9....
No. 79—Novelty (7-27-40)		
4384	July	8,'40..9½..
No. 80—Novelty (8-10-40)		
4385	Aug.	5,'40..9½..
No. 81—Novelty (9-21-40)		
5371	Sept.	16,'40†.9....
No. 82—Novelty (10-12-40)		
5372	Oct.	7,'40†.9....
No. 83—Novelty (10-12-40)		
5373	Nov.	14,'40†.9....
TWO-REEL MUSICALS		
1940-41		
Class in Swing (10-12-40)		
5221	Sept.	25,'40†16....
Florine McKinney		
Congamania, The 5222	Oct.	23,'40†17....
Tickled Pinky 5224	Dec.	25,'40†.2 rls.
Torrid Tempos 5223	Nov.	27,'40†18....
1939-40		
Hawaiian Rhythm (7-27-40)		
4231	July	17,'40.17....
Harry Owens and Royal Hawaiians		
I Dream of Jeannie with the Light Brown Hair (9-21-40)	Aug.	28,'40.17....
June Stillman		
Naughty Nineties (6-22-40)		
4230	June	19,'40.18....
Fay McKenzie		
Varsity Vanities (8-10-40)		
4232	Aug.	7,'40.17½..
Martha Tilton		

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Cinderella's Feller		
(6-22-40) 5006 (color)	June	1,'40.19....
Juanita Quigley		
Spills for Thrills (7-20-40)		
5109	June	15,'40.19....
Pony Express Days		
(7-6-40) 5007	July	13,'40.19....
Geo. Reeves (color)		
Young America Flies		
(8-30-40) 5110	July	13,'40.22....
Ed Sullivan's Hollywood		
6202	Nov.	16,'40†.2 rls.
Just a Cute Kid 6201	Oct.	5,'40†.2 rls.
Cliff Edwards		
Mack Sennett Revival,		
6203	Dec.	28,'40†20....
Dog in the Orchard 6204	Jan.	25,'41†20....

Title	Rel. Date	Min.
COLOR PARADE		
Mechanix Illustrated, No. 4		
(6-29-40) 5408	June	29,'40.10....
The Valley (7-13-40) 5409.	July	20,'40.10....
Famous Movie Dogs		
(7-27-40) 5410	Aug	17,'40.10....
ELSA MAXWELL COMEDIES		
Riding Into Society		
(8-31-40) 6101	Sept.	7,'40†.2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights		
(8-31-40) 6301	Sept.	28,'40†10....
Shark Hunting (8-3-40)		
6302	Nov.	9,'40†10....
Mexican Jumping Beans		
6303	Dec.	7,'40†10....
LOONEY TUNES		
No. 87—The Chewin' Bruin		
(6-22-40) 5614	June	8,'40..7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615.	July	6,'40..7....
No. 89—Patient Porky		
(8-3-40) 5616	Sept.	14,'40.10....
No. 90—Calling Dr. Porky		
6601	Sept.	21,'40†.7....
No. 91—Pre-Historic Porky		
(10-26-40) 6602	Oct.	12,'40†.7....
No. 92—Sour Puss 6603	Nov.	2,'40†.7....
No. 93—Porky's Hired Hand 6604	Nov.	30,'40†.7....
No. 94—Timid Toreador		
6605	Dec.	21,'40†.7....
No. 95—Porky's Snooze Reel		
6606	Jan.	11,'41†10....
MELODY MASTERS		
Ozzie Nelson and His Orch.		
(6-15-40) 5509	June	29,'40.10....
Woody Herman and His Orchestra 5510	July	27,'40..1 rl..
Matty Malneck & Band		
(8-3-40) 6501	Sept.	14,'40†10....
Joe Reichman & Orch.		
(10-26-40) 6502	Oct.	26,'40†10....
Ian Garber & Orch. 6503	Nov.	23,'40†.1 rl..
Skinnay Ennis & Orch.		
6504	Jan.	4,'41†10....
MERRIE MELODIES (Color)		
No. 110—Tom Thumb in Trouble (6-15-40) 5326	June	8,'40..7....
No. 111—Circus Today		
(7-13-40) 5321	June	22,'40..7....
No. 112—Little Blabbermouse (8-3-40) 5322	July	6,'40..7....
No. 113—The Egg Collector		
5323	July	20,'40..7....
No. 114—A Wild Hare		
5324	July	27,'40..7....
No. 115—Ghost Wanted		
5325	Aug.	10,'40..7....
No. 116—Ceiling Hero		
5326	Aug.	24,'40..7....
No. 117—Malibu Beach Party (9-7-40) 6701	Sept.	14,'40†.7....
No. 118—Stagefright		
(11-2-40) 6702	Sept.	28,'40†.7....
No. 119—Holiday Highlights (11-2-40) 6703	Oct.	12,'40†.7....
No. 120—Good Night Elmer		
6704	Oct.	26,'40†.7....
No. 121—Wacky Wildlife		
6705	Nov.	9,'40†.7....
No. 122—Bedtime for Sniffles 6706	Nov.	23,'40†.7....
No. 123—Of Fox and Hounds 6707	Dec.	7,'40†.7....
No. 124—Shop, Look and Listen 6708	Dec.	21,'40†7....
No. 125—Elmer's Pet Rabbit 6709	Jan.	4,'41†.7....
No. 126—The Fighting 69½ 6710	Jan.	18,41†.7....
SPECIAL		
London Can Take It		
(10-26-40)	Oct.	26,'40..9....
SPORTS PARADE (Color)		
Dogs You Seldom See		
(8-31-40) 6402	Nov.	2,'40†10....
Diary of a Racing Pigeon 6403	Nov.	30,'40†.1 rl..
California Thoroughbreds		
6404	Jan.	11,'41†.7....
Flying Fishing (11-2-40)		
6401	Sept.	21,'40†10....

Title	Rel. Date	Min.
TECHNICOLOR PATRIOTIC		
Service with the Colors		
(9-7-40) 5008	Aug.	31,'40.20....
R. Armstrong-Wm. Lundigan		
Flag of Humanity		
(10-26-40) 3001	Oct.	19,'40†20....
Nana Bryant		
March On, Marines 6002		
(10-14-39) 6304	Dec.	14,'40†20....
VITAPHONE VARIETIES		
All Girl Revue 5706	June	27,'40..1 rl..
History Repeats Itself		
(10-14-39) 6304	Jan.	18,'41†10....

OTHER PRODUCTS

Title	Rel. Date	Min.
ASTOR		
SHIRLEY TEMPLE REISSUES		
Dora's Dunking Doughnuts.	Nov.	1,'40..2 rls.
Managed Money	Dec.	1,'40..2 rls.
Merrily Yours .	Jan.	1,'41..2 rls.
Pardon My Pups	Oct.	1,'40..2 rls.
BRITISH COUNCIL		
British News—The Answer —Atlantic—Sailors Without Uniforms (10-26-40)		
CENTRAL		
Mediterranean Milestones		
(11-2-40)		10....
COMMUNITY CHESTS and COUNCILS		
Volunteer Worker, The		
(10-5-40)		3....
GPO-ABFD		
Men of the Lightship		
(9-31-40)		25....
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		21....
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		7....
White Battle Front—Welfare of the Workers — Village School (10-26-40)		
NATIONAL YOUTH ADMINISTRATION		
Youth Gets a Break		
(11-2-40)		30....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40)		
1180 (15 episodes)	July	19,'40..2 rls. (each)
Don Douglas-Lorna Gray	(1st episode	32 min.)
Green Archer, The		
(11-2-40) (15 episodes)	Oct.	25,'40..2 rls. (each)
Victor Jory-Iris Meredith	(1st episode	32 minutes)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder		
(6-8-40) 973	June	15,'40..2 rls.
Don "Red" Barry	(1st episode	30 min.)
King of the Royal Mounted (8-17-40) 081	Sept.	20,'40†.2 rls. (each)
Allan Lane-Lita Conway	(1st episode	30 min.)
Mysterious Doctor Satan		
082	Dec.	13,'40†.....
E. Ciannelli-Robt. Wilcox		

UNIVERSAL

Title	Rel. Date	Min.
Green Hornet Strikes Again, The (11-2-40)	Dec.	24,'40†..... (each)
Warren Hull-Anna Nagel		
(15 episodes)		
Junior G-Men (8-3-40)	Oct.	1,'40†.2 rls.
"Dead End Kids"		(each)
Riders of Death Valley		
D. Foran-L. Carrillo-B. Jones-C. Bickford		
Winners of the West		
(5-11-40)	July	2,'40.21....
Dick Foran-Anne Nagel		
(13 episodes)		

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SPECIAL BARGAIN FOR QUICK SALE. COMplete 400-seat theatre equipment for balance due on contract. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

THEATRE CHAIRS, THEATRE CHAIRS, ALL reasonably priced. Write for photographs and prices. ALLIED SEATING CO., INC., 36-38 W. 13th St., New York City.

POWERS PROJECTORS, $39.50, SIMPLEX heads, $79.50; intermittents, $6.95; chairs, 75c; soundheads, amplifiers, $9.95; projectors, 16mm. 35mm, $59.50; reflector arcs, rectifiers, $24.50. Theatres completely furnished cheap. S. O. S. CINEMA SUPPLY CORP., New York City.

SIXTY-CYCLE 5 H.P. TWO ARC, 25 TO 30 amperes, motor generator, cheap for cash. Box 1342, MOTION PICTURE HERALD.

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HELP WANTED

WANTED EXPERIENCED EQUIPMENT SALESman large territory and good proposition to offer either commission or salary. BOX 1339, MOTION PICTURE HERALD.

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for general studio use

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YES

It's A Wedding

Advertising and the box-office . . . one can't get along without the other.

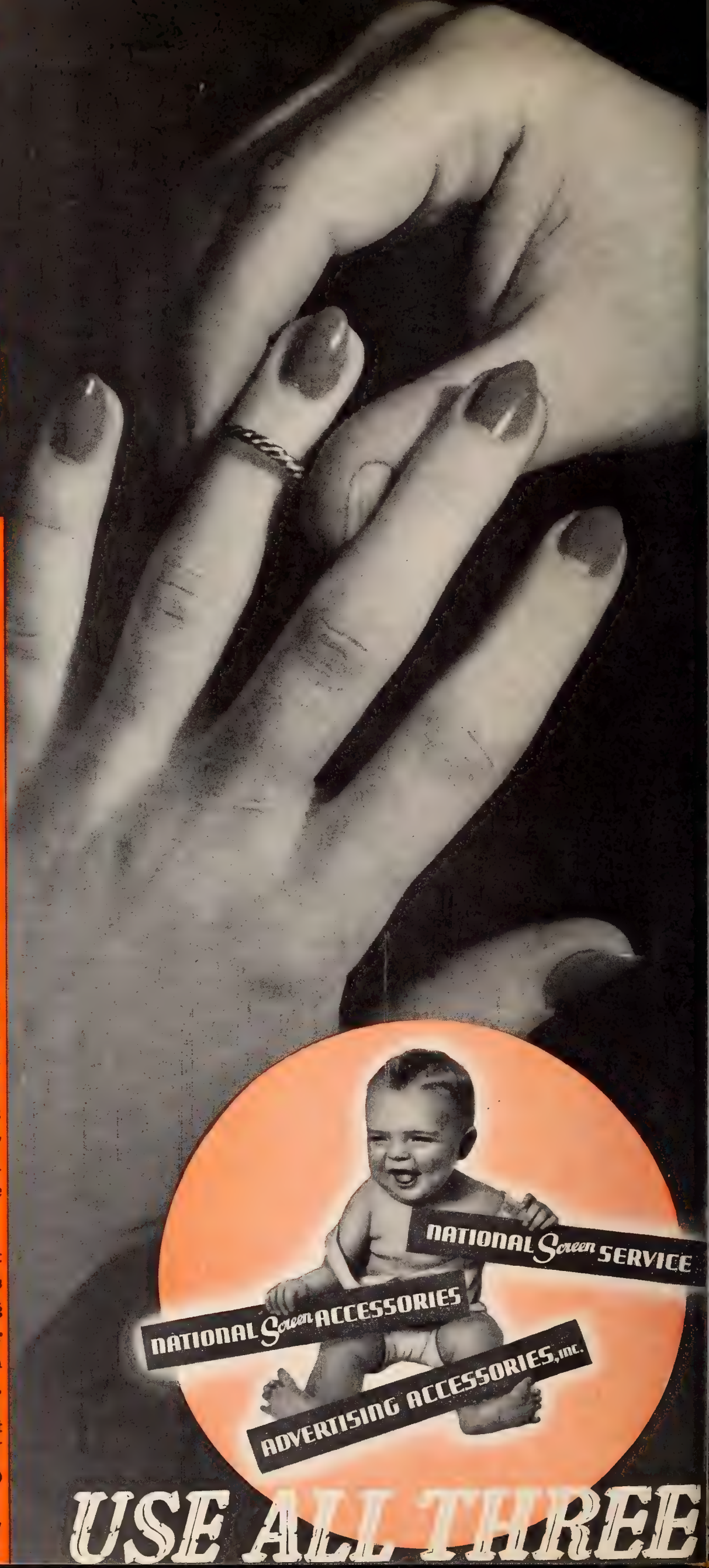
Advertising and showmanship... that's a marriage too . . . one can't live without the other.

Yes...it's a wedding...and here at National Screen Service a nation-wide organization devotes its entire existence toward keeping that marriage a happy one . . . a healthy one...a successful one so that the wedding of advertising and your box-office . . . advertising and showmanship . . . will be a perpetual and profitable honeymoon.

For our every waking moment sees a constant drive towards newer . . . better . . . more appealing theatre advertising...mating your box-office with the admission price . . . thus selling more tickets.

Get the money-making habit . . . use TRAILERS . . . LOBBY DISPLAYS . . . STANDARD ACCESSORIES by

...THE PRIZE BABY OF THE INDUSTRY



NEW YORK,
N. Y.

MOTION PICTURE HERALD

FEATURES REVIEWED:

Philadelphia Story
Charter Pilot
The Border Legion
Law and Order
The Man of the Hour
Ellery Queen—Master Detective
Dr. Kildare's Crisis
Among Human Wolves
The Kiss of Fire
Always a Bride
Here Comes the Navy
Take Me Back to Oklahoma

In this issue the new exhibitor service section

PRODUCT DIGEST

The living catalogue of the industry

Nine Administrators for Film Arbitration

Theatre Owners Vote Decree Court Fight

U. S. Army Has Film Clearance Troubles

Casey Negotiating with 10,000 Workers

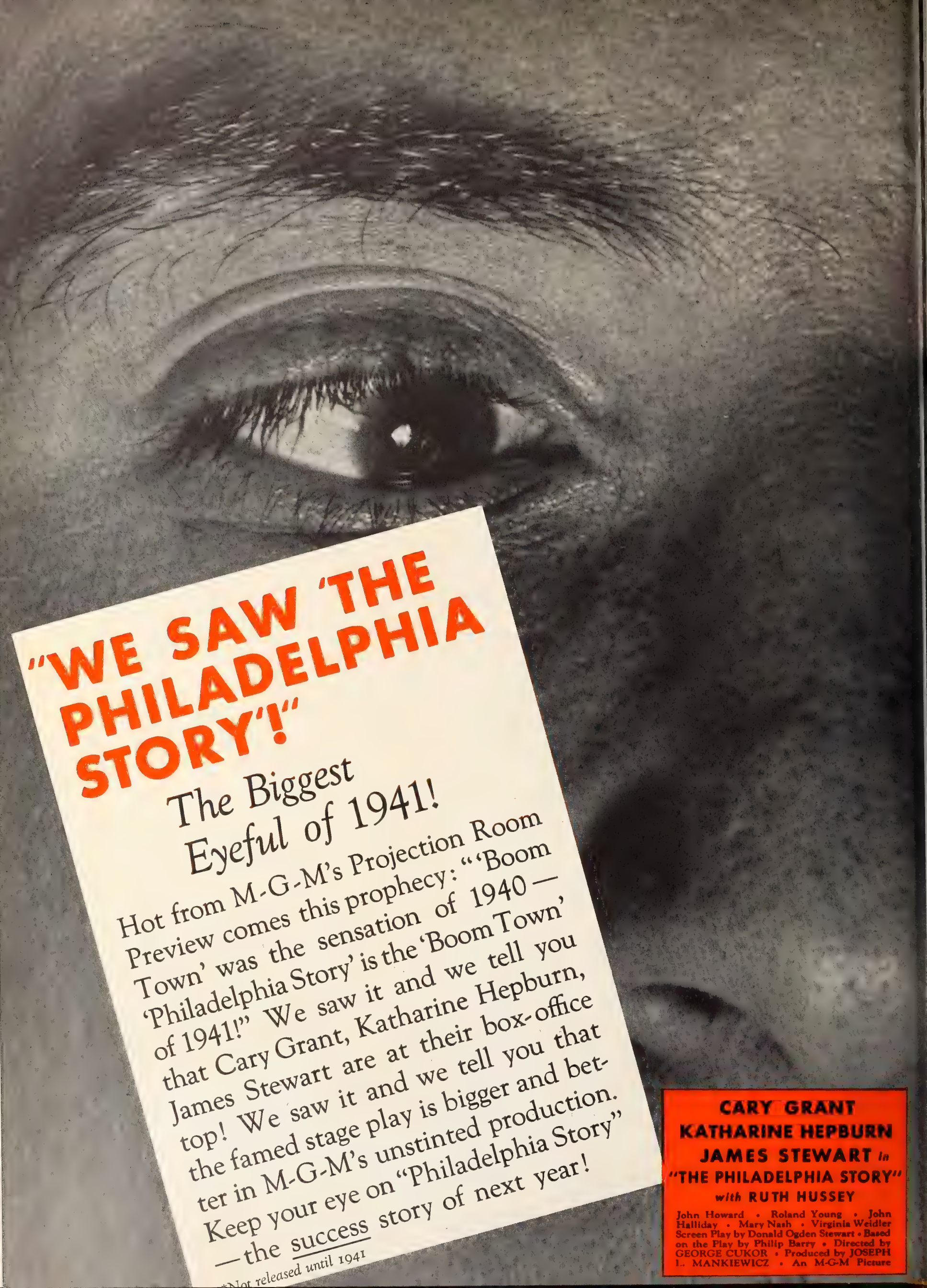
N. Y. Censor Bill Is $311,800 for Year

'Antidote' Programs is Hollywood Trend

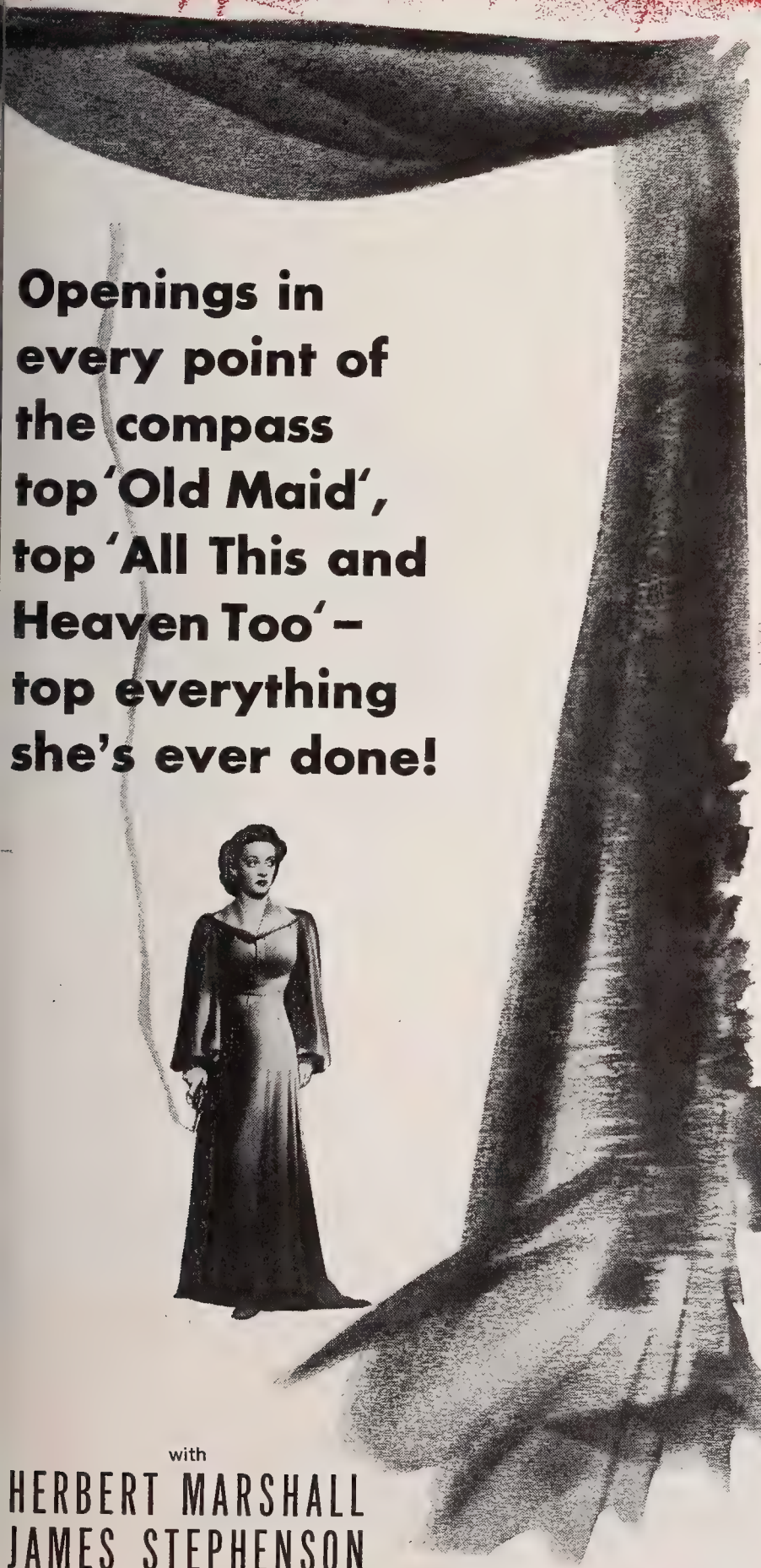
VOL. 141, NO. 9

NOVEMBER 30, 1940

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"WE SAW 'THE PHILADELPHIA STORY'!"
The Biggest Eyeful of 1941!
Hot from M-G-M's Projection Room Preview comes this prophecy: "'Boom Town' was the sensation of 1940—'Philadelphia Story' is the 'Boom Town' of 1941!" We saw it and we tell you that Cary Grant, Katharine Hepburn, James Stewart are at their box-office top! We saw it and we tell you that the famed stage play is bigger and better in M-G-M's unstinted production. Keep your eye on "Philadelphia Story" —the success story of next year!
*Not released until 1941
CARY GRANT
KATHARINE HEPBURN
JAMES STEWART in
"THE PHILADELPHIA STORY"
with RUTH HUSSEY
John Howard • Roland Young • John Halliday • Mary Nash • Virginia Weidler
Screen Play by Donald Ogden Stewart • Based on the Play by Philip Barry • Directed by GEORGE CUKOR • Produced by JOSEPH L. MANKIEWICZ • An M-G-M Picture

Bette Davis' greatest is The Letter!



Openings in every point of the compass top 'Old Maid', top 'All This and Heaven Too' – top everything she's ever done!

with
HERBERT MARSHALL
JAMES STEPHENSON
Frieda Inescort • Gale Sondergaard
Screen Play by Howard Koch
Music by Max Steiner

Somerset Maugham wrote this
WM. WYLER Production
for WARNERS

Because it means more **NOW!**

Because it's worth more **NOW!**

Because it can bring more **NOW!**



THE STRONGEST TOPICAL ATTRACTION YO

HERE COME

with GLORIA STUART
FRANK McHUGH
and thousands more
Directed by
LLOYD BACON

This Is a 'Must'! **The only way you can appreciate the full sock of its story and the terrific timeliness of its dialogue, Mr. Showman, is to**

See It! *See It!* SEE IT!

ONLY ONE MAN COULD STAGE A SPECTACLE LIKE THIS — UNCLE SAM



CAGNEY ★ O'BRIEN AND THE U.S. FLEET!

CAN POSSIBLY PLAY TODAY IS WARNERS'

S THE NAVY

Foresight!

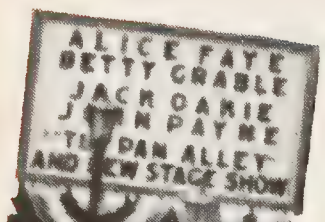
No company in the world could make this picture today—it *had* to be made 6 years ago for you to have it now!...The $100,000,000 in Battleships, Destroyers, Dive-Bombers, Airplane carriers massed for Warner Bros. then, is obviously not available today!

RE-BOOKINGS START THIS WEEK!

First Dates:

RKO Orpheum . Des Moines
RKO Orpheum . Kansas City
preckles . . . . San Diego
Varner . . . . . Memphis
. Louis . . . . . St. Louis
ollo . . . . Indianapolis

ONLY ONE COMPANY COULD FILM IT — WARNER BROS.!



...and

"TIN PAN ALLEY"

will be as big a smash for you!

"TIN PAN ALLEY" SHARES TOP-MONEY HONORS WITH "ALEXANDER'S RAGTIME BAND"... AS 2nd SOCK WEEK BEGINS AT THE ROXY! HOLD-OVERS SPOT THE NATION... AS THAT SAME BOXOFFICE TUNE RINGS IN EVERY PRE-RELEASE CITY!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 9 — November 30, 1940

HEADING WHERE?

SEVERAL years have elapsed since the motion picture industry, after some sharp experience, especially espoused a policy crystallized into the Production Code, a document of guidance in the direction of common decency and the mores of America.

Putting entirely aside direct observation, it would appear from the expressions of reviewers, critics and journalists in general that there is a wide impression that there is a rising curve for forgetfulness, a recrudescence of the impulses that got into trouble before.

Examination of these expressions in print indicates that they have been had by the writers' examination of the product.

Further, a glance at what currently goes on with reference to the acquisition of alleged material for the screen, tends to suggest that the trend into the realm of trouble is becoming intensified.

Considered solely, for the moment, from the point of view of commercial expediency, the situation would seem to warrant most especially serious consideration now with the narrowing of the market to precisely those areas which have generally in common a moral and social tradition, identical mores. What used, in a certain equivocating lightsomeness, to be called the "continental viewpoint" does not today represent buying power on the available market map.

It is especially interesting that in the last fortnight Mr. Burns Mantle, dramatic critic of long and broad experience, writing for the mass-popular New York Daily News, has been strongly suggesting that there should be not only a program of purposeful decency in motion pictures, but also on any part of the New York stage which looks to Hollywood sponsorship as adventure in creating source material for the screen.

Says Mr. Mantle " . . . decency is not only fun, but profitable as well . . . "

"I want the theatre to grow and be successful," continues Mr. Mantle, "and to be trusted by intelligent audiences. I want the men who have the courage and money to make it a successful theatre to be encouraged by their experiences in place of being crushed by them. I want them to discover from experience that decency and good taste do pay dividends."

△ △ △

"HOLD-OUT"

SOME entertaining gyrations will presently be had in the fiction-and-screen market between Hollywood and Mr. Kenneth Roberts who appears to have just delivered what promises to be an important best seller in his ponderous "Oliver Wiswell," a tale of colonial America.

Mr. Roberts, in interview, has said this one shall not now go to the motion pictures because he is so displeased with what was done to and with his "Northwest Passage." He also makes the observation that the story will be just as good ten years from now and that it might make a nice item for his estate.

The author's speculation on futures, ten years ahead, is not too well founded. Also there is a bit of a question about the wide screen acceptance of a tale that sees the colonial revolutionists as somewhat less than perfect heroes, discovers flaws in Ben Franklin and merits in Benedict Arnold. It is not the tradition.

However, Mr. Roberts' position that the story is not for sale is likely, if not calculated, to make its sale, at a thumping figure, reasonably certain.

△ △ △

PRODUCT DIGEST

A LIVING, continuous, catalogue of the screen wares of the industry, to appear every other week, is begun in this week's issue of Motion Picture Herald. It is an extension, and enhancement, of the service functions of this publication, and an outgrowth of the Release Chart, which is continued, to appear on alternate weeks.

The new department of service is made the more immediately important by the necessity for increased attention to the product flow consequent upon the Consent Decree in the anti-trust case, and some of its influences on trade practise.

The reference value of the files of the Herald is thereby enhanced. Amplifications of the new department, and modifications of it will be made as may be indicated by reductions to practise in continuing exhibitor experience. The Product Digest is a living document, based on and reflecting the entertainment output, ever with the earliest available information.

△ △ △

KENNEDY SPECULATIONS

MARGINAL to motion picture affairs, some of the more pungent speculation of the columnists and the gossip of Washington pertains to the current American sojourn of Mr. Joseph P. Kennedy, who is, yet, ambassador to the Court of St. James's. Mr. Kennedy, for reasons that possibly might have no relation at all to geography or climate, made a sort of passing call on Hollywood.

From Mr. Kennedy's Hollywood visit have come two not so very weighty but interesting expressions. First there was an outgiving by the ebullient but often incisive Hedda Hopper in her column, indicating that he was not filled with certainty as to what his movements or official relations might be from this time on. This bears on a general speculation that he would not be going back to London.

Now in sequel comes the Drew Pearson-Robert S. Allen column from Washington, reporting that the State Department has heard that Mr. Kennedy has been advising Hollywood producer friends to quit making pictures "offensive to dictators," incidentally along with his alleged notion that Britain was losing and the best America might do would be to stall for time to arm.

Speculation about Mr. Kennedy's program, and impressions that it may yet prove to have a motion picture significance continue.

It may be extremely irrelevant, but one is to be minded

[*Continued on following page, column* 1]

This Week in the News

KENNEDY SPECULATION

[*Continued from preceding page*]

at the moment that from Washington there are now percolating, diffusely, many expressions that tend to indicate that the Government is acquiring deeper and deeper concerns with the screen, with some indication of a notion of stranding them together.

Also at midweek another set of rumors that Mr. Kennedy was considering some sort of project involving the Hearst newspapers, or the taking over thereof, gained increased currency. It seems that Mr. Kennedy was up to La Cuesta Encenada while out west. Wednesday he was in New York, and, coincidentally or not, so was Mr. Arthur Pool, now a financial official of the American President Lines in San Francisco, the same who once explored the Hearst newspaper books for Mr. Kennedy, leading to the report which preceded the realignments of the Hearst papers. However, Mr. Pool was for years Mr. Kennedy's accountancy expert in several diverse fields.

Something, it seems, appears to involve figures.

—*Terry Ramsaye*

ADMINISTRATORS of arbitration appointed as AAA elects new officers; exhibitor units continue attack on consent decree; Myers explains expected settlement of Chicago suit; what the decree means immediately; new anti-trust suit filed; Neely bill revival demanded. Pictures and story Pages 12–16

ALLIED leader charges distributors with continuing to withhold features, force shorts Page 17

CENSORSHIP in New York cost industry $311,800 in 1939-40, state report shows; cuts ordered in 111 films Page 21

INDUSTRY control for defense is aim of new Senate bill Page 22

BUSINESS reports show attendance increasing; Warner Brothers reports net of $2,747,000 Page 23

ARMY complains about film clearance at new draftees' camps Page 26

TELEVISION dominance sought by film, radio, department store groups Page 27

ANTIDOTE entertainment aim of Hollywood production trend Page 21

STORY PURCHASES for month total 48 books, stories, stage plays Page 40

WAGE-HOUR negotiations for 10,000 studio workers reopened in Hollywood Page 43

SUNDAY stage shows return to Broadway but exhibitors feel no ill effect Page 47

SERVICE DEPARTMENTS

British Studios Page 44

Hollywood Scene Page 33

Letters Page 32

Managers' Round Table Page 53

Reviews Page 36

What the Picture Did for Me Page 48

PRODUCT DIGEST, the exhibitor's catalogue of industry wares Page 61

"Vitasound"

A FEW weeks after public inaugural of Disney-RCA "Fantasound," Warner Brothers will have their Hollywood theatre in Hollywood, and their Strand in New York, ready for "Vitasound." A press demonstration of "Vitasound" has been held in Hollywood, but pending completion of the theatre installations now underway, Warner technicians remain reticent as to details.

It is learned, however, that like "Fantasound," the Warner method employs three horn systems behind the screen, and a control track; but that unlike the former, "Vitasound" has the control track on the same film with the sound track, while both accompany the image, the sound track in its standard position, the control track along the edge adjoining the sprocket area. Each horn system has its own amplification channel, and the control track, which cuts in or out the supplementary horns systems, also controls the volume of each of the three channels.

Also developed by RCA engineers, under the direction of Major Nathan Levinson of the Warner studio technical department, "Vitasound" requires only the extra horn and amplification systems, and soundhead modification for picking up the control signals. It is said that the total expenditure for the provision of "Vitasound" in all but theatres of several thousand seats, would be in the neighborhood of $2,500. Specifications have been submitted to the Research Council of the Academy of Motion Picture Arts and Sciences for the establishment of equipment design and installation standards.

A musical short was the first picture to be made up in "Vitasound" print. Additionally, the forthcoming Warner feature, "Four Mothers," has been given a musical sequence, using Beethoven's "Egmont" overture, in "Vitasound"

Via Air Express

NEWSREELS are the fourth largest user of air express, exceeded only by machinery, printed matter and wearing apparel. At the time of the last analysis made by the Railway Express Agency nearly seven percent of the total number of air shipments were newsreels. Over five percent of all air express revenue comes from the five newsreel companies. In a typical month 10 tons of newsreel prints are shipped by air as compared with 23 tons of wearing apparel, 51 of printed matter, 53 of machinery.

It was reported by the Railway Express that practically all negatives filmed by the newsreels are air expressed to the laboratories in New York and special prints are rushed by the same medium to key theatres. A coast-to-coast shipment of a five-pound can of film cost $15 and took 33 hours in 1927 and now takes 17 hours at $4.80.

All a Mistake

WHILE Cuban and U. S. motion picture groups were petitioning Fulgencio Batista, president of Cuba, to repeal the recently enacted anti-block booking law in that country, indications, this week, were that the entire controversy had developed into a comedy of errors, the statute having been based upon a misconception that the parallel Neely bill had become a law in the United States.

Cuban groups, backing their own version of the Neely Bill, were under the impression that passage by the U. S. Senate of the Neely Bill on July 17, 1939, automatically made block booking and blind selling illegal in the U. S. The Presidential decree of last May regulating contractual relations between exhibitors and distributors, in Cuba, was based upon that assumption.

Only recently the Cuban Legation in Washington officially reported to Cuba that the Neely Bill had not become a law, thus strengthening the hands of the National Union of Motion Picture Theatre Owners and the Association of Motion Picture Distributors of Cuba and others who are fighting the Cuban measure.

U. S. distributors in Cuba, henceforth will not accept spot bookings from exhibitors in that country, at least, not until the muddle is cleared up. They will carry out existing contracts until January, however.

90% for Advertising

THEATRES spend in excess of 90 percent of their advertising budgets on newspaper advertising, Art Schmidt, MGM publicity manager, of New York, said in an address Tuesday to the Boston Advertising Club.

Mr. Schmidt pointed out that in some respects film theatre advertising problems resembled those of department stores. The business requires a "come downtown today and get it" sales appeal.

The MGM Lion's Roar column in national magazines is the most read advertisement in magazines today despite the fact it is only a single column ad in black and white and must compete with full page copy in color, Mr. Schmidt said, citing statistics from surveys. He also said that figures from the Bureau of Advertising's readership studies showed that motion picture ads size for size, out-pulled all other types of advertising by more than two to one.

A Guild Academy

THE Academy of Motion Picture Arts and Sciences has set tentative plans for its reorganization and has asked the participation of the Screen Actors, Screen Directors and Screen Writers Guilds in effecting what virtually would represent an Academy-Guild organization.

The Guilds received letters from the Academy, signed by Walter Wanger, president, inviting "definite assurance . . . that if such reorganization is ratified by our present members, the Guilds will actively cooperate through the Academy, will designate Guild delegates to meet with and serve as additional members of the Academy board, and will share in financing the work of the Academy through contributions from each Guild."

Ruled a Lottery

THE first attack on Bank Night in the Federal Court in a long time, the divertissement has been subjected to numerous tests in the past—resulted, this week, in a decision by Circuit Judge William A. Smith in Newark that the game was a lottery and that a contract based upon it was against public policy and, therefore not enforceable. In announcing his decision, Judge Smith dismissed a suit for $1,140 against A. & G. Amusement Company, operators of the Majestic Theatre, in Paterson, claimed as payment for use of the game.

The theatre was sued by William Fuerst, Newark attorney, as assignee for the claim of Affiliated Enterprises, owners of the trademark and copyrights under which Bank Night was distributed. In defense, Edward Goldstein of Affiliated testified the game was an advertising plan to stimulate business and that patrons and non-patrons, alike, were eligible to participate.

Judge Smith, ruled, however, that the attempt to remove the element of "consideration," generally considered necessary in the definition of lottery, was merely a subterfuge. He said the primary purpose of the game was a lottery for the benefit of the theatre patrons who paid admission.

Central Accessories

FROM CANADA came the report this week that a plan for centralizing distribution of advertising accessories is being considered. Under the proposal a central clearing house would be established in each territory to handle publicity material and do the work which is done individually by the different exchanges.

The plan would not be applied in the territory covering New Brunswick, Nova Scotia, Prince Edward Island, Eastern Quebec and Newfoundland, it was said, because the three circuits operating there want to keep their advertising material distinct. The circuits are the Spencer, Franklin & Herschorn, and Bernstein & Lieberman.

In New York Charles Casanave, National Screen Advertising Accessories, said the company had been invited to centralize advertising material distribution in Canada but had been too busy organizing domestic operation to consider the matter. National Screen Service Corporation, headed by Herman Robbins, now handles accessories for Paramount, RKO and Warner Brothers in the United States.

British Pact Delayed

NEGOTIATIONS for a new monetary export agreement are still being carried on by the American motion picture companies and the British Government. The pact covering operations during the first year of the war which allowed the majors to take about $17,500,000 out of England, expired October 31st.

The most recent proposition, calling for permission to withdraw about $12,000,000, had not been accepted at mid-week by foreign department heads in New York City. Another meeting was held Monday at the office of the Motion Picture Producers and Distributors of America but no action was taken. On Wednesday representatives of the American companies in England discussed the situation with Fayette W. Allport, MPPDA representative for England.

Another problem considered in the new contract is what disposition the American companies may make of funds blocked in England. The British are interested in encouraging financial support of production but do not wish the American companies to get control of theatre interests, it was reported.

Fame in Silver Lace

NOW that the electron microscope has been brought to bear on the study of photographic emulsions it is revealed that the theory of the nature of the silver image and its grain characteristics has been all these years in error. The announcement now comes from the research laboratories of the Eastman Kodak Company, and Dr. C. E. K. Mees, director, in Rochester. It had always been held that the picture image was made up of tiny solid dots of infinitesimally small particles of silver. The electron image shows that the dots are really bits of silver lace work. The electronic image gives about 25,000 diameters of magnification, as compared with the 2,000 of the better optical microscopes. Dr. Mees considers the discovery of great importance. A new impetus may be given to emulsion development, which has been showing marked progress for all the last decade, incident in part to the pressures of color processes.

Bombs Close 75

GERMAN bombers have closed 75 London motion picture theatres, cables at mid-week reported, adding this booster note for MGM: "Gone With the Wind" is continuing its run at the Ritz Theatre, bombers or no. It was added, however, that the Ritz had been slightly damaged.

Of the 75 theatres closed, approximately 50 are so badly damaged that they cannot be repaired under present circumstances. The Leicester Square Theatre is among these. It may be recalled that the British government recently allowed to be released here, newsphotos showing great damage to the plaza of that name.

The Empire Theatre was hit, but reopened.

50-50 for "Wind"

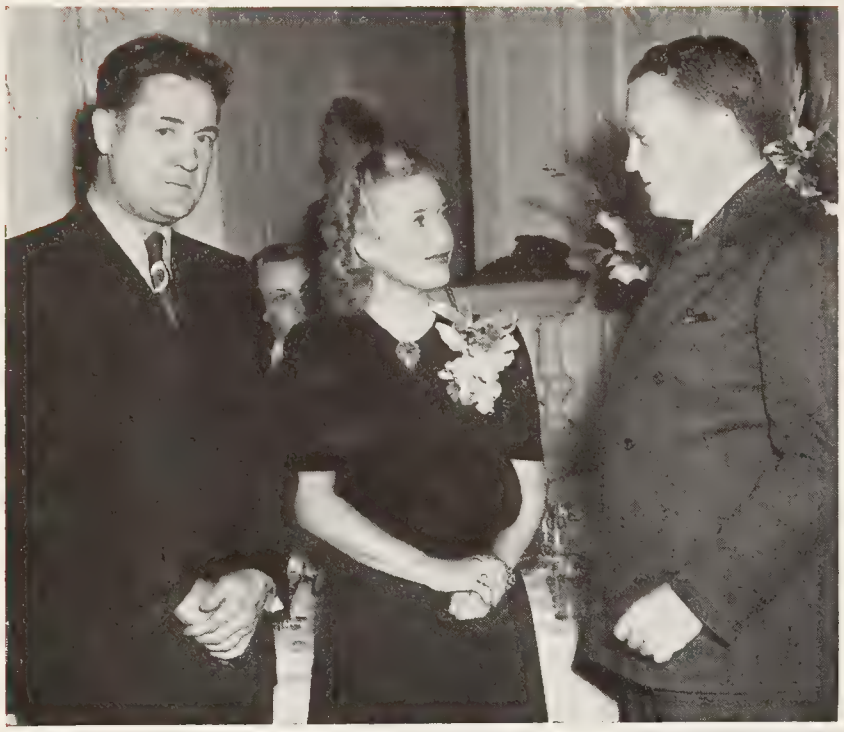
"GONE With the Wind," Selznick-International production released by Metro-Goldwyn-Mayer probably will be sold on 50-50 terms in general release after the first of the year, it was reported this week. The terms were 70-30 for the several thousand pre-release engagements last season.

Saturday MGM district and branch managers and home office distribution executives were to meet in Chicago and David O. Selznick, the producer, and William F. Rodgers, MGM general sales manager, were to confer before the sales meeting.

The admission price scales in the "Wind" pre-release runs were 75 cents and $1.10. Also in a number of key cities the film was shown in one theatre on a two-a-day road-show policy. It was reported that the minimum prices for the general release engagements would be 40 cents, matinees, and 55 cents, in the evening.

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THIS WEEK



COCKTAILS for Priscilla Lane, star of Warners' "Four Mothers" at the Gotham in New York where she is squired, above, by Gradwell Sears and Mort Blumenstock.



NEW SALES MANAGER. Samuel "Steve" Broidy, new Monogram general sales manager, is congratulated by W. Ray Johnston, president, on his promotion.



BARKERS AND CANVASMEN. New officers and directors of the Philadelphia Variety Club who will be inducted December 12th are: Standing, Sam Stiefel, Charles Goodwin, Jack Beresin, James Clark, Jay Emanuel, former chief barker; David Supowitz, Henry Friedman, William Clark. Seated: William MacAvoy, treasurer; Earle W. Swiegert, assistant barker; Dr. Leon Levy, chief barker; Hillery Brown, assistant barker; John Monroe, secretary.



By Staff Photographer

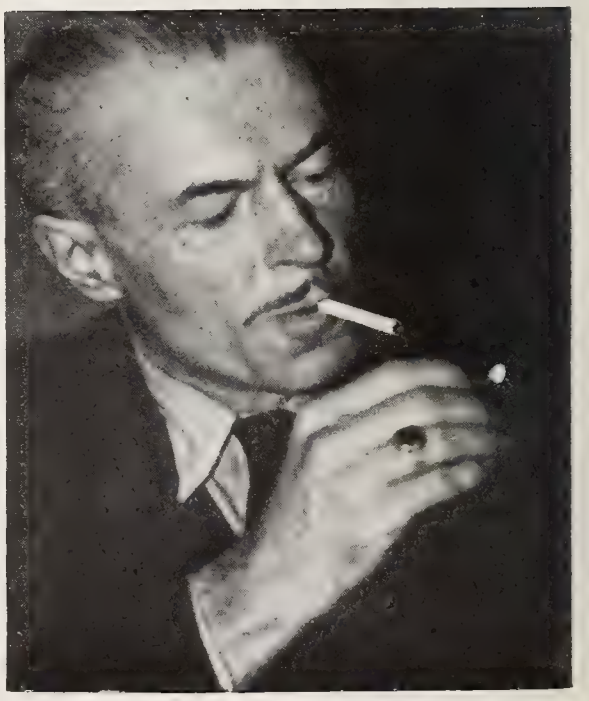
FIRST SOLDIER. Robert Yentes, above, was partied by fellow employees of the 20th-Fox New York exhange when he left.

LARS MOEN, below, arrived in New York this week after having been since May 18th trying to leave Antwerp, Belgium, where he was an executive of Truecolor. He is a former editor of Motion Picture News.





OFFICERS of the Arkansas Independent Theatre Owners, above, at the group's semi-annual convention in Little Rock are K. K. King, secretary; W. E. Malin, vice-president and O. G. Wren, president. At left is H. M. Richey, MGM, a speaker.



IN PICTURES



WASHINGTON. Sidney Lust, retiring barker; Gloria Jean and Hardie Meakin, new barker, at Tent 11's dinner.



By Staff Photographer

WILLIAM B. STEIN, general manager of the Imperial circuit, Hackettstown, N. J., with Mrs. Stein at the Motion Picture Associates ball in New York.

PRODUCER, STAR AND EXHIBITOR, below. George Abbott, producer-director of the stage and screen versions of "Too Many Girls"; Lucille Ball, and Charles Moss, manager of Loew's Criterion, at the New York opening of the RKO picture.





OSCAR GRAMQUIST, of the C. E. House Enterprises, Illinois, with Mrs. Gramquist, Bing Crosby, William E. House, Miss A. E. Murray, Jackie Moran at Paramount studios.



A. O. BOURDON, manager of the Buck theatre, Biloxi, Miss., left center, visits Fred MacMurray and Lynn Overman on the set of Paramount's "New York Town" at the company's Hollywood studio. MacMurray is starred in the film.



IN SINGAPORE, right. Low Kee Seng and Low Kee Chow, operators of the Roxy, with Leon Britton, A. McIver, RKO.

ADMINISTRATOR

of the defendants to make such application

tain such relief is expressly granted.

Any application by any party to this decree under the provisions of this Section shall be made in open court upon notice to all of the other parties to this decree, and each such party, upon such application, shall have the right and privilege of requiring the production of witnesses upon whose testimony such application is sought or opposed, and of examining and cross-examining such witnesses in accordance with the rules of the Court.

Dated November 20, 1940.

United States District Judge

We hereby consent to the entry of the foregoing decree.

For the plaintiff:

John T. Cahill
United States Attorney

Thurman Arnold
Assistant Attorney General

James V. Hayes

Robert E. Sher

Robert L. Wright

A.H. Feller
Special Assistants to the Attorney General

For the defendants:

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Their Attorneys.



EVAN E. YOUNG

Form No. 69 In Equity
No. 87-273

IN THE DISTRICT COURT
OF THE UNITED STATES
FOR THE
SOUTHERN DISTRICT of NEW YORK

UNITED STATES OF AMERICA

vs.

PARAMOUNT PICTURES, INC., ET AL.

DECREE

Filed ..., 19...

..., Clerk.

By ..., Deputy.

7—764



C. V. WHITNEY



Harris & Ewing

WESLEY A. STURGES

HERMANN IRION



Signed and Delivered

The signatures of the chief attorneys for Paramount, Loew's-Metro-Goldwyn-Mayer, RKO Radio, Twentieth Century-Fox, and Warner Brothers, defendants, and of the judge and lawyers for the plaintiff, are affixed neatly, left, to the document which will govern trade practices.

OF NEW FILM ARBITRATION

THE American Arbitration Association, in New York, Wednesday, appointed the "Administrative Committee of the Arbitration System of the Motion Picture Industry," a panel of nine which will form basic policies and generally supervise the 31 arbitration boards to be set up in key cities under the consent decree. Representatives from many fields of business and professions were selected. Last week Judge Henry W. Goddard named Judge Van Vechten Veeder chairman of the Arbitration Appeal Board.

The following make up the Committee:

Paul F. Warburg, chairman, philanthropist and member of the banking family.

Hermann Irion, vice-chairman, general manager of Steinway and Sons.

Evan E. Young, vice-chairman, vice-president of Pan American Airways, formerly chief of the Division of European Affairs for the U. S. State Department.

Frances Kellor, first vice-president of the American Arbitration Association, long active in the AAA and author of books on sociology.

P. M. Haight, secretary-treasurer, International General Electric Company; he served abroad for General Electric, is a past president of the New York Credit Men's Association and will be in charge of funds for the 31 local film boards.

Sylvan Gotshal, attorney, member of the New York law firm of Weil, Gotshal and Manges. He is a member of AAA's board and of its lawyers' committee.

Wesley A. Sturges, professor of law at Yale, former executive of the Distilled Spirits Institute, also formerly a member of the New Haven Grievance Board of the NRA Motion Picture Code Authority.

Lucius R. Eastman, chairman of the AAA board. From 1906 to 1938 he was president of Hills Brothers, food importers, and has been chairman of that board since 1938. Ex-officio member of the new Administrative Committee.

C. V. Whitney, president of the AAA, who is chief executive of Pan American Airways; also an ex-officio member of the new film committee.



VAN VECHTEN VEEDER, Chairman of Appeals



PERCY M. HAIGHT (Below)

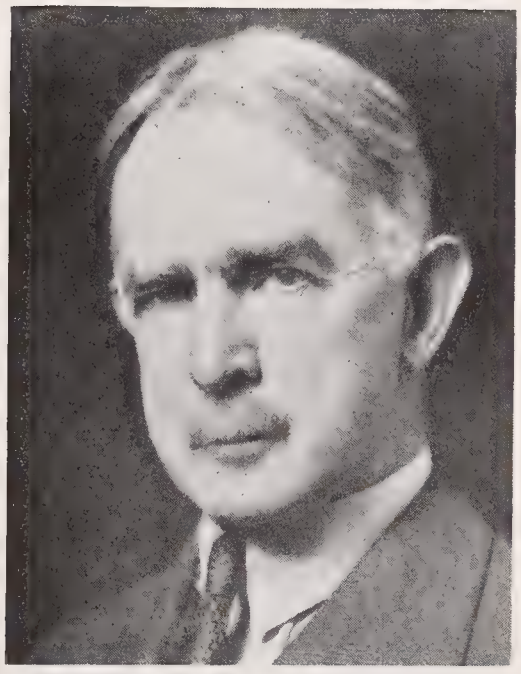




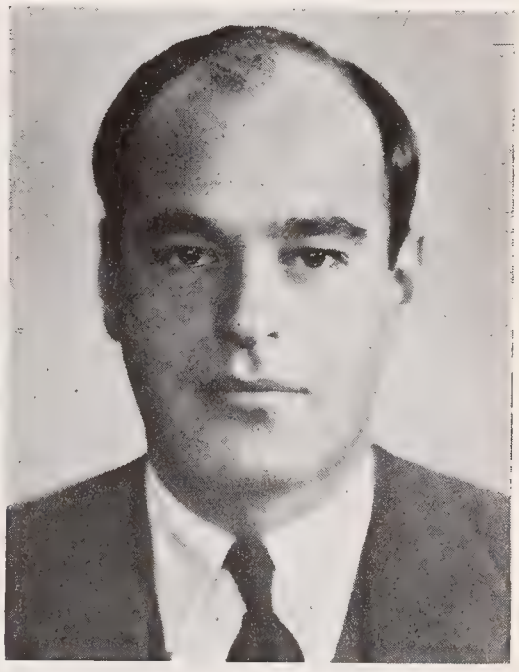
SYLVAN GOTSHAL (Left)

By Staff Photographer

FRANCES KELLOR



LUCIUS ROOT EASTMAN



PAUL FELIX WARBURG

NAME 9 TO ADMINISTER INDUSTRY ARBITRATION

Business, Professional Group To Set Policies for 31 Local Boards; More Exhibitor Units Attack Consent Decree

Arbitration of motion picture trade practice disputes under the "Big Five's" consent decree settlement of the Government's trust suit, will be administered by a highly diversified group, representing interests identified with banking and philanthropies, piano manufacturing, airplanes, public utilities, law, education and the field of arbitration itself.

It became known late Wednesday that the American Arbitration Association, in New York, in whose hands the Federal Court and the consenting parties placed control of the arbitration machinery, had selected a panel of nine Administrators-at-Large for the specific purpose of administering motion picture arbitration nationally, setting the broad general policies for the 31 territorial boards now being set up. The national panel follows (pictures on pages 10 and 11):

Paul F. Warburg, of the banking family, chairman.

Hermann Irion, general manager of Steinway and Sons, piano manufacturing, vice chairman.

Evan E. Young, vice-president of the Pan-American Airways, vice-chairman.

Frances Kellor, first vice-president of the AAA, executive member.

P. M. Haight, secretary-treasurer of the International General Electric Company.

Sylvan Gotshal, attorney.

Wesley A. Sturges, professor of Law at Yale University.

C. V. Whitney, president of the Arbitration Association, ex-officio.

Lucius R. Eastman, chairman of the Arbitration Association, ex-officio.

The committee's appointment was confirmed by Mr. Eastman after a meeting of the AAA's executive committee, Wednesday, at the Uptown Club, New York. The panel may be enlarged at the discretion of the AAA.

With the election of Mr. Whitney to the AAA presidency, also on Wednesday, the AAA chairman designated Frank E. Parker, Jr., his predecessor, to the post of chairman of the arbitration committee, which will have the deciding voice in choosing the panels of arbitrators for the motion picture tribunals.

None of the members of the new committee will receive any compensation. They will meet weekly, starting immediately to set up regulations for the establishment, maintenance and administration of the arbitration system for the film industry.

The operation of the tribunals will be supervised and directed by J. Noble Braden, executive secretary of the AAA.

Walter Elliott, head of the AAA tort department and with the organization for 10 years, has been appointed clerk of the Los Angeles arbitration appeal board and will go to the West Coast, January 1st. Key men will be placed in a half dozen cities as clerks of local boards, it was said. Mr. Elliott will advise and supervise operations of local boards in the Far West. His is the first appointment to be made to the field boards.

COAST CONTEMPT CASE DROPPED

The government, Wednesday, dropped criminal contempt proceedings charging violation of the Fox West Coast consent decree on the part of 12 distributing and theatre corporations and 54 individuals. The decree will be amended shortly to conform with the New York consent decree.

Counsel for the defendants agreed to the dismissal requested by Thurman W. Arnold, assistant attorney general. The contempt charges were filed over a year ago.

Meanwhile the consent decree ending the Government's anti-trust suit against the five theatre-owning companies, signed a week ago Wednesday, was still a highly controversial issue in the industry this week with the Southeastern Theatre Owners Association voting to file suit in Federal Court to prevent its enforcement.

In other parts of the country the new consent decree settlement also was having immediate effects. In Chicago, Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, with the permission of the Department of Justice, told a meeting of the Allied Theatres of Illinois about the changes which would be made in the Balaban and Katz consent decree of 1932 to bring it into conformity with the New York decree.

In Washington Dr. Ray Lyman Wilbur, president of the Motion Picture Research Council which, with Allied, had been a prime force behind the move for reform in the industry that resulted in the consent decree, asked Congress for the immediate enactment of the Neely anti-block-booking bill because the decree did not satisfy the organization's demands.

In Philadelphia the first anti-trust suit following the signing of the decree was filed on Wednesday of last week by Henry Sork and Harry Block. Six Pennsylvania exhibitors and 13 distributors were named defendants.

On Monday the Southeastern Theatre Owners Association in convention at Atlanta decided to take legal action against the decree. The meeting was called by M. C. Moore, Jacksonville, Fla., president, and about 40 exhibitors, representing 300 theatres, were present. Ed Kuykendall, president of the MPTOA, and R. B. Wilby, of the Wilby-Kincey circuit, a Paramount affiliate, and chairman of the Paramount partners committee, observing the New York anti-trust suit, had conferred before the meeting.

Other exhibitor groups including the Independent Theatre Owners of New York, Allied of New York, and the Pacific Coast Conference of Independent Theatre Owners, were studying further action.

Only the three non-consenting defendants, Universal, United Artists and Columbia, have the right to appeal directly from the order entering the decree made by Judge Henry W. Goddard, it was said. No official statement had been made by any of the three companies but it was said that they would probably not oppose the decree any further but direct all their attention against the proposed amended complaint which will be considered by the court at the hearing scheduled for December 5th, next Thursday.

It was reported that exhibitor groups could oppose the decree by either appealing to a higher court for the right to intervene in the suit or to bring separate anti-trust suits and ask for an injunction to restrain enforcement of the decree until the other suit, or suits, were settled.

Kuykendall Attacks Arbitration

Mr. Kuykendall issued on Tuesday a bulletin to members of the MPTOA in which the consent decree and its effects were discussed. The arbitration machinery was subject to special attack.

According to Mr. Kuykendall the following was the action taken on several points of the MPTOA's trade practice program in the consent decree:

"1. Block booking (and blind selling). We want a reasonable selection on contracts for blocks of pictures by a fair unconditional right of cancellation of a minimum percentage of the pictures licensed in every contract, but we want to retain the economic advantages of wholesale buying.

"Result: Nothing accomplished by the consent decree. No cancellation provided, inevitable effect to abolish cancellation rights entirely. Wholesale buying sharply restricted. Blind selling completely abolished and with it the stability of an assured supply of pictures.

"2. Organized conciliation of trade disputes by a local agency.

"Result: Nothing accomplished. Relies exclusively on outside arbitration.

"3. Unreasonable clearance.

"Result: Relies exclusively on outside arbitration.

"4. Competitive overbuying.

"Result: Highly restricted 'remedy for discrimination' and for 'refusing to license some run' subject to outside arbitration.

"5. Unfair cut-rate competition between theatres, including double and triple features, giveaways, etc.

"Result: Nothing accomplished.

"6. Simplified standard form of exhibition contract.

"Result: Nothing accomplished.

"7. Unfair non-theatrical competition.

"Result: Nothing accomplished.

"8. Separate score charge.

"Result: Abolished before the consent decree by persistent effort of MPTOA. No longer a problem.

"9. Designation of play dates on unsuitable pictures.

"Result: Nothing accomplished.

"10. Forcing short subjects.

"Result: Involved prohibition of dubious effectiveness, relying on outside arbitration."

He also said, "There are other serious and important problems and abuses that remain unsolved that cry for attention, such as the music tax, overbuilding, increased taxation, censorship, special taxes on theatres and admissions."

"We still don't like lawsuits and litigation," was the way Mr. Kuykendall began his statement. He listed two inherent difficulties "which we always encounter when we take a motion picture controversy into court." These were "lack of understanding of the practical, nec-

(Continued from opposite page)

essary and technical operation of this business, with all its peculiarities and complexities" and "the training and experience necessary to solve legal problems is of little help in unraveling economic and commercial difficulties."

He also said that the arbitration system set up in the decree had the same inherently objectionable features which were encountered in the law suits. It was also suggested that although a lawyer is not required in an arbitration hearing exhibitors would find it "advisable" on account of the "complex, legalistic procedure and the fact that every case is subject to appeal to New York for final decision." Mr. Kuykendall also pointed out that although the companies signing the decree would put up a half million dollars to establish the arbitration system each exhibitor bringing a complaint must pay a filing fee, and other expenses and certain cost of the distributor, if he loses the decision.

Mr. Kuykendall pointed out that an exhibitor is not required to request arbitration. He remarked, "This brings up a question which we believe each exhibitor with a grievance will have to decide for himself, i.e., whether to bring a law suit or file an arbitration complaint. As we understand it, however, once you submit your complaint to arbitration you give up your right to bring a law suit on the same complaint or grievance. Thus you must waive all rights to triple damages under the anti-trust laws, and to any relief by an enforceable injunction by the courts, in order to get a hearing before the arbitrator."

Sees Long Argument

The arguments on interpretation of the decree may go on for some time in the opinion of Mr. Kuykendall. He said, "It will take a long while to unravel all of the strange and tricky clauses that make up the whole decree, much of which we are convinced are empty, meaningless proposals set forth in impressive language."

On the question of divorcement, Mr. Kuykendall said:

"The suit filed over two years ago was originally intended to secure the divorcement of distribution and exhibition. This is a fake issue. Whatever evils and abuses there are in circuit theatre operations are not due to any distributor interest in theatres, any more than they are due to exhibitors owning stock in a distributing company. If all such affiliations were abolished, it would cure none of the abuses in our business, and we believe the Department of Justice discovered that when they got to preparing their case."

"Polite Blackmail" Charged

He continued, "This phoney issue was devised for exhibitor politics, agitated with tongue-in-cheek glibness to force concessions by the distribtuors, as a sort of polite blackmail. Such insincere tricks so often backfire on those responsible. Because it is a fake issue that could produce no benefit to exhibitors, MPTOA refused to be roped in on the scheme."

"The MPTOA," Mr. Kuykendall said, "was the first exhibitor organization to voice the objections of theatre owners to the new block of five selling scheme.

"What our next step is will require considerable study and careful consideration by competent counsel. In the meantime, every exhibitor should prepare to make the best of it, when the time comes for the decree to become effective," he added.

On the question of cooperation under the decree the MPTOA head asked the question, "Should we 'cooperate' on arbitration by filing a lot of complaints? That costs you money to do, certainly does not promote goodwill. There are no facilities offered for mediation or conciliation of disputes."

He also said, "The block of five scheme and the other restrictions in the decree are imposed on you for your own good without your consent. You will do all the 'cooperating' because you have no choice in the matter. Whatever inconvenience, time and effort and extra expense this involves you will bear because there is nothing else you can do about it. The extra sales costs of the distributors you will either pay for in increased film rentals or decreased quality."

Immediate Effects of the Decree

With the signing of the consent decree by Judge Henry W. Goddard on Wednesday of last week a number of provisions of the document went into effect. The trade showing and blocks-of-five and certain other sections do not become operative until the next selling season.

The following points provided by the decree are in work now:

1. The five consenting distributors may not force short subjects, newsreels, trailers, serials, westerns or foreigns.

Exhibitors dealing with the five consenting companies may arbitrate charges of "forcing" and if their complaint is sustained the license affecting the "forced" product will be cancelled and if no license has actually been signed a distributor convicted of "forcing" will be compelled to pay a fine up to $500 into the arbitration fund.

2. Consenting distributors may not refuse to license its pictures for exhibition on some run unless granting of the run will have the effect of reducing the distributor's total film rental in the competitive area.

Exhibitors dealing with the consenting companies may arbitrate requests for "some run". The burden of proof for not giving a run rests on the distributor.

3. Consenting distributors must permit cancelling of pictures determined to be locally offensive on moral, religious or racial grounds.

Exhibitors dealing with the consenting companies may cancel a picture on the complaint that it is locally offensive within 10 days after the receipt of the distributor's written approval of the exhibitor's signed application for such feature. The picture is cancelled automatically if the distributor does not mail to the exhibitor within five days a denial of such claim. In the latter case the question is arbitrated.

4. Consenting distributors must arbitrate clearance disputes.

Exhibitors dealing with the consenting companies may arbitrate clearance and if it is found unreasonable the arbitrator may set the maximum clearance. Other theatres affected may institute a further arbitration to request modification of the clearance granted by the arbitrator.

5. Consenting distributors must not withhold delivery of prints to give a competing exhibitor a prior playing date not provided in his license.

Exhibitors dealing with the consenting companies may request arbitration of charges that prints are being withheld. If the arbitrator finds that such is the policy he shall enter an award directing the distributor to discontinue such policy.

On September 1, 1941, the following additional points go into effect:

1. Consenting distributors must trade-show each feature in the local exchange district before offering it for licensing in that area.

Exhibitors dealing with the consenting companies are privileged to attend the trade shows in their each district or rely on other information about the pictures before licensing.

2. Consenting distributors may not license more than five pictures in any given block and the sale of one block may not be conditioned on the sale of another block.

Exhibitors dealing with the consenting companies may arbitrate claims that the licensing of one block was conditioned on the licensing of another. If a license has been signed and the arbitrator decides in favor of the exhibitor the license, insofar as it may relate to other features (outside the one block) or to forced shorts or foreigns may be cancelled. If no license has been signed the distributor may be fined up to $500 with the sum going to the arbitration fund.

3. Consenting distributors must not license together theatres in different exchange districts and must not condition the licensing of theatres in one district on licensing in another district.

Exhibitors dealing with the consenting companies may arbitrate, with the same penalties provided as provided above, up to $500.

4. Consenting companies, under certain specified conditions, must arbitrate requests for some run other than given by the distributor.

Exhibitors who fulfill the conditions set forth in the decree and gain the decision of the arbitrator may obtain an earlier run.

Allied May Poll Directors

Allied, it was reported, may poll its directors by mail on the future policy with respect to the decree or may wait until the next annual meeting, to be held in Washington in January.

In Chicago Mr. Myers said at the conclusion of his talk to the Allied of Illinois meeting, presided over by Jack Kirsch, president, that the Department of Justice had notified him and given him permission to tell Allied members about the proposed settlement of the Chicago Balaban & Katz-Paramount consent decree.

Thomas M. Thomas, a member of the law firm of Kirkland, Fleming, Martin, Green and Ellis, representing some of the defendants, explained in more detail Mr. Myers' statement. According to Mr. Thomas, all the defendants except Paramount Pictures, Inc., Balaban & Katz Corporation, Barney Balaban, its president, B & K Management Corporation, a subsidiary, will be discharged. It is expected that fines will be assessed against Paramount Pictures and the Balaban & Katz corporations,

(Continued on following page)

NEELY BILL REVIVAL DEMANDED

(Continued from preceding page)

while charges against Mr. Balaban will probably be nolle prossed, it was said.

Mr. Thomas further said that one of the provisions of the settlement of the suit charging violations of the decree signed in 1932, would be the amending of that decree to conform to the new decree signed by Judge Goddard.

No definite date has been set for disposition of this case but action is expected within a few weeks that will eventually lead to complete ending of the law suit.

On October 19, 1939, Seymour Simon and Robert Wright of the attorney general's staff filed an information brief charging the defendants with continuing preferential treatment of certain exhibitors, coercion of independent theatre owners and forcing theatres to take all the pictures offered by the producers.

Named as defendants were: Balaban & Katz Corporation; Barney Balaban; B & K Management corporation; Twentieth Century-Fox Film Corp.; United Artists Corp.; Universal Film Exchanges, Inc.; Vitagraph, Inc.; R.K.O. Radio Pictures, Inc.; Warner Bros., Pictures, Inc.; Loew's, Inc., and Paramount Pictures, Inc.

Calls for Neely Bill

Lining up with exhibitor interests critical of the consent decree accepted last week by Judge Henry W. Goddard in the New York suit, Dr. Ray Lyman Wilbur, president of the Motion Picture Research Council, this week called upon Congress for immediate enactment of the Neely block-booking bill.

Final passage of that legislation, Dr. Wilbur said in a statement issued through the council's committee on legislation in Congress, is a necessary step in the nation's fight againt the spread of totalitarian ideologies in which, he pointed out, the dictator nations have acknowledged motion pictures to be one of the most important media of propaganda.

"Now that the signing of this decree has convinced us that only temporary and inadequate relief from the evils of block booking can be hoped for under the Sherman Act, the way is cleared for prompt action by Congress on the Neely bill," he declared.

"This bill, which would permanently abolish compulsory block booking and blind selling, has been before Congress for more than five years. Twice it has been passed by the United States Senate. For many months it has been pigeonholed with the House Committee on interstate and Foreign Commerce awaiting the outcome of the long-drawn-out negotiations for the consent decree signed by Judge Goddard. Congress' refusal to adjourn still affords time for its passage this session," Dr. Wilbur continued.

Despite the position of the Research Council it was reported that Congressional leaders consider the Neely Bill dead, at least as far as this session is concerned. The new Congress convenes in January.

Pennsylvania Suit Filed

On Wednesday of last week Henry Sork and Harry Block, jointly operating the Rio in Reading, Pa., and the Rio in Schuykill Haven, Pa., filed an antitrust suit in the United States District Court in Philadelphia seeking $62,700 triple damages. The plaintiffs were represented by Arnold M. Blumberg and Benjamin Sork, Philadelphia attorneys.

The suit charges discrimination by 13 motion picture distributors and six up-State exhibitor groups. It was asserted that they were forced to wait from a week to 37 days longer for feature films than their competitors.

The exhibitors joined as defendants include the Warner Brothers Circuit Management, operating the second-run Strand Theatre in Reading (Warners also operate the Astor and Arcadia theatres in Reading, latter dark, but the houses are not concerned in the litigation); Wilmer-Vincent Corp., operating the first-run Embassy Theatre, Reading, first-run State Theatre, Reading, showing third grade pictures, and the seventh-run Penn Theatre, West Reading; Jay Emanuel and his East Reading Theatre Co. and his Rajah Theatre Co., operating the first-run Park Theatre and the fourth-run Rajah Theatre in Reading; David B. Brodstein, operating the Orpheum Theatre, Reading, a fourth- and fifth-run house; George Lessey, operating the sixth-run Capital Theatre, Reading; and the Comerford-Public Theatre Corp. and the Comerford Aumsement Co., Inc., operating 50 houses within a radius of 100 miles from Scranton, with the circuit's three first-run houses in Pottsville, the Capital, Hollywood and Hippodrome, concerned in the litigation.

The plaintiff's Rio Theatre, Reading, is a third-run house while their Rio in Schuylkill Haven is the only house in that town. The alleged discrimination, the basis for the suit, is the fact that the Reading Rio has to wait seven days ofter Warner's Strand Theatre and from 28 to 37 days after Wilmer-Vincent's State Theatre; and that the Schuylkill Haven Rio has to wait 28 days after Comerford's Pottsville houses. It is also averred that Warner Brothers and Loew's "have a silent but financial interest" in Wilmer-Vincent's State and Embassy theatres in Reading and that Loew's has "a silent but financial interest" in Wilmer-Vincent's Penn Theatre, West Reading.

Apart from the fact that the anti-trust suit was filed as the consent decree became law is the fact that it marks what is believed the first time that a member of Allied has brought suit against another member of Allied. Henry Sork, plaintiff, is an active Allied member, as is David B. Brodstein, who is joined as one of the exhibitor-defendants.

Intervention Allowed

Joseph Schulman, Plaza Theatre Company, Windsor, Conn., again received permission of the court in New Haven to intervene as a party defendant in the clearance suit of Lampert theatre of Windsor against Warner Brothers. A similar request was granted last Spring but a "fresh start" was made in the case at the suggestion of Judge William H. Comley, following some technical omissions in the pleadings.

Testimony in the case of the S & S Theatre Corporation and the Middlesex theatre against Salvatore Adorno, their former partner and general manager, has been completed before Judge Ernest Simpson in Middletown, Conn. Damages of $269,000 are asked as well as a writ restraining the defendant from operating a theatre in that city.

The American Arbitration Association announced that, while any parties to a dispute may submit to arbitration, matters covered by the consent decree must wait until the arbitration machinery provided for in the decree is established sometime in February before they can be settled by arbitration.

PATRONS THANKED FOR SUNDAY VOTE

Grateful for the successful vote on Sunday movies recently exhibitors in Allentown, Pa., have instructed their telephone operators to answer the telephone in the following manner when patrons call: "Good evening. Thank you for voting for Sunday movies. This is the ..... Theatre."

Indicate New Record In Federation Drive

The amusement division of the New York and Brooklyn Federation of Jewish Charities will exceed, this year its record total of $150,000 raised in the 1939 campaign, it was indicated, on Tuesday, at a luncheon meeting of the group at the Hotel Astor, New York.

More than 40 attended the luncheon at which Louis Nizer outlined the needs of the charities affiliated with the Federation. Major Albert Warner, co-chairman of the division with David Bernstein, presided.

Marvin Schenck, B. S. Moss, Leopold Friedman, and Ben Bernie were appointed a committee to arrange the annual luncheon, with Mr. Nizer in charge of program arrangements.

The seventh annual "Night of Stars," was held at the Madison Square Garden, on Wednesday evening, for the benefit of the United Jewish Appeal for refugee relief. Marvin Schenck was chairman of the show in which stars of radio, stage and screen appeared. The show was five hours long. WHN carried the broadcast from 10:15 P.M. to midnight. Time charges, contributed to the station by I. J. Fox, will be turned over to the fund. There were no commercials.

Paul F. Jones, Former Newsreel Manager, Killed

Paul Fortier Jones, 48, former Paris manager for Pathe News, was killed Sunday night in an automobile accident near Sommerville, N. J., while driving to his home in Martinsville, N. J. His wife, Cornelia Wallace Jones, two brothers and a sister survive.

In 1926 Mr. Jones joined Pathe News and was with the company for six years. He represented Pathe in various European countries.

In 1936-37 he was director of the Academy of Political Science at Columbia University and also he had been with the National Bureau of Economic Research. When he died he was a member of the Council on Foreign Relations, serving as administrative secretary of that Rockefeller project which is studying the effects of the war on the United States and America's interest in post war settlements. He was educated at the University of Texas and at the Columbia School of Journalism.

Warners Re-issuing "Navy"

Prompted, it announces, by the public's present interest in the nation's defense forces, Warner Brothers is re-issuing "Here Comes the Navy," produced in 1934, and one of the first pictures in which James Cagney and Pat O'Brien were starred as a team. (The picture is re-reviewed on page 38 of this issue.)

MGM Honors Manager

B. C. Bordonaro, manager of the Palace, Olean, N. Y., has been awarded MGM's Honor Roll Button for his outstanding exploitation campaign on "Hullabaloo."

DISTRIBUTORS ACCUSED OF STILL HOLDING FEATURES, FORCING SHORTS

Samuelson Makes Second Report for AID; Southern Exhibitors Warned of Increasing Policy of Advanced Admission Runs

Distributors were accused of still withholding pictures, forcing short subjects, and other practices, by Sidney Samuelson, chairman of the National Allied States Association Information Department, at the annual convention of Allied-Associated Theatre Owners of Indiana in Indianapolis on Monday and Tuesday at the Hotel Antlers.

Meanwhile, warnings were sounded in Atlanta, at a special meeting of the Southeastern Theatre Owners Association, that the policy of advanced admission prices, and of road shows at advanced prices showed no signs of abating but rather of increasing. The 40 delegates were told the latter of type of show would be "common" by next September.

The consent decree, which virtually all exhibitor organizations have either assailed, or merely condoned, depending upon their affiliation with Allied or the Motion Picture Theatre Owners of America, was also condemned by the Southern theatre men, and they decided to fight it in court. The decree was also the subject of an address on Tuesday to the Indiana theatre operators, by Abram F. Myers, general counsel to the National Allied States Association.

Among other speakers at the Indiana sessions were Troy G. Thurston, president of the Indiana Association of Certified Accountants, who discussed new tax laws; and Henderson M. Richey, director of exhibitor relations for MGM.

Policy Variation Charged

Mr. Samuelson charged distributors with continuing unfair trade practices, while submitting his second report of the AID. He said there was a wide variation of sales policies in different parts of the country, basing his information on the survey cards received from exhibitors.

Withholding pictures, he continued, was the principal evil, while there was evidence that distributors were still forcing exhibitors to buy shorts and features they did not want.

Mr. Samuelson said that sales had been completed nationally on 67.8 per cent of all films offered for this season. He said that Allied's second annual product survey will be completed early in December. Contracts in Indiana are for 86.2 per cent of the product.

Mr. Myers, Allied counsel, addressed the Indiana exhibitors, on Tuesday, on the New York consent decree and its effects upon exhibitors generally. He had spoken the day before to the Illinois Allied at Chicago.

New legislation and its effect upon the industry were the main topics discussed at Monday's session.

Personalities scheduled to have been present, excluding speakers already mentioned, were: Governor-elect Henry F. Schricker, of Indiana; Dave Palfryman, of MPPDA; Colonel Roscoe Turner; E. Thornton Kelly, business manager of the New Jersey Allied; Pete Wood, Secretary, Allied of Ohio; Col. James Vincent Sparks, Commander American Volunteer Ambulance Corps; Fred J. Herrington, Secretary, Western Pennsylvania Allied, and Dr. J. Wellington Foo, Chinese Ambassador.

All officers were reelected: Roy E. Harrold, of Rushville, president; Ernest L. Miller, of Indianapolis, vice-president; Harry Markun, of the same city, treasurer; and Don E. Rossiter, executive secretary.

Named to the board of directors were: For District 1, Alex Manta, Maurice Rubin, H. Lisle Kreighbaum, and Karl Gast, an alternate; for District 2, Roy Kalver, Pete Mallers, Albert Borkenstein, and Douglas Haney, an alternate; for District 3, William Studebaker, Sam W. Neall, Richard Vlastos, and J. M. Dixon, an alternate; for District 4, V. U. Young, P. H. Dickson, Leonard Soward, and I. R. Holycross, an alternate; for District 5, Harry Vonderschmitt, A. H. Kaufman, Jack Vanborssum, and J. B. Sconce, an alternate; for District 6, Roy Harrold, Trueman Rembusch, Walter F. Easley, and Joseph Schilling, an alternate; for District 7, Oscar Fine, Harry Kornblum, Bruce Miller, and Howard Hargis, an alternate; for District 8, Sam J. Switow, H. P. Johnson, A. B. Thompson, and Lowell T. Moore, an alternate; for District 9, Fred Dolle, Harry Markun, Ernest Miller, Earl Bell, and Joseph Cantor, an alternate.

On display were many exhibits set up by the following equipment and supply companies: MGM, RCA Manufacturing Co., Burch Manufacturing Co., Kroehler Manufacturing Company, American Seating Co., Confection Cabinet Corp., and Indiana Theatre Equipment Corp.

Higher Admissions Seen

The public will have to pay more for their movies, and road-show films at advanced prices will be common by next September, 40 delegates to special meeting of the Southeastern Theatre Owners Association, at Atlanta, recently, were told. The exhibitors voted unanimously to legally combat the New York consent decree and discussed ways of operating within its limits.

President M. C. Moore, of Jacksonville, said the new method of distribution would delay release dates in smaller towns and increase prices.

R. W. Wilby, of Atlanta, asserted that the decree was entirely in favor of the distributor and granted "nothing to the exhibitor."

President Ed Kuykendall, MPTOA, explained some of the hardships which will confront exhibitors under the decree.

The STOA is said to be the first exhibitor organization to decide definitely to launch a legal battle against the decree, since it was approved recently by Federal Judge Goddard in New York.

Theatre Owners of Oklahoma, Inc., MPTOA, affiliate, will hold its first meeting since the MPTOA convention was held in Oklahoma City in November, 1938, at the Skirvin Hotel, in that city, on December 16. Ed Kuykendall, MPTOA president, the principal speaker, will arrive the day before, for conferences with Oklahoma exhibitors.

Five new directors will be chosen at the convention to augment the present board of seven directors. Present officers are: Morris Loewenstein, president; Max Brock, vice president; Leonard A. White, secretary-treasurer; and directors, Vance Terry, Bill Slepka, J. C. Hunter, John Giffin, and Carl Burton.

The nominating committee comprises: Bill Slepka, chairman; Vance Terry and Leonard White.

Herman M. Levy, executive secretary of the Connecticut MPTOA, was to have addressed the group at the monthly meeting on Monday, at Ceriani's, New Haven, with Vice President Irving Jacocks presiding.

Referring to the exhibitors' hearing before Judge Goddard in New York, recently, Mr. Levy stated in the organization's Bulletin; "Court room observers felt that never before in the history of the industry had exhibitors presented such a united front in any cause affecting them."

Allied Theatre Owners of Connecticut also heared a report on the hearing, giving by Dr. J. B. Fishman, Lawrence C. Caplan, Harry Lavietes, Barney Calechman, Leo Bonoff.

Speakers at the annual convention of the Theatre Owners of North and South Carolina, to be held at Charlotte, on December 1-2 include:

Edward Kuykendall, William Conn, Roy Rosser, Roy Rowe, and H. E. Buchanan, North Carolina exhibitors.

The Philadelphia unit of Allied States passed a resolution opposing advanced admissions for certain pictures at a recent meeting in that city. The exhibitors discussed defense tax on student admissions.

20TH-FOX FRANCHISE INCLUDED IN DECREE

The franchise of Twentieth Century-Fox with the Keith-Albee-Orpheum circuit has been included under those exempt from the terms of the consent decree, even though it was actually signed after June 6, 1940.

The Government told the Court that consideration was passed early in January of 1940 and it recommended that the franchise be exempt under section XV of the decree.

"Melody Ranch" Gets $50,000 Budget

To advertise its "Melody Ranch," Republic Pictures will spend $50,000 in the trade papers, it announced on Tuesday, in Hollywood. That sum will become the largest ever spent by the company, in those media. The advertising displays, it was said, will feature the line: "Gene Autry's first $500,000 all-star production."

The company's Pacific Coast sales officials held their quarterly meeting at the studio on Tuesday. Herbert J. Yates, president of Consolidated Film Industries, parent company, and M. J. Siegel, studio chieftain, met with J. T. Sheffield, Northwest franchise holder; Sid Weisbaum, San Francisco exchange manager; and Francis Bateman, manager of the Los Angeles branch.

Acquires Distribution Rights

C. D. Koehler, Astor Pictures franchise holder in Milwaukee, has acquired distribution rights in that territory on "Vengeance of the Deep" and King Vidor's "Hell's Crossroads."

'U' Reissues Film

"Next Time We Love," originally released in 1936, will be re-issued November 22d by Universal. Starred are: Margaret Sullavan, James Stewart and Ray Milland.

Radio Observes 20th Anniversary

November 2, 1920, the date of the broadcast of the Harding-Cox election returns by station KDKA, Pittsburgh, is generally considered the start of commercial radio and all this month, by means of special programs, individual stations and the networks have been celebrating the 20th anniversary of broadcasting. Most of the special programs stressed the rapid growth from experiments listened to by a few engineers to a great industry that claims millions of listeners every day and competes with motion pictures and other forms of entertainment for the public's leisure moments.

Monopoly Hearing To Open

James L. Fly, chairman of the Federal Communications Commission, has announced that the radio monopoly hearing will open as scheduled next Monday, December 2nd. The National Broadcasting Company and the Columbia Broadcasting System have filed briefs denying the charges of monopoly.

On Monday the U. S. Supreme Court upheld the contention of the FCC that the District of Columbia Court of Claims is without jurisdiction to hear appeals from a decision of the Commission which denied permission to KSFO of California to transfer from Associated Broadcasters to CBS of California.

The FCC has granted FM radio licenses to Travelers Broadcasting Service, Hartford, Conn., and to General Electric Company, for Schenectady. A permit has been given for a regular station to Kokomo Broadcasting Company, Kokoma, Ind.

Over last weekend the General Electric FM station at Schenectady was dedicated. Instead of the traditional bottle of champagne a bottle of high vacuum, "a bottle of nothing," was broken against the antenna tower. The station operates from 3 P.M. to 10 P.M. every day in the week.

CBS has applied for an FM permit for Chicago.

The Mutual Broadcasting System has given member stations permission to rebroadcast network programs over their FM outlets. The Mutual system has a total of 162 affiliates.

John F. Royal, NBC vice-president in charge of international relations, left Wednesday by plane on a tour of Mexico and Guatemala. He will be a guest of president-elect Gen. Manuel Avilla Camacho at the inauguration in Mexico City and following conferences with radio executives and Government officials he will proceed to Guatemala to consider other radio problems.

NBC Has 218 Stations

The total number of stations affiliated with NBC has reached 218, with 86 Blue Network members.

Construction has begun on NBC's new $1,200,000 building in downtown San Francisco, with plans calling for completion of the structure in ten months. The four story, windowless structure will be devoted exclusively to radio, with exception of basement and street-level floor, which will be a public garage. Ten studios are included, the largest to seat 500. Provision is made for FM and television, and many of the network activities on KPO-KGO will be visible from the main lobby.

Opens New Branch

Select Attractions, Inc., has opened a branch office in Kansas City, under management of Bert Edwards, to distribute product in western Missouri, Kansas, northern Oklahoma and part of Arkansas.

Theatres Receive Assessment Cuts

The Milwaukee Board of Tax Review has reduced the assessment on the Empire Building, housing the Riverside Theatre, $150,000 from $1,662,000 and the Alhambra Building, including the Alhambra Theatre, $38,000 to $561,000.

Owners of the RKO Palace Building and the Temple, Rochester, have joined in suits against the city to reduce assessments for 1941. The former seek a reduction of $296,000 in their $828,000 assessment. Owners of the Temple Theatre, demand a $119,000 slash on their $469,000 levy.

A suit for an injunction to enjoin the Fulton County from assessing Twentieth Century-Fox for $93,000 taxes for 1940 was filed recently in the Superior Court, Atlanta. It is claimed that the levy on the company's motion picture film was "arbitrarily" fixed by the tax assessors.

Stanton Griffis Talks to Workers

Stanton Griffis, chairman of the executive committee of Paramount, addressed the Paramount "Pep" Club, organization of home office workers, Tuesday evening, on the subject "Banking in Show Business," outlining the growth of Paramount in the past five years, giving special credit to Barney Balaban, president, for reorganizing the theatres; Y. Frank Freemen, vice-president in charge of the studio, and David E. Rose, for work in England.

Richard Mealand, eastern story editor, another speaker, talked on "How Stories Become Films." He pointed out that there were five forms of material which the company combs thoroughly for its story material, books, plays, originals, short stories and serials.

Walter B. Cokell, treasurer, presided at the meeting, the third in the general series on "The Romance of Motion Pictures." Arthur Israel, Jr., is president of the Paramound Pep Club. The educational committee sponsoring the series is headed by Agnes F. Mengel.

To Set Circuit Deals

Norman Elson, sales manager for Film Alliance of the U. S., was to leave New York, Friday, this week, on a visit to Jacksonville, Atlanta, Dallas and New Orleans to negotiate circuit deals for the second five of the 1940-1941 line-up, which includes: "Among Human Wolves," "The Chinese Bungalow," "Larceny Street," "Death At a Broadcast," and "Sensation."

Lavine Joins Snider

Philip H. Lavine, former general manager of the Phil Smith Circuit, in New England, has joined the Ralph E. Snider Theatres, also of New England, in the same capacity.

Joyce Assistant Booker

Succeeding Stanley Levin, resigned, Francis Joyce is now assistant booker at the RKO New Haven exchange. He was assistant shipper.

Universal to Build

Universal plans to erect a $35,000 addition to its present exchange in the Film Building, Cincinnati. It will be a two-story brick and concrete structure.

FWC, Universal Dispute Moveover

No agreement regarding second run availability has been violated, a Universal official said this week, in the controversy with Fox West Coast regarding the Deanna Durbin picture, "Spring Parade." Charles P. Skouras, vice-president of FWC, said the film was not to be booked in any of the Fox West Coast houses.

"If it is all right for Fox West Coast to move over films from the Chinese and the State theatres, in Hollywood, to the United Artists and the Beverly Hills, then we consider it to be all right for Universal to play a move over date from the RKO Hillstreet and the Pantages, to the Hawaii theatre in that city. The prices of admission were not lowered," the Universal official said.

Boon Seen by Universal

It was also said that the arrangement suited Universal as the company believes that it can dispose of its pictures to coast independents at aggregate rentals greater than that which they would have received from the Skouras interests.

The picture is said to have been moved over by Universal to the Hawaii, one of the newer houses in Hollywood, after it was suddenly ordered to be withdrawn from the RKO Hillstreet and the Pantages theatres, at the request of RKO officials in New York, being replaced by "Too Many Girls," to give that picture the benefit of Thanksgiving.

Milroy Anderson, manager of the RKO Hillstreet, which books in unison with the Pantages, gave as a reason for withdrawing "Spring Parade" that "it wasn't holding up gross."

Charles Feldman, Universal exchange manager, said that the Hawaii booking was made "because we felt the picture should have had a longer first run and that it still had a great deal of box office stamina in it."

"Spring Parade" was on a bill with RKO's "Men Against the Sky," and had grossed an aggregate of $24,000 on its first week, with $12,300 against $7,000 average at the Pantages, and $11,700, against $6,500 average at the RKO Hillstreet, according to company officials.

Mr. Feldman said that no decision to sell the picture away from Fox West Coast has as yet been made.

Plan New Tax Code

The legislative council of Kansas is preparing a code for submission to the Kansas Legislature in January which provides for modernizing the levying and collection of taxes. The proposed levy would not affect present taxes on sales, income, gasoline, cigarettes or beer.

Acquires Sixth House

First theatre outside of Des Moines has been acquired by the Garbett Theatre Enterprises, Inc., in Marion, Ia., bringing to six number of theatres in the chain. Acquired was the Garden, formerly owned by A. J. Diebold, of Cedar Rapids. The sum of $20,000 will be spent to modernize the theatre and equipment.

Designate Salesman

Promotion of George Thawson, former assistant booker at the Denver exchange of Twentieth Century-Fox, to salesman, to succeed William Caldwell, resigned, has been announced. Howard Metzger succeeds Mr. Thawson.

For Christmas..

"NO, NO, NANETTE"

With The "Irene" Girl In
The "Tea For Two"
Broadway Musical Hit!



ANNA NEAGLE

in

No, No, Nanette



The musical comedy sensation of the stage . . . screened to the favorite melodies of Vincent Youmans . . . with a happy-go-laughing cast in a carefree world of gaiety, glitter and romance!

with

RICHARD CARLSON ★ VICTOR MATURE ★ ROLAND YOUNG

HELEN BRODERICK • ZASU PITTS • EVE ARDEN

TAMARA • BILLY GILBERT • STUART ROBERTSON

Produced and Directed by

HERBERT WILCOX

RKO RADIO PICTURES

Screen Play by Ken Englund

From the Musical Comedy—"No, No, Nanette"—by Frank Mandel, Otto Harbach, Vincent Youmans, Emil Nyitray

Music by Vincent Youmans—Lyrics by Irving Caesar and Otto Harbach

LITHO US

N. Y. CENSOR BILL, $311,800 FOR 1940; CUTS ORDERED IN 111 FILMS

Licenses Issued After Revision for Six of Nine Rejected Pictures; Foreign Films Submitted Increase Over 1938-39

by DICK CONNERS
in Albany

The New York State Censor Board in the past year ordered 926 eliminations of scenes or dialogue in 111 motion pictures, it was disclosed, Wednesday, in the report of the Motion Picture Division of the State Education Department for 1939-40, as made public in Albany by Commissioner of Education Ernest Cole. In the previous year, 1,334 eliminations were ordered in 140 films.

There were nine pictures rejected entirely last year, and 24 the year before; of the nine 1939-40 rejections, six were finally approved after revision. Of the 24 rejections in 1938-39, six also were finally approved. In virtually all cases the pictures were so-called sex, hygiene or related subjects, most of them imports.

Part of the marked drop in eliminations in 1939-40 may be attributed to the fact that 1,762 films, both features and shorts, were reviewed last year, compared to the 1,920 reviewed the year before. Newsreels are not subject to the censoring laws.

Cost to Industry Increased

New York State's censorship bill to the motion picture industry for the year was $311,800. Since 1921 the industry has paid in $3,079,849.07. In 1938-39, when 158 more films were reviewed than in 1939-40, the gross reviewing income was $298,023. The increase in 1939-40 receipts, despite a drop in pictures submitted, is attributable to the fact that last year there were hundreds of reissuances, for a fee, of licenses for old films, the permits for which had expired. These films need not be resubmitted for examination.

New York is considered one of the key situations among the six active state boards in the U. S.—other boards operate in Kansas, Maryland, Ohio, Pennsylvania and Virginia. There are, in addition, scores of town and city official censor groups.

A surprising feature of the report was the 488 foreign-made films submitted for screening against 485 a year ago.

Since the state handles its revenues on a fiscal year basis ending June 30, the period in question covered by the report was from July 1, 1939 to June 30, 1940. The tax imposes three mills per original foot of film inspected. No charge is made for additional prints.

The statutory reasons for scene or dialogue eliminations were: indecent, 245; inhuman, 31; tending to incite to crime, 60; immoral or tending to corrupt morals, 501; sacrilegious, 89.

16mm. Films Stressed

Irwin Esmond, chief censor, stressed the increased use of 16 mm., including the forthcoming "slot machine pictures," pointing out in accordance with a legal opinion by the State Attorney General that 16 mm. films must be reviewed and licensed before exhibition "at any place of amusement for pay or in connection with any business in the State of New York."

The Motion Picture Division, Mr. Esmond said, is also charged with inspecting theatres or any place where motion picture films are exhibited, stored, kept or used, for the purpose of ascertaining whether such films have been licensed and that the license leader is displayed on the screen in accordance with the statute and that eliminations have been made pursuant to directions of the Division.

Work of the division, Mr. Esmond said, is more inclusive than the report would indicate, since producers' representatives in New York often confer with the Motion Picture Division prior to or at the time of license application, with constructive suggestions being made for the revision of pictures to relieve them of objections. Frequently, the Motion Picture Division director pointed out, those suggestions lead to the revision of pictures before the actual application.

Change Penn Censor Law?

Pennsylvania's censors may be forced to make public all eliminations they order from films. This would nullify their efforts, and is designed to embarrass them. Several newly elected members of the legislature have promised to sponsor such an amendment to the state censor law. They are motivated by the censors' recent banning of Paramount's "World in Flames" and RKO's "The Ramparts We Watch," both subsequently passed after removal of less than 100 feet for the latter, and no footage from the former. The bans raised much criticism against the censors.

The Philadelphia Motion Picture Forum, affiliated with the National Board of Review, last week unanimously criticized the state censors, via resolution.

Dr. Daniel Poling, pastor, told a luncheon meeting of the group that "Generally, pictures are better, and steadily better; but, there is still much corrective work to be done. Here again, eternal vigilance is the price not only of liberty, but of decency."

EIGHT-YEAR COMPARISON OF NEW YORK CENSORS' ACTIVITIES

The following eight-year review of censoring activities of the New York State Board of Education, together with the figures on its gross income and expenditure figures, are taken from the Board's reports.

Year	No of Films Reviewed (features and shorts)	No. of Reels Reviewed	No. of Films Rejected Entirely*	No. of Rejected Films Finally Approved After Later Revision	No. of Appeals Overruled	No. of Films with Eliminations	No. of Scenes Eliminated (either action or dialogue	Gross Reviewing Fees	Expended
1939-40	1,762	9,635	9	6	..	111	926(a)	$311,800	$63,777
1938-39	1,920	10,039	24	6	1	140	1,334(a)	$298,023	$67,296
1937-38	1,955	10,042	23	(b)	12	110	772(a)	$304,073	$64,648
1936-37	1,924	9,784	24	8	2	162	1,291(a)	$292,435	$64,921
1935-36	1,902	9,366	19	3	5	180	1,452(a)	$269,391	$65,728
1934-35	1,737	8,745	12	3	5(c)	225	1,868(a)	$238,613	$61,197
1933-34	1,769	8,362	15	2	3(c)	286	2,195(a)	$231,497	$60,827
1932-33	1,762	8,916	10	2	1(c)	328	3,035(a)	$226,834	$65,136

(a) GROUNDS FOR ELIMINATIONS:

in 1939-40,	926 eliminations—245	indecent,	501	immoral,	60	criminal,	31	inhuman, 89 sacrilegious;
in 1938-39,	1,334 eliminations—508	indecent,	433	immoral,	286	criminal,	65	inhuman, 42 sacrilegious;
in 1937-38,	722 eliminations—364	indecent,	265	immoral,	60	criminal,	28	inhuman, 55 sacrilegious;
in 1936-37,	1,291 eliminations—546	indecent,	343	immoral,	305	criminal,	64	inhuman, 33 sacrilegious;
in 1935-36,	1,452 eliminations—522	indecent,	275	immoral,	496	criminal,	101	inhuman, 58 sacrilegious;
in 1934-35,	1,686 eliminations—604	indecent,	628	immoral,	436	criminal,	136	inhuman, 64 sacrilegious;
in 1933-34,	2,195 eliminations—838	indecent,	752	immoral,	511	criminal,	79	inhuman, 15 sacrilegious;
in 1932-33,	3,035 eliminations—569	indecent,	1,124	immoral,	917	criminal,	360	inhuman, { 7 sacrilegious; 58 obscene. } (d)

(b) No report given.
(c) These appeals were made; their disposition unknown.
(d) Listed together as such by the Board.
(*) Virtually all "sex", "hygiene" and related subjects.

INDUSTRY CONTROL FOR DEFENSE, AIM OF BILL

Government Direction of All Industries Indicated in Bill Entered by Taft in Senate

by FRANCIS L. BURT
in Washington

Government control of the motion picture is implied and control of all other industries indicated during the period of the national defense emergency, in a measure sought by Senator Robert A. Taft (Rep., Ohio), in a bill he introduced in Congress Friday, November 22nd, providing for the creation of a War Resources Administration to coordinate all industrial and procurement phases of the defense program.

The proposed board, to be composed of representatives of the departments and agencies engaged in the defense program and headed by an administrator to be appointed by the President, would supersede the present National Defense Advisory Commission.

Sees Need for Separate Board

That Commission, Senator Taft said, "is purely advisory and it is not perfectly clear whom the members are supposed to advise" and "while much good work and much progress have been possible under the present organization, the experience of past and present wars has proven the need for a separate war resources group under the leadership of one man empowered to cut across red tape and give his undivided attention to the one vast problem of industrial teamwork for defense."

No specific mention is made of any industry in the bill, but the administration would be empowered, among other things, both to formulate the basic policies for the mobilization of the economic and industrial resources of the country to meet the requirements of a major war and to make plans for the reduction of the activities of non-essential industries in time of war, or when war is imminent, and for their partial or total conversion to more useful war purposes.

The bill is designed to put into effect the industrial mobilization plan of 1939, developed by the joint Army-Navy planning board after years of study, and under which a definite place in the defense program is assigned to the motion picture and every other industry.

Films Hold Vital Position

The position of motion pictures in national defense already is being established rapidly, under Army and Navy sponsorship or supervision, direct, also, generally, in plans of the existing National Defense Advisory Commission, which the new War Board would replace.

The motion picture industry is now turning out, either directly, or in conjunction with Governmental forces, short subjects on subjects of defense, Army training, Americanism and patriotism and matters related thereto. Governmental participation for the most part to date has been through its U. S. Signal Corps, making training films with Hollywood technicians and writers who have been given Army commissions for the purpose. Also, motion picture cartoon map making is planned, using regular film animators.

Work will start immediately on production of a complete new program of Army training films, following approval of scripts Tuesday at a Hollywood meeting of the Industry's Defense Division production committee at which Y. Frank Freeman presided.

A new project is films for Navy training, and the MGM shorts department was given the work at its request. Production of films for the National Defense Advisory Committee was discussed.

"Drafting" of motion pictures is also underway for the entertainment of the new Army which the U. S. actually started to mobilize on Monday, with the arrival in camps of the first of this country's first peace-time draftees.

Move Toward Radio War-Time Control

Federal Government control of media of public expression in national emergency moved a step closer on Monday, the day the first peacetime draftees left their homes for army camps, when the Defense Communications Board, in Washington, sent invitations to scores of companies and organizations in all branches of communications, to name representatives to serve on the ten communication industry committees which are to serve in advisory capacities during the development of programs for war-time control of that field.

Included in the ten groups are two broadcasting committees, one for domestic and the other for international broadcasting, which will be concerned with studies of the physical aspects of broadcasting and the formulation of recommendations of such precautions, supplementary facilities and reallocations as may be desirable under foreseeable military conditions. The domestic committee is also to consider other broadcasting systems, including relay, FM, television, facsimile and experimental, and the work of both committees in all their respective fields is to include recommendations "for the speedy and efficacious use in time of military emergency of all necessary broadcasting facilities and communications services associated therewith."

The domestic broadcasting committee is expected to be one of the largest of the groups, with at least 17 members. So far, the only designations made to this committee are those of Lowell Mellett to represent the Office of Government Reports and Major Frank C. Meade as representative of the War Department ,and invitations to name representatives were sent by the board to the American Telephone & Telegraph Company, Columbia Broadcasting System, Federal Communications Commission, Federal Radio Education Committee, FM Broadcasters, Inc.; Finch Telecommunications, Inc.; Mutual Broadcasting Company, National Association of Broadcasters, National Broadcasting Company, National Independent Broadcasters, National Television Systems Committee, Postal Telegraph Company, State Department, U. S. Independent Telephone Association and Western Union Telegraph Company.

Because of the fewer organizations interested in that branch, the international broadcasting committee will be smaller, 11 members being contemplated in the board's present set-up. Already named to this group are Gerald C. Gross for the Federal Communications Commission, Nelson Rockefeller, Coordinator of Commercial and Cultural Relations Between the American Republics; Rear Admiral Stanford C. Hooper of the Navy Department, and Lowell Mellett of the Office of Government Reports. Invitations to name representatives were sent to the Columbia Broadcasting System, The Crosley Company, General Electric Company, National Broadcasting Company, State Department, Westinghouse Electric & Manufacturing Company, and World Wide Broadcasting Corporation.

"Note of Dignity"

Kinematograph Weekly, of London, in its column by "The Stroller," issue of November 7, says:

"Martin Quigley has just completed 25 years in the service of the film industry, as editor-in-chief and publisher of the Motion Picture Herald. The American trade has rallied round him handsomely and made possible the publication of a huge issue of his paper, by tendering him their appreciation in the form of many laudatory advertisement pages.

"These pages strike a note of dignity which is frequently absent from those which are devoted to publicising pictures, and testify to the worth of a newspaper editor who has kept his ideals to the forefront in a business which tempts to place profit before principles.

"Among the many messages which the issue contains, I confess that I rank that of the C. E. A. president, Coun. H. P. E. Mears, among the best. It is not fulsome, but sets out M. Q.'s achievements in straightforward language, with emphasis on the gratitude of British exhibitors for the standards upheld in the picture world and the just consideration and presentation to the American public of British problems."

Theatre News Suspends

Theatre News, entertainment weekly, published at New Haven, for the past five years, with Jack Schaefer of the *Journal-Courier* as editor, has been discontinued. It is planned to print theatrical and radio news in a general semi-weekly soon to be published. The Jackson-owned newspapers in New Haven publish no local radio news or programs.

Ready House for Films

The Locust Street Theatre, operated by the Shuberts, is being prepared for films. This is the second legitimate theatre to be converted into a motion picture house. Recently William Goldman took over operation of the 2,000-seat Erlanger in the same city. A third theatre, the Shubert, is being considered by Mr. Goldman for conversion into a movie theatre.

Manheim Joins William Morris

Harold "Het" Manheim, formerly on special assignments and advertising for the William Morris agency on the Coast, has joined the New York office's literary department.

Erpi's 2,246 Units

Erpi had installed a total of 2,246 sound units, including 717 Mirrophonic, in the British Isles, up to September 30th, last, according to Erpi's announcement this week.

Fabian Signs with RCA

Thirty-one theatres of the Fabian chain, including eight in Staten Island, N. Y., not heretofore covered, have signed a new sound service contract with RCA.

THEATRE RECEIPTS ON INCREASE; WARNER NET REACHES $2,747,000

Paramount Plans to Refund Preferred Issue; U. S. and Ross Report Improving Attendance; Admission Tax at New High

Warner Bros. Pictures, Inc., for the 53 weeks ended August 31st made a net profit of over $1,000,000 more than in the preceding year despite the fact that, on account of the foreign situation, the gross income was down about $1,700,000.

The net profit for the year which ended August 31, 1940, was $2,747,000, and for the same fiscal period of 1939 the total net was $1,740,000. In 1939 the earnings were eqquivalent to 36 cents per share of common stock and in the 1940 fiscal year to 68 cents.

The gross income in the 1940 period was $100,337,092 and costs and expenses were $61,225,499, some $700,000 more than in 1939. However, the funded debt was reduced by almost $5,000,000 and annual interest rates were cut $700,000 during the year.

Working assets were reported at $25,935,974 and current liabilities at $15,610,963. Total costs of sales and expense for the year were $88,680,544. Also in addition to the operating profit the company has a net credit to earned surplus in the amount of $85,811 and an increase of $75,135 in capital surplus which totaled $57,316,562.

On account of the war conditions the company decreased the ratio of foreign income to total income from 30 percent to 20 percent which resulted in additional amortization charges for the year of $727,724.

Paramount Refunding

Paramount is considering a plan to save about $550,000 annually in dividends on its first preferred stock by retiring the issue, according to Stanton Griffis, chairman of the executive committee.

If the proposal is adopted Paramount would call in the $13,600,000 first preferred stock and pay it off at par plus dividends due at that time by using cash on hand and additional money obtained at less than the preferred rate. Paramount and subsidiaries have about $12,000,000 in cash in and non-consolidated subsidiaries have about $9,000,000 of cash in which Paramount has an equity of about 50 percent.

Funded debts of Paramount have been reduced from nearly $25,000,000 in 1935 to $10,500,000 and subsidiary funded debt from $20,058,000 to $13,249,000. First preferred stock amount to $24,998,000 in 1935.

Ross Reports Business Up

Ross Federal Service national theatre checking organization with headquarters in New York, announced this week that reports from its field offices "give strong indications that an improved general business condition throughout the nation is already being reflected in better motion picture attendance."

Among the reports cited were those from Milwaukee, which shows a rising index of employment and an indication that the customary seasonal slump at the boxoffice will not be felt this year with its usual strength; that from St. Louis, which shows an employment increase of 30% over last year and good theatre business; that from Charlotte, which states that government textile orders in the South are creating jobs and spending money; a report from Des Moines that public interest in pictures is currently greater than for some time past.

Motion Picture Daily this week reported that business over the Thanksgiving holiday period took a big spurt. Cities reporting business gains were Los Angeles, New York, Chicago, Dallas, Washington, Boston, Buffalo, Indianapolis, Milwaukee, Kansas City, Seattle, Atlanta, Baltimore, Albany and Providence.

Admission Tax Sets New High

A combination of improved business and a lower exemption brought Federal admission tax collections for October to a new high of $6,628,430, it was reported last week by the Internal Revenue Bureau.

The October collections were nearly $800,000 above the September revenue of $5,851,655 and very nearly four times the $1,727,931 received in October, 1939, the bureau announced.

During the first four months of operation under the reduced exemption collections were nearly three times what they were a year ago, totaling $18,537,345 against $6,627,905, and for the first ten months of the calendar year receipts ran to $29,705,117 against $15,783,133 for the corresponding period in 1939.

Topping $1,000,000 for the first time, receipts from the Third New York (Broadway) District reached $1,103,234 in October, compared with $936,486 in September and $277,256 in October, 1939, the report showed. Collections from theatre admissions, including season tickets, were $1,047,464 compared with $881,250 in September and $232,534 in October a year ago, it was stated.

Republic Business Up

Republic Pictures Corporation shows a 25 percent increase in gross business for 1940-1941 season, as compared with 1939-1940 season, according to J. R. Grainger, president. Should this increase continue, earnings are likely to exceed those of Consolidated Film Industries Corporation, which company owns approximately 48 percent of Republic Pictures Corporation, it was said.

Repayment of some part of loans, amounting to $4,000,000, made by Consolidated to Republic, should give some assurance of probable arrearage payment on Consolidated Film Preferred stock, it was reported.

Warner Gross Income, $100,337,092; Net Profit Shows $1,000,000 Gain

Consolidated income account of Warner Brothers and subsidiaries for the 53 weeks ended August 31, 1940, compares with the two previous years as follows:

	53 Weeks Ended Aug. 31, '40	Year Ended Aug. 26, '39	Year Ended Aug. 27, '38
Income	$100,337,092	$102,083,131	$102,205,911
Costs and expenses	61,225,499	60,423,380	59,917,578
*Amortization of film costs	27,455,045	29,596,777	30,278,972
Inventory adjustment	.....	551,371	.....
Profit	$11,656,548	$11,511,603	$12,009,361
†Amortization and depreciation of property	4,621,497	4,851,773	4,836,391
Interest and miscellaneous charges	3,936,700	4,529,581	4,543,485
Profit	$3,098,351	$2,130,249	$2,629,485
Other income	489,490	286,404	375,121
Total income	$3,587,841	$2,416,653	$3,004,606
Minority interest	2,369	‡11,255	‡17,115
Federal income tax, etc.	838,000	687,000	1,092,000
Net profit	$2,747,472	$1,740,908	$1,929,721

*Includes depreciation of studio properties. †Exclusive of depreciation of studio properties. ‡Credit.

SEC Reports No Changes

For the first time in a considerable period the Securities and Exchange Commission's semi-monthly summary of stock transactions of officers and directors listed no changes in holdings on the part of motion picture company executives.

Slight changes in stock holdings by two Columbia Broadcasting System officials, Leon Levy and Herbert V. Akerberg, were reported by the SEC.

Swiss Film Is Ready

Andre R. Heymann, president of French Cinema Center, Inc., New York, announced this week that "The Counterfeiter," based on the work of the Swiss author, Ramuz, and starring J. L. Barrault, Suzy Prim and Alerme, was ready for release. The picture is directed by Max Haufler and has a musical score by Arthur Honegger. It was made in Switzerland.

Warner Dance Held

The Warner Club, home office employee organization of Warners, held its first annual Thanksgiving dinner and dance last Saturday night at the Hotel Commodore, New York, with about 750 members and guests attending. Martin Bennett, vice-president of the club, was in charge of the affair. Nat Fellman, assistant to Joseph Bernhard, Warner Theatres head, is president of the club.

To Open Rio Houses

Loew's will open two new theatres in the suburbs of Rio de Janeiro next month. Sam Burger, MGM foreign representative, will supervise the openings.


"Ah HATES Love!"
DOG P
OPERA
"LI'L A
Li'l
They're all in it: DAISY MAE • MAMMY and PAPPY YOKUM
WENDY WILECAT • MARRYIN' SAM • EARTHQUAKE McGOON
LONESOME POLECAT • and those ornery SCRAGGSES, drat' em!
Directed by ALBERT S. ROGELL
Screen play by Charles Kerr and Tyler Johnson



"SADIE HAWKINS DAY" IN DOGPATCH BRINGS YOU "WORLD PREMIERE" BUSINESS *Every Day!*

Oh, happy day! . . 21,000,000 readers of 435 newspapers are waiting to see their favorite cartoon character ALIVE on the screen!

•

"To the millions of comic-strip readers who get a daily chuckle out of the doings down in Dogpatch, this comedy novelty is going to be hailed with joy." BOXOFFICE

•

"A literal and faithful translation, the film has a myriad of exploitation angles for the enterprising showman. Its dialogue, plot and action are virtually lifted from the strip." M. P. DAILY

•

"Backed by the popularity of the newspaper strip and the film, showmen have material for campaigns that would overshadow five-ring circuses and appeal to young and old." M. P. HERALD

Li'l Abner

Sadie Hawkins Day!

ed on United Feature Comic

By AL CAPP

It's romance in reverse . . The gals woo the boys . . SADIE HAWKINS DAY has become an annual event in many of the leading colleges, universities, schools throughout the country . . Hook up with newspaper for your own big local celebration. See press book on "Li'l Abner" for complete details.

R K O
RADIO
PICTURES

UNCLE SAM'S ARMY COMPLAINING ON FILM CLEARANCE, ADMISSIONS

General Haskell, Commanding New York's 27th Division, Now Training in Alabama, Scores Clearance and Admissions

The United States Government, through the motion picture trust suit consent decree settlement, duly prescribed a manner and method by which theatre owners can seek relief from unfair, unreasonable or otherwise objectionable clearance. But apparently Uncle Sam's Army is not in the same position, the Generals of the new mobilization having already started to complain about film facilities.

At Fort McClellan, Alabama, Major Gen. William N. Haskell, commander of the New York 27th Division, disclosed that he was making an effort to bring current pictures to the camp at a ten-cent admission scale. At Camp Shelby, Miss., Major Gen. R. S. Beightler, commander of the Ohio 37th Division is complaining because motion picture theatres in nearby Hattiesburg were not permitted to operate on Sundays.

Distributors have no general policy for clearance covering theatres at Army camps. The individual exchange making the booking is expected to decide what clearance is "reasonable" with respect to local conditions. Usually clearance is worked out for the Army theatres just as it would be for regular houses.

Believes Prices Too High

General Haskell said he had written to the War Department at Washington pointing out that his "boys, brought up on Broadway," were not satisfied with films exhibited some 30 days after Anniston, six miles away, and some 60 days after New York City. He also said that he believed the price of 20 cents admission to the three post theatres, or 14 cents by coupon book was too high. He felt the fee should be 10 cents. Also he is considering free pictures, to be paid for out of profits of the post exchange. The situation was discussed with Major Gen. Lesley J. McNair, chief of staff of general hedaquarters.

First Lieutenant Hans Dendixen, in charge of the post theatres, reported that in the first four weeks of operation there were 21,316 admissions and a gross income of $3,488.

General Haskell said the fort, with 12,000 in his national guard division, and 3,000 of the regular army had a bigger motion picture audience than the town of Anniston with a population of 25,477. Shortly there will be a total of 20,000 stationed at the camp. An effort will be made to buy pictures directly instead of through the motion picture service maintained by the Adjutant General's office.

It was reported that the Army's film service is run by civilian employees directed by the adjutant general. Profits are returned to posts which have theatres for welfare work. Films at small posts, where no profit is made, are supported by the larger posts after the overhead and film costs are paid.

Concern over the ban against Sunday shows in the vicinity of Camp Shelby, Miss., was expressed this week by Major General R. S. Beightler, Sr., commanding general of the 37th (Ohio) Division, U. S. Army. General Beightler called a meeting of a special committee in charge of collecting funds to entertain the soldiers. About $25,000 already has been obtained.

6,000 *HOUSEWIVES SELECT FILM TITLE*

Six thousand housewives in 64 key cities in the United States have chosen the title "So Ends Our Night", in preference to the former title, "Flotsam", for the David L. Loew-Albert Lewin production starring Fredric March and Margaret Sullavan. The picture will be released by United Artists.

Synopses of the story were mailed to the housewives, together with suggested titles. Keynote of the replies favoring the selected title was that the women wanted romance and, since the Remarque novel upon which the picture is based spins a tale of love that could not be conquered by modern chaos, the chosen title best summed up the theme.

"But until such time as we may better expect to depend upon our recreational facilities," the Major General said, "we have to depend upon motion picture shows in Hattiesburg. The soldiers are granted leaves mostly on Saturdays and Sundays. The theatres are very crowded on Saturdays and since shows have been banned on Sundays the boys can only walk the streets. They should be off the streets and with young men and women of their own ages. I guess we will just have to provide our own entertainment on the week-ends and we are going to make an effort to organize a movement for recreational money among citizens of Hattiesburg."

Theatres in Hattiesburg endeavored to operate on Sunday after Camp Shelby became one of the most important concentration centers of the Deep South and did run on two Sabbaths in October at that time. Charges were filed in county court and four theatre managers were arrested and arraigned. One of these managers was recently fined $35. Quo warranto proceedings are now up in the circuit court. Motion pictures are shown on Sunday in an increasing number of towns and cities in Mississippi.

No Central Office

Unlike the Navy the Army has no one central office which handles all its film buying and booking. The United States Army Motion Picture Service has regional headquarters in Washington, New York, Atlanta, Dallas, St. Louis and Seattle where local directors buy and book films for army theatres within the six districts. The Army film service is run by civilians under the direction of the Army Adjutant General's office.

All personnel in the Army theatres, including the manager, are officers or enlisted men who received extra pay for the additional work. At present there are over a hundred theatres on army posts and more are planned. A film rental of from $10 to $25 is paid on each booking. "Reasonable" clearance is observed when the forts are near towns having theatres. However, the Film Service attempts to book pictures as soon as they can be made available.

Induction of the vast conscript training army is raising problems never before encountered by military officials in the shape of broadcasts from military camps.

War Department officials are trying hard to forget military traditions that the Army must keep aloof from civilian life, in an effort to soften the blow of compulsory training, which they are hopeful will be made a permanent thing, and are anxious to build up public interest in the Army. But they admit that broadcasts from military camps of the intimate life of the soldiers, as well as the athletic contests and other entertainments which are to be staged, is something new in their experience.

However, while there may be some little difficulties at first, it is expected that the problems of broadcasting will be worked out quickly and no unnecessary handicaps will be placed in the way of broadcasters seeking to air programs from the camps.

Spyros Skouras, National Theatres, has been named executive manager of the Greek War Relief Association, Inc., and spoke in Kansas City on Tuesday in connection with the drive for $10,000,000. A luncheon was held for the relief fund at the Hotel Muehlebach and on Tuesday evening Mr. Skouras was to speak over station KCMO in that city.

The headquarters of the national Greek relief association are in the Hecksher Building in New York City. Harold S. Vanderbilt is honorary chairman. George P. Skouras, Charles Skouras, Van Nomikos, Chicago theatre man, and others helped organize the group.

Blank Donates Ambulance

A. H. Blank, head of Tri-States Theatre Corporation, and Mrs. Blank have contributed $1,150 to the Red Cross for the purchase of an ambulance for service in England. Mr. Blank in making the donation to Walter St. John, chairman of the Des Moines war relief chapter, said the gift was made "in profound admiration of British courage."

Publicists Set War Rules

On Friday the Screen Publicists Guild executive council announced that a resolution clarifying the rights of members who may be conscripted or volunteer. While in the armed forces no member will have to pay dues or assessments to keep his standing, the Guild will consider that a leave of absence from the worker's former position has been granted and upon termination of the leave the member "shall resume his former position or an equal position at the current contract scale."

"Affiliated" Reserve Policy Set

Major Nathan Levinson, vice-chairman of the research council of the Academy of Motion Picture Arts and Sciences, has been advised by the War Department that the Army has established a policy with reference to the calling of "affiliated" reserve officers to active duty, which indicates that all officers appointed directly from civil life to reserve units organized under the "affiliated plan" will not be called to extended active duty without their consent.

The Signal Corps Photographic Laboratory, GHQ, now being organized under the sponsorship of the Research Council, is being formed under the "affiliated plan" mentioned above.

The newsreel issues of November 22d, Friday of last week, carried a special two-minute subject on alien registration made by Warner Brothers in cooperation with the Department of Justice. Charles Boyer and Merle Oberon appear in the short and explain the purpose of registration and urge all aliens over 14 years of age to register before the time limit expires next month.

FILMS, RADIO, STORES COMPETING FOR DOMINANT TELEVISION POSITION

Paramount Affiliates To Operate Four Stations under New Permits; Store Groups in New York, Los Angeles Licensed

Motion picture, radio and department store interests seeking to become the dominant factor in television found themselves this week on about an equal basis, so far as the number of stations permits is concerned, following the action of the Federal Communications Commission in granting 10 additional television licenses.

Paramount up to the present has taken much more interest in television than the other major film companies. However Howard Hughes has appropriated $2,000,000 for experiments in adapting motion picture methods to television at his Hughes Tool Company stations to be constructed in Los Angeles and San Francisco.

The companies affiliated with Paramount have the greatest number of television station permits. The Allen B. DuMont Laboratories, Paramount television affiliate, has a station nearing completion in New York City and has received a license for Washington. The Balaban and Katz station in Chicago atop the State Lake Theatre Building is under construction. In Los Angeles Paramount's Television Productions has received permission to set up a main station and two relay transmitters.

RCA-NBC To Have Four

The chief radio company combination in the television field has been RCA-NBC, with a station in New York, arrangements being made for a transmitter in Washington and a permit received also for Philadelphia. RCA also has an experimental station at Camden. On the west coast the Don Lee Broadcasting System, an affiliate of Mutual, has been active in television for many years. CBS has been experimenting with color television and has been granted permission to build a station in Chicago and in Los Angeles. It has one in New York City.

Other radio interests in television include the Philco Television and Radio Corporation which has a station operating in Philadelphia, and Zenith in Chicago. Farnsworth is doing experimental work at Fort Wayne, Ind. As is the General Electric Company in Albany. The Crosley Corporation has a permit for Cincinnati and the radio station, WCAU, for Philadelphia.

The department store companies were the most recent to obtain a number of television station licenses. Although the applications had been on file for some time the FCC delayed action until a member of such applications could be granted at one time.

The Bamberger Broadcasting Service, owner of WOR, was the first department store group to receive a television license. The recent licenses included permits for four other department store television stations. In New York the Metropolitan Television Corporation which has leased the top floor of the Hotel Pierre on Fifth Avenue for its main studio and transmitter is sponsored by Bloomingdale Bros. and Abraham & Straus department stores. In Los Angeles the May Department Stores and Leroy's Jewelers have received permits.

General Electric demonstrated two color television in Schenectady last weekend to members of the National Television Systems Committee which is endeavoring to agree on television standards to recommend to the FCC. George H. Payne, of the FCC, was present at the tests which were held during the ceremonies celebrating the opening of the General Electric FM radio station.

Dr. E. F. W. Alexanderson, General Electric television engineer, explained the two color television method to the visitors. In the system a two-color, 24-inch revolving disk is set up in front of the inconoscope at the transmitting end and in front of the cathode ray tube at the receiver. It was reported that both disks were revolved at a uniform rate of 1,800 revolutions per minute. No other changes were made in the usual black and white television system, it was said.

CBS has been experimenting with three color television using disks in a similar manner but also a complicated system of scanning so that the three colors can be presented without objectionable flicker.

FM Television Tests Held

This week NBC has been transmitting a number of special FM sound tests over the W2XBS television station for the benefit of members of the National Television Systems Committee. FM sound was tested at long periods and then short five-minute tests were made, alternating FM with the regular AM transmission. It was said that the demonstrations were held to assist the committee in determining whether wide-band FM sound interfered with the television picture and to see if there was an improvement in picture quality due to the elimination of static. No announcement of the results of the tests will be made until the television industry committee makes its report to the FCC.

Balaban & Katz have asked the FCC to approve the antenna system and transmitter location selected for their new television station in Chicago which is being constructed under the direction of William C. Eddy.

The executive board of the International Alliance of Theatrical Stage and Screen Employees & Moving Picture Machine Operators meeting in New Orleans last week were reported to have discussed the television situation and decided that the question needed further study.

The Travelers Broadcasting Service Corporation of Avon, Connecticut has withdrawn its application for a television station, according to an announcement of the FCC. It had requested permission for a station on the number 3 television channel with 1,000 watts power.

At the Institute of Radio Engineers' convention to be held in New York City January 9th-11th at the Hotel Pennsylvania television will be one of the subjects receiving chief consideration, it was reported.

W3XE, Philco's experimental television station in Philadelphia, has concluded an arrangement with the management of the Arena, Philadelphia sports center, for the televising of all ice hockey games to be played there this winter. In addition, Philco will televise the "Ice Follies of 1941" coming to the Arena in January and a roller skating derby scheduled for February. Negotiations have also begun for permission to televise the boxing and wrestling bouts conducted by outside promoters at the Arena. Philco has just concluded the televising of the University of Pennsylvania football games from Franklin Field. Although there are still only approximately 300 television receiving sets in the city, with most of them experimental sets at the homes of Philco engineers, Philco is providing more than 12 hours of television programs weekly from the studios apart from the outside pickups.

URGES LETTERS TO PRODUCERS

Moviegoers should send letters directly to producers, either praising pictures that they like or condemning films of which they disapprove, Mrs. J. Marion Reece said recently in addressing the Ivy Club of Bloomsburg, Pa. Mrs. Reece is chairman of motion pictures for the Pennsylvania Federation of Women's Clubs.

The speaker said "praise" letters for good pictures and "protest" letters against poor pictures had their effect upon producers and added that it was the duty of everyone to communicate their attitude. Only in this way, she continued, would better pictures be made.

National Decency Legion Classifies 14 Pictures

Of 14 pictures classified by the National Legion of Decency in its listing for the current week six were approved for general patronage, six were listed as unobjectionable for adults and two were found objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Always a Bride," "Blondie Plays Cupid," "Little Nellie Kelly," "Maria" (Spanish), "Nobody's Children," "You'll Find Out." Class A-2, Unobjectionable for Adults: "Dark Streets of Cairo," "Fantasia," "Gallant Sons," "Girls Under 21," "Give Us Wings," "Jennie." Class B, Objectionable in Part: "The Letter," "Seven Sinners."

New Zealand Drop

The value of films imported from the United States by New Zealand, for the first six months of this year, is eight per cent below that of films imported for the same period last year. The American consul at Wellington, in that territory, so reported.

Aronson Heads Post

Officially named as the Motion Picture and Theatrical Post, American Legion, in the Boston area, is the Lieut. Vernon McCauley Post, A. L. Harry Aronson, manager of the Rialto Theatre in Scollay Square, has been designated commander.

Reids Enter Film Field

Having concentrated on still photography for many years, D. S. Reid & Son, have entered the production-distribution - equipment field in Moncton, N. B.

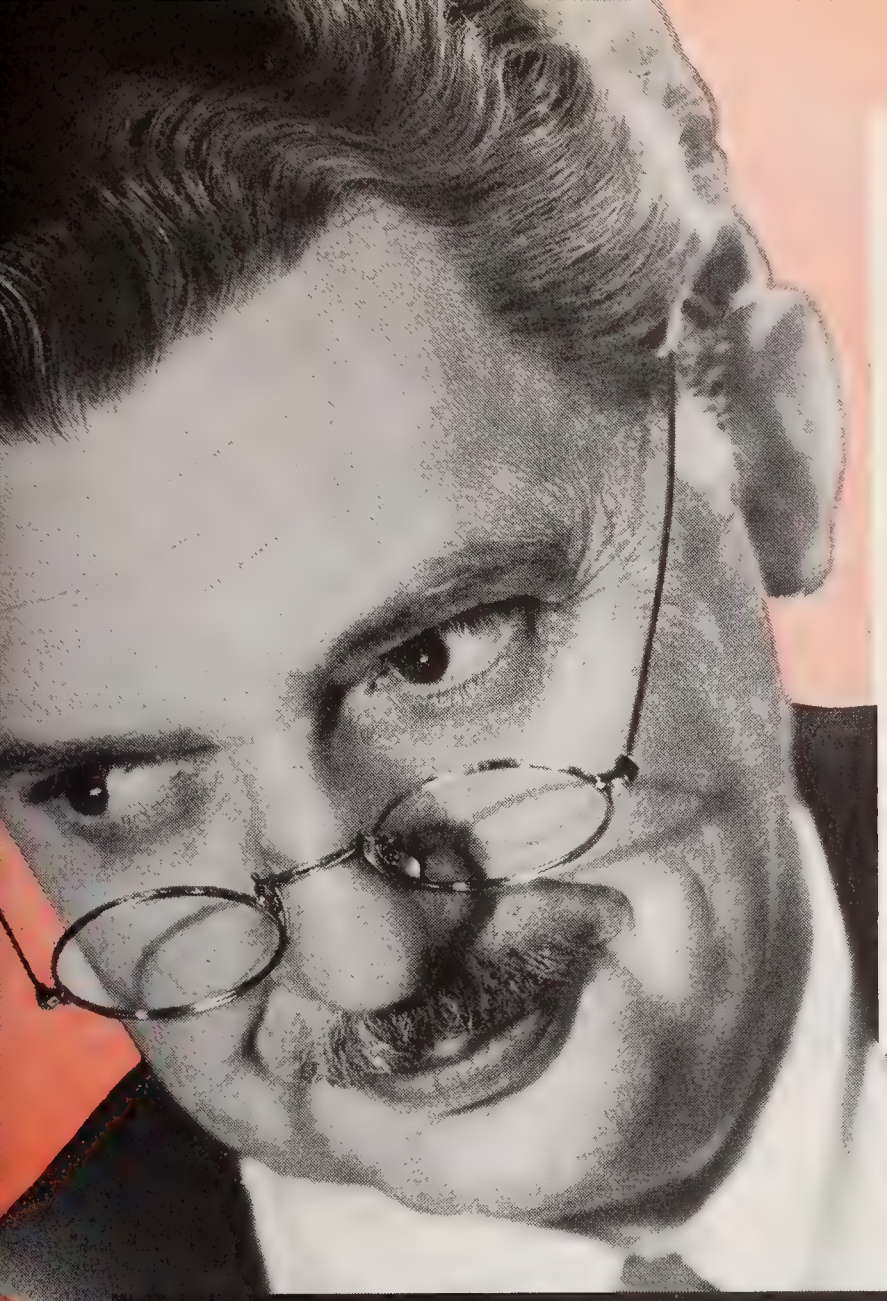
Exchange Head Named

Oliver Wog has been named to manage the Portland exchange of the Producers Releasing Corp.

"DR. CHRISTIAN" —TOP-RANKING RADIO PROGRAM With 20,000,000 FANS_

A TOP-NOTCH SERIES ON THE SCREEN!





What a tremendous pre-sold audience for these outstanding feature attractions! . . . Presenting on the screen the same leading personalities who are such a hit on the air! . . . No wonder the series is growing in popularity with each new release! . . . Each picture an all-new story, complete in itself — and each with that same big "Dr. Christian" pull! . . . The newest offering —

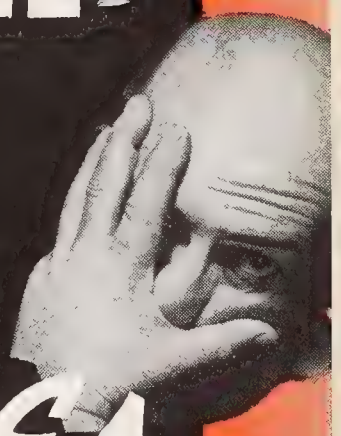
JEAN HERSHOLT

AS

DR. CHRISTIAN

IN

Remedy for Riches



WITH

DOROTHY LOVETT · EDGAR KENNEDY

JED PROUTY · WALTER CATLETT

A STEPHENS-LANG PRODUCTION

DIRECTED BY ERLE C. KENTON · ORIGINAL SCREEN PLAY BY LEE LOEB



RKO RADIO PICTURES

ITINERANT FILM SHOWS RECEIVE NEW BACKING

Townsend Old Age Group Purchases DeVry Projectors; Pittsburgh Company Advertises

The itinerant film show movement has been given impetus on two sides. The film division of the national Townsend old age pension organization, which claims over 2,000,000 members in 12,500 clubs, has closed an initial deal with the DeVry company in Chicago for the purchase of 10 projectors. A company in Pittsburgh has been advertising in the press for "Ambitious Men—manage small movie circuits; six per cent commissions; $80-$175 monthly possible. Every day's payday; excellent future; car necessary."

In New York State, John J. Bennett, Jr., attorney general, recently ruled that all 16 mm. films and coin film machines were subject to the same censorship and licensing regulations as 35 mm. films when shown in any place of amusement at an admission charge or other compensation or in connection with any business establishment in the state.

Townsendites Seek Advertisers

The Townsend plan, according to Glen S. Wilson, in charge of the group's film activities, calls for the solicitation by local Townsend Club area leaders of the various merchants in his community to sponsor the showing of the films, with an advertising trailer (for which the merchants pay), which is used to defray the cost of renting the local school auditorium or large hall.

They have been using a number of industrial short subjects provided by International Harvester, General Motors, the Grace Lines and several of the larger steel companies. The show is free to Townsend Club members, but there are no restrictions for other than Townsend members.

Mr. Wilson said the purchase of at least 100 more projectors was contemplated. Each local Townsend leader has approximately 20 communities under his command. In addition to the industrial subjects, a few educational subjects have been purchased, Mr. Wilson said.

Patriotic subjects are also being shown as well as the subjects prepared under the Townsend plan in the Film Arts Studio in Milwaukee, which are used primarily as a means of getting the Townsend plan ideas over to the audience.

Dr. Francis E. Townsend and Senator Sheridan Downey of California, who is sponsoring Townsend legislation in the U. S. Senate, are also featured in a few short subjects, being interviewed and explaining the functions of the Townsend Plan.

The Pittsburgh advertisement carried the address, 519 State Theatre Building, Pittsburgh, Pa., the office of the Keystone State Amusement Circuits, Russell C. Roshon, general manager.

Included in the material sent to interested persons is a pamphlet on how to organize a movie circuit, catalogue of pictures available and application for service which must be filled out to include recent photograph, personal data on prospective candidate, references and data on possible show locations. It is not required that the applicant be a motion picture operator.

The film is non-inflammable stock.

According to the pamphlet, the pictures are available for regular shows in non-theatre towns, schools, churches, meeting halls and benefit shows. Also, the company supplies the 16 mm. projector and sound equipment, which weighs about 75 pounds, the feature films and shorts subjects, advertising heralds, trailers and tickets. In return they receive 40 per cent of the daily gross receipts.

Although each circuit operator is required to have at least six locations a week, there is another plan whereby those who cannot get spots for a weekly run can be serviced under a flat rental rate for four days, depending on the type of equipment used and the class of films scheduled. Service may be had as low as $17.50 per week for four days, which includes an Ampro, Model X equipment and film programs of the "B" and "C" classes, as listed in their catalogue with one "A" or "AA" picture per month. On the flat rental rate, operators are required to pay the first week's rental in advance and all future programs are shipped C. O. D.

The circuit operator must bear all transportation charges on sound equipment and films. The advertising herald, trailers and tickets are furnished only under the percentage plan with such accessories being provided by the operator under the flat rental basis.

Included in the features offered are 16 mm. films from Monogram, Grand National, RKO, Alliance, Progressive, Chesterfield, Castle Films, Imperial, Melody, Mascot, Spectrum. Personalities represented include Mickey Rooney, Tom Tyler, Johnny Mack Brown, Joe E. Brown, Ken Maynard, Ann Rutherford, Pinky Tomlin, Bobby Breen, Harry Carey, Ralph Morgan, James Dunn, Edward Everett Horton, Jeanette MacDonald, Boris Karloff and Jackie Cooper.

Under a special plan the company offers sound equipment and program for $15 per week to all new circuit managers.

Seek Minnesota Law

A bill which would prohibit the showing of 16 mm. pictures in taverns and clubs, as well as the banning of coin-in-the-slot film devices, will be sought in the Minnesota legislature by Allied Theatres of Northwest. Present plan calls for the introduction of such a measure when the lawmakers reconvene and is said to be the first organized campaign against such competition. Allied members claim 16 mm. pictures are hurting patronage in regular theatres.

New Projection Outfit

The Movie Mite Corporation in Kansas City has announced a new projection outfit, weighing 24 pounds and made of plastics to sell within a $150 price range. Forrest Calvin and William G. Wilson of the Calvin Company, makers of 16 mm. industrial and business film, head the Movie Mite Company and developed the equipment, which is to be used for projection of 16 mm. film. They said this week that they are ready to produce 2,000 of the outfits next year.

Monogram's New Series

Plans for a new series of four pictures, featuring the "East Side Boys," headed by Leo Gorcey, have been approved by W. Ray Johnson, Monogram president. Sam Katzman will be the producer.

Heads Kiwanis Club

Newly-elected president of the Kiwanis Club, Meriden, Conn., is Joseph G. Samartano, manager of the Palace Theatre.

IN NEWSREELS

MOVIETONE NEWS—No. 22, Vol. 23.—Survivors of "Jervis Bay" reach Canadian haven....Tanks in the desert....Train Canadian pilots....Girls help harvest Virginia apple crop....Melbourne Cup race....Rangers defeat Red Wings in hockey....Diving....Merle Oberon and Charles Boyer tell why aliens should register.

MOVIETONE NEWS—No. 23, Vol. 23.—British destroy French fleet at Oran....Greeks repulse Italian invasion....Japanese bombard supplies for China on the Burma Road....Football.

NEWS OF THE DAY—No. 220, Vol. 12.—Survivors of "Jervis Bay" describe epic sea fight....Chicago's first draftee contingent reports to camp....Charles Boyer and Merle Oberon ask aliens to register in special appeal....Hat fashions....Films show illegal fifth down in Cornell-Dartmouth game——Diving.

NEWS OF THE DAY—No. 221, Vol. 12.—Vichy Government releases films of sinking of French fleet at Oran....Lord Lothian reports on battered London....Greco-Italian war....Yuletide parade....Football.

PARAMOUNT NEWS—No. 25.—"Jervis Bay" survivors make port....Test torpedo boats in New Orleans. ..First college midshipmen graduate....Swamp buggies demonstrate how big guns could be moved through marshlands....Rush reconditioning of $40,000,000 supply of World War guns....Home Guards begin drills....Willkies in Florida....Films of disputed down in Cornell-Dartmouth game.

PARAMOUNT NEWS—No. 26.—Italian offensive bogs down against Greek resistance....Girl grid star....British Ambassador arrives on clipper with story of London today....Football.

RKO PATHE NEWS—No. 25, Vol. 12.—Films of illegal fifth down in Cornell-Dartmouth game....CIO and AFL convention highlights....Willkie rests in Florida....Charles Boyer and Merle Oberon appeal to aliens to register....Solar eclipse recorded in Africa....Redskins defeat Bears in pro football.

RKO PATHE NEWS—No. 25, Vol. 12.—Italian invasion of Greece bogs down....Morning to night in bombed London....British Ambassador optimistic on return here....Thanksgiving parade in New York....Maryland town is sold at auction....Football.

UNIVERSAL NEWSREEL—No. 930, Vol. 12.—"Jervis Bay" survivors reach Canadian port....Capitol dome in need of repair....First draftees arrive at Illinois camp....New bombers head for Britain....Film stars in plea to aliens....Diving....MacMitchell wins cross-country race....Giants top Packers in pro football....Films of illegal fifth down in Cornell-Dartmouth game.

UNIVERSAL NEWSREEL—No. 931, Vol. 12.—Pictures of Greco Italian war....The battle of Britain ....U. S. evacuates citizens in China....New interceptor plane shown....First New York draftees sworn in....Girl grid star....Football.

Variety Clubs Reelect Officers, Make Plans

Four Variety Clubs throughout the country reported their activities during the past week. Two elected new officers; one held its annual charity ball; and the fourth was making plans for its annual affair.

In Omaha, Ted Mendenhall, Paramount exchange manager, was elected the chief barker for the Omaha Variety Club for 1941, succeeding Morris Cohn.

Other officers elected were Walter Green, first assistant; Sam Epstein, second assistant; M. L. Stern, treasurer, and Edward Shafton was reelected secretary.

Paul Short of National Screen Service in Dallas, Tex., was elected chief barker of the local Variety Club, succeeding Robert J. O'Donnell, who retired after five years.

Directors elected were: R. E. Griffith, Lynn Stocker, B. C. Gibson, Ted De Boer, James O. Cherry, William O'Donnell, Bert King, W. G. Underwood, Don Douglas and Jack Lutzer.

In Kansas City more than 2,500 people of the industry and public attended the annual Charity Ball at the Pla-Mor Hotel under the sponsorship of the local Variety Club.

In Philadelphia, the Variety Club of that city were making arrangements for their sixth annual Banquet to be held December 12th with Ben Bernie as master of ceremonies.

"ANTIDOTE ENTERTAINMENT" IS NEW HOLLYWOOD SLOGAN FOR WAR DAYS

70% of 137 Features, Comprising 27% of 1940-41 Programs, Fall in Comedy, Light Drama, Musical or Western Classes

Hollywood, currently and in the immediate future, sees itself as chief American purveyor of "antidote entertainment," the phrase implying the production community's desire to make its wares palatable to a population wearied of war news and war hysteria.

Indicative of the trend is the fact that of the 137 pictures released during the latter half of the current month or now before the cameras, editing or completed and awaiting release, 26, or 19 per cent, are comedies. Additionally, another 14 are comedy-dramas, in which the former elements is as much relied on for box office results as the more serious components. Musicals, westerns and light 'mellers' make up another 59 features.

For Quarter of Season

The 137 films analyzed constitute a quarter of the full season's quota of pictures, which generally runs between 500 and 550 films released by all companies, including those marketed on a state's rights basis. Used in the survey is the product of Metro-Goldwyn-Mayer, Twentieth Century-Fox, Paramount, Warners, RKO Radio, Columbia, Universal, United Artists, Monogram and Republic.

Next to the comedy classification, the greatest numbers are accounted for by the ever present melodramas and westerns, of which there are respectively 24 and 23 among the 10 primary producing and distributing companies, chiefly in the lower budgeted brackets. Dramas number 22 of the total.

In numerical order, other classifications consist of musical comedies, of which there are 12, detective-mysteries and historical subjects, each six, and fantasies and service pictures, two apiece.

Included as drama and comedy-drama, respectively, are two anti-Nazi films, "Flotsam" and "The Great Dictator." Not used in the survey are "Escape," released November 1st, "The Mortal Storm," or "Four Sons," both released last June. The two fantasies are the road-shown Disney "Fantasia" and Korda "Thief of Bagdad," the two service pictures MGM's "Flight Command" and Paramount's "I Wanted Wings."

While musical comedies number only 12 in the analysis, they bulk much larger, of course, in terms of the whole season's product, with MGM and Twentieth Century-Fox each accounting for at least eight such light subjects.

Company by company, the various subjects, by title and classification, follow:

COLUMBIA

COMEDIES
Penny Serenade
Blondie Goes Latin
This Thing Called Love
DETECTIVE MYSTERIES
Ellery Queen, Master Detective
Lone Wolf Keeps a Date
DRAMAS
Legacy
HISTORICAL
Arizona
MELODRAMAS
Face Behind the Mask
Phantom Submarine
Escape to Glory
Great Plane Robbery
Great Swindle
Missing Ten Days
WESTERNS
Across the Sierras
Outlaws of the Panhandle
Pinto Kid
Thundering Frontier
Wildcat of Tucson

"BLANKET MATINEE" TO AID BRITAIN

To collect a quota of 5,000 blankets for families made homeless in Great Britain's air raids, Oklahoma theatres operated by Griffith Amusement Company of Oklahoma City will conduct "blanket matinees".

Although the original deadline had been set for Sunday, November 17th, shortage of 1,500 blankets to fill the quota has resulted in an extension of the campaign. Old or new blankets will be the sole admission price for the matinees.

METRO-GOLDWYN-MAYER

COMEDIES
Come Live With Me
Go West
Wild Man of Borneo
COMEDY DRAMAS
Comrade X
Dr. Kildaire's Crisis
Keeping Company
Little Nelly Kelly
Maisie Was a Lady
DRAMAS
Men of Boys Town
Philadelphia Story
HISTORICAL
Land of Liberty
MUSICAL COMEDIES
Ziegfeld Girl
SERVICE
Flight Command
WESTERN
Bad Man

MONOGRAM

DETECTIVE MYSTERIES
Phantom of Chinatown
DRAMAS
Her Father's Daughter
Here We Go Again
MELODRAMAS
You're Out of Luck
WESTERNS
Trail of Silver Spurs
Under Texas Stars
West of Pinto Basin
Triple Threat

PARAMOUNT

COMEDIES
Lady Eve
Love Thy Neighbor
COMEDY DRAMAS
Aldrich Family in Life With Henry
New York Town
DRAMAS
Southerner
Victory
MELODRAMAS
Date With Destiny
D. O. A.
Reaching for the Sun
MUSICAL COMEDIES
Night at Earl Carroll's
Road to Zanzibar
Second Chorus
There's Magic in Music
You're the One
SERVICE
I Wanted Wings
WESTERNS
Doomed Caravan
In Old Colorado
Shepherd of the Hills
Round Up

REPUBLIC

COMEDIES
Meet the Missus
COMEDY DRAMAS
Bowery Boy
DRAMAS
Behind the News
Sis Hopkins
MUSICAL COMEDIES
Barnyard Follies
WESTERNS
Border Legion
Lone Star Raider
Robin Hood of the Pecos
Texas Terrors
Trail Blazers

RKO RADIO

COMEDIES
Girl, a Guy and a Gob
Mr. and Mrs. Smith
Play Girl
DETECTIVE MYSTERIES
Saint in Palm Springs
DRAMAS
Citizen Kane
Kitty Foyle
Little Men
MUSICAL COMEDIES
Let's Make Music
No No Nanette
You'll Find Out
WESTERNS
Along the Rio Grande

TWENTIETH CENTURY-FOX

COMEDIES
For Beauty's Sake
Jennie
Youth Will Be Served
COMEDY DRAMAS
Bride Wore Crutches
DETECTIVE MYSTERIES
Michael Shayne, Private Detective
DRAMAS
Chad Hanna
HISTORICAL
Hudson's Bay
Western Union
MELODRAMAS
Charter Pilot
Golden Hoofs
Murder Among Friends
Murder Over New York
Ride Kelly Ride
Romance of the Rio Grande
Tall Dark and Handsome
MUSICAL COMEDIES
Road to Rio
Tin Pan Alley

UNITED ARTISTS

COMEDIES
Road Show
Topper Returns
COMEDY DRAMAS
Great Dictator
That Uncertain Feeling
DRAMAS
Cheers for Miss Bishop
Flotsam
Long Voyage Home
Major Barbara
Son of Monte Cristo
FANTASY
Thief of Bagdad
HISTORICAL
Lady Hamilton

UNIVERSAL

COMEDIES
Bank Dick
Invisible Woman
Margie
Where Did You Get That Girl
Who's Crazy Now
COMEDY DRAMAS
Give Us Wings
DRAMAS
Back Street
MELODRAMAS
Dark Streets of Cairo
Lucky Devils
San Francisco Docks
Who Killed Doc Robin
WESTERNS
Boss of Bullion City
Bury Me Not on the Lone Prairie
Trail of the Vigilantes

WALT DISNEY PRODUCTIONS

FANTASY
Fantasia

WARNER BROTHERS - F. N.

COMEDIES
Footsteps in the Dark
Honeymoon for Three
Trial and Error
COMEDY DRAMAS
Four Mothers
Meet John Doe
Strawberry Blonde
DETECTIVE MYSTERIES
Case of the Black Parrot
DRAMAS
Far Horizon
Father and Son
High Sierra
HISTORICAL
Lady with Red Hair
MELODRAMAS
Invitation to a Murder
Sea Wolf
Wagons Roll at Night

Barney Balaban Drive

The Tri-States Theatre Corporation, with headquarters in Des Moines, has launched a Thanksgiving-to-Christmas drive in honor of Barney Balaban's fifth anniversary as president of Paramount Pictures. Districts have been divided under supervision of Everett Cummings of Omaha; A. G. Stolte of Des Moines and Joe Kinsky of Davenport.

Selznick to Coast

David O. Selznick left New York Sunday night for the coast, stopping off at Chicago until Thursday, after an extended stay in the east. Prior to his departure he said he had no definite production plans but expected to decide on his next picture within two or three weeks following his arrival on the coast.

U. A. Sets New Product Plans; Universal Drive

Plotting of the future production course of United Artists, which admittedly may be shifted because of both foreign and domestic conditions, was under way this week in Hollywood by Murray Silverstone, company head, and the producers who contribute to its schedule.

At the annual stockholders meeting which concluded last Saturday, following reelection of officers, as previously reported, Mr. Silverstone was authorized to "discuss with our producers the possible effect of the government consent decree, to which we are not a party, and the effect of unsettled conditions abroad on our production plans and map out a program to meet the situations production-wise."

Representing the stockholders were George Bagnall, for Alexander Korda; Charles Schwartz, for Charles Chaplin; Lloyd Wright, for Mary Pickford, and James Mulvey, for Samuel Goldwyn. Ed Raftery, secretary of the corporation, also attended.

Asked concerning reports that the Fairbanks, Goldwyn and other interests in the company were about to change hands, Mr. Silverstone was emphatic in his denial.

"In fact," he said, "their interests were not even offered for sale." (Should an owner-member desire to sell his portion of the company, he must first make the offer to his partners.) He disclosed his appointment by the representatives of the owner-members as a "committee of one" to discuss future policy of the company with the producer-contributors to the program.

Announcement of the company's planned releases will come after the conferences with the contributing producers, Mr. Silverstone said.

"We can depend upon the foreign market for little or nothing. Our revenues must come almost wholly from the United States, due to disturbed foreign conditions," he said.

Monroe Greenthal, newly appointed advertising and publicity director for United Artists, left New York by plane for Hollywood to confer with Mr. Silverstone and other U. A. executives and producers.

Universal Sales Drive

William A. Scully, general sales manager of Universal, will be honored with a sales campaign from December 8th to May 10th, 1941. Matthew Fox and Milton Feld are acting captains of the western and eastern divisions, respectively.

Details of the drive were discussed last week-end at a district managers' meeting at the Hotel Astor, New York, at which Mr. Scully presided. Also present were: C. Cheever Cowdin, Nate J. Blumberg, F. A. McCarthy, William J. Heineman, Joseph H. Seidelman, Jules Lapidus, Dave Miller, Harry D. Graham, E. T. Gomersall, J. E. Garrison, and A. J. O'Keefe.

Also, Tom Mead, Dave Levy, B. B. Kreisler, F. T. Murray, J. J. Jordan, Louis Pollock, A. J. Sharick, Hank Linet and Morris Alin. Following the meeting, Mr. Scully left with Mr. Gomersall for Detroit. He will return within a week and, upon his return, will formulate plans for a new-season product conference in Hollywood.

Also leaving New York at the termination of the meeting were Eastern division manager McCarthy and Western division manager Heineman.

A two-day meeting of district managers and home office executives was scheduled for this week-end, November 30-December 1, by MGM, at the Blackstone Hotel, Chicago.

FROM READERS

ON TAXATION OF "STUDENT TICKETS"

DEAR MR. QUIGLEY:

The writer notes with considerable interest the space given on page 20 of your November 16th issue to the problem of cut rate, or so-called students' tickets, and their relation to the new Defense Tax Laws.

I, for one, am grateful to know that your publication is taking sufficient interest in this problem to report activities of those who are making a sincere effort to bring about a better interpretation of the law, and hasten to advise that in my humble opinion you, and your publication, could do much good for the small exhibitor by taking up this fight and helping us bring about a ruling which would eliminate the necessity of collecting tax from children, who although over 12 are still in school, as well as from the CCC boys, who only have some three dollars a month to spend for such things as shows, cigarettes, etc.

As has been pointed out before, we know that the Government, when it properly understands the student tickets and special prices to CCC boys, will not be interested in seeing these two groups taxed. We also know that when this original law was passed back in 1915 or 1916, there was no such thing as student tickets or CCC boys.

As I have said before, we have never had a complaint in this theatre from adults when paying the defense tax; as a matter of fact, they are all mighty proud to have an opportunity to help. With the children and CCC boys it is a different story and in the opinion of the writer, they are entitled to the complaints which they are making. If they were only making complaints it wouldn't be so bad, but the fact remains that since we have had to collect four cents tax from these two groups of young people who previously were admitted for twenty cents, it has cut our atendance with these groups which normally were the supporting factor of the theatre, to such a point that for the past nine weeks we have been unable to hit the black.

I am confident, Mr. Quigley, that a survey will show that a great many theatres are affected to some extent with the same problem.

EARL J. BROTHERS,
Boulder Theatre,
Boulder City, Nev.

Bergmann in NWI Post

Godfrey Bergman, appointed manager of a new 1,200 seat theatre in Willemstad, Curacao, Dutch West Indies, sailed November 8th. The house is owned and operated by Mensing and Company.

Open New York Exchange

Two former employees of Universal's New York exchange, Ben Price, salesman, and Sam Phillips, head booker, have opened their own exchange at 630 Ninth Avenue, New York.

Shirley Temple Shorts

William Onie, of Monogram Pictures, Cincinnati, will distribute four two-reel Shirley Temple shorts for Astor Pictures in that territory.

Daigler into Circuit

Hal Daigler, formerly assistant to John Hamrick of the Hamrick-Evergreen circuit of Seattle, has purchased an interest in the Hubenart circuit of that city. He will act as supervisor of operations in that territory.

Testimonials for Flynn and Broidy

John E. Flynn, MGM district manager and founder of the Detroit Variety Club, was honored at a testimonial dinner, recently, at the Book-Cadillac Hotel, which was attended by 200 film executives and friends.

Steve Broidy, Monogram's New England sales representative, who leaves for the Coast to become general sales manager, was to be honored by a testimonial dinner at the Copley-Plaza Hotel, Boston, on Saturday, this week, by the Variety Club of which he is president. Some 800 are expected. Martin Mullins, president of the M & P Circuit will succeed Mr. Broidy.

Circuit Judge Ira W. Jayne was toastmaster at the Flynn function. Speakers included: William F. Rodgers, E. M. Saunders, T. J. Connors and H. M. Richey. The guest of honor was presented with a plaque bearing an inscription in verse by Edgar Guest.

Company Foreign Officials Return

Joseph A. McConville, Columbia's foreign manager, and Jack Segal, manager of foreign branch operations, returned to New York November 21st from a two-month trip through Latin America. Charles Roberts, home office supervisor for Latin America, joined Mr. McConville and Mr. Segal in Mexico at the start of the two-month trip which took them to the company's offices in Puerto Rico, Panama, Peru, Brazil, Argentina, Chile, Cuba and the British West Indies.

David Rose, managing director for Paramount in England, was to have arrived in New York Thursday aboard the Excambion, which sailed from Lisbon. Mr. Rose is expected to spend about two months in this country before returning to his post in London, combining business with a vacation.

Francis L. Harley, British managing director for Twentieth Century-Fox, is planning a trip to this country for the Christmas holidays.

Robert E. Schless, recently appointed general foreign manager of Warners, left New York this week for Mexico City. He will visit branches throughout Latin America. He is expected to be gone several months.

Ruth Schwerin Appointed

Sol Lesser has appointed Ruth Schwerin eastern publicity representative for his production unit, releasing through United Artists. Her first assignment will be Mr. Lesser's production of Ernst Lubitsch's "That Uncertain Feeling." Miss Schwerin was last associated with Mr. Lesser's organization on "Our Town."

New St. Louis Theatre

A 1500-seat motion picture theatre in the southwestern part of St. Louis will be erected by the St. Louis Amusement Company. It will be the 30th in the Fanchon and Marco group. The house will be ready early next Spring.

Laird Replaces Atkinson

Kenneth Laird succeeds Ed Atkinson as booker for the Paramount circuit in Miami. He was a booker for the RKO exchange in Atlanta.

THE HOLLYWOOD SCENE

Downbeat

Interrupted by Thanksgiving celebrations, Hollywood this week finished five pictures, started the same number and had 35 shooting, compared to the 12, 10 and 35 in the same categories last week. Being prepared were 16, while 66 were being edited.

The week's tabulation follows:

COMPLETED

PARAMOUNT
Shepherd of the Hills
RKO
A Guy, a Girl and a Gob
Along the Rio Grande
REPUBLIC
Wyoming Wildcat
UNIVERSAL
Trail of the Vigilantes

STARTED

COLUMBIA
Edge of Running Water
MGM
Four Cents a Word
PARAMOUNT
Border Vigilantes
20TH-FOX
Sleepers West
WARNERS
Knockout

SHOOTING

JED BUELL
Misbehaving Husbands
COLUMBIA
Penny Serenade
The Face Behind the Mask
Blondie Goes Latin
LESSER-LUBITSCH (UA)
That Uncertain Feeling
MGM
Come Live with Me
Wild Man of Borneo
The Ziegfeld Girl
Men of Boys Town
Bad Man
MONOGRAM
Trail of the Silver Spurs
NEUFELD
Billy the Kid's Gun Justice
PARAMOUNT
I Wanted Wings
The Lady Eve
The Road to Zanzibar
New York Town
RKO
Citizen Kane (retakes)
REPUBLIC
Robin Hood of the Pecos
ROACH (UA)
Topper Returns
20TH-FOX
Western Union
Tall, Dark and Handsome
Murder Among Friends
The Road to Rio
UNIVERSAL
Back Street
Who's Crazy Now?
Nice Girl
WARNERS
The Wagons Roll at Night
Strawberry Blonde
Footsteps in the Dark
Far Horizon
The Sea Wolf

One short subject was completed, though none were started.

Showman

Cameras were rolling, this week, on the first of the Ernst Lubitsch pictures made in conjunction with Sol Lesser; the latter being head of Ernst Lubitsch Productions as of his own Principal Artists Productions, which made "Our Town" and will start shortly after the first of the year on "Strange Victory."

Called "That Uncertain Feeling," the Lubitsch picture will have a cast including Merle Oberon, Melvyn Douglas and Burgess Meredith, will be released under the Lesser deal with United Artists calling for the production of a maximum of three films a year for five years. Made a year and a half ago, the UA deal was the latest step in the Lesser film career, which covers a span of better than 35 years in production, distribution and exhibition.

The latter started him in the industry, for his father had run the Union Nickelodeon in San Francisco, so named because of the pro-union feeling in the locality at the time. In 1907 he entered distribution through the operation of the Golden Gate Film Exchange, which came to handle such product as "The Spoilers," "The Birth of a Nation," "Cabiria."

In 1918, Mr. Lesser inagurated one of the first, if not the first, of personal appearance tours, when he had George Beban appear on the stage during a sequence in "The Sign of the Rose." The picture would be dimmed out, the curtain raised, and Beban would finish the scene in person.

This was followed by use of the Mack Sennett Bathing Beauties in conjunction with showings of Sennett's "Yankee Doodle in Berlin," in 1919, in which year Annette Kellerman troupes were also made the subject of personal appearances.

The following year, with Mike and Abe Gore and Adolph Ramish, Lesser founded the West Coast Theatres, having joined First National with a franchise for the operation of the Criterion Theatre in Los Angeles. During the next five years, the circuit was built up to embrace 175 theatres, while Lesser, at the same time, entered production with such films as Jackie Coogan's "Peck's Bad Boy," "Oliver Twist," "Circus Days"; Baby Peggy Montgomery's "Captain January," and a group of Edgar Rice Burroughs and Harold Bell Wright stories.

In 1926, Lesser retired, started out on a two-year world cruise. But apparently what he saw couldn't compare to the sets he'd built, for less than a year later he was back, and on the day of his return had bought an interest in a downtown Los Angeles theatre. That interest has now grown into the Principal Theatres Circuit of 27 houses in California.

But again production cast its spell and in 1931 he re-entered the field, making a series of short subjects. Then followed six westerns with George O'Brien, in which the villain of the piece was "kidded," and a remake of "Peck's Bad Boy," this time with Jackie Cooper. All of these were released through Fox.

Making the first Bobby Breen picture on a gamble, without a distribution deal, Lesser ended with RKO taking the picture and six more, of which "Rainbow on the River" was the most successful.

Today, working with a staff which includes son Julian, whose training stems from Harvard Business School and Eastman Film, Lesser sees opportunity in the future, recalling that his own career, while made in part with the majors, was always, in his own words, "independent in operation."

Crawford's Next

"A Woman's Face," story of a woman's struggle to find beauty of mind and appearance, has been set as Joan Crawford's next MGM starring vehicle, with Melvyn Douglas, currently in "Third Finger, Left Hand," and Conrad Veidt, now appearing in "Escape," set for leading featured roles.

The picture is to be directed by George Cukor, who has just finished "The Philadelphia Story," and last directed Miss Crawford in "Susan and God." The producer will be Victor Saville, who made "Bittersweet," "Goodbye Mr. Chips" and "The Citadel."

▽

Fire of unknown origin destroyed a scene dock and storage structure on Metro-Goldwyn-Mayer's back lot in the Culver City studio early Saturday, November 23, before being brought under control. The loss is said to be inconsiderable, since the warehouse contained only seldom used scenery and the scene dock was regarded as obsolete. The property was insured. Neither current nor future production activity will be affected by the fire. One studio fireman and another employee were injured fighting the blaze.

▽

WILLIAM DIETERLE will make "The Devil and Daniel Webster" as his first RKO production.

JAMES CAGNEY is next to appear in "The Bride Came C.O.D." for Warners.

CHARLES ROBERTS and EDWARD ELISCU are doing the screen play of "Sis Hopkins" at Republic.

ROBERT BUCKNER and ROBERT HUNT have been assigned to the screen play of "Captain Ulysses Smith" for Warners.

GEORGE SEATON has been signed to an MGM writing contract.

BARRY TRIVERS and ROBERT KENT are working on the screen play of "Bad Men of Missouri" at Warners.

OLIVIA DE HAVILLAND and GEORGE BRENT are set for the top roles in Warners' "Miss Wheelwright Discovers America."

JERRY CADY is writing the screen play of "Repent at Leisure" for RKO Radio.

RICHARD WALLACE will direct "A Girl's Best Friend Is Wall Street," Charles Rogers' production for Columbia.

RALPH BLOCK has been assigned to the screen play of "One Hour of Glory" by Warners.

Wayne Morris has been signed to a new term contract by Warner Brothers.

Smiley Burnette has returned to Hollywood, after making personal appearances at 73 one-night stands in 77 days.

Irma Wilson, who has appeared in several night club revues in New York, has reported to MGM for a part in "The Ziegfield Girl."

DISTRIBUTORS SET TWO MORE FILMS FOR ADVANCED ADMISSION PLAYING

"Arizona", "Philadelphia Story" To Be Sold on Special Basis; Holdovers for "Bitter Sweet" and "North West Mounted"

More features from the majors are playing or are to play pre-release engagements at advanced admissions, continuing the practice to realize more income from the domestic market, and to sell a picture to the utmost. The pictures are Columbia's "Arizona" and MGM's "Philadelphia Story."

The first picture, reported breaking records on first playdates since its opening in Tucson, Arizona, several weeks ago, is at advanced admissions in such dates, the company announced late last week. Opening in five theatres of Tucson, the picture stayed in the Rialto and State theatres of that city, breaking house figures. Opening on Thanksgiving Day, Thursday, at the Loew's Midland, Kansas City, the picture is said to have grossed three times more than the opening day of "Mr. Smith Goes to Washington," another of the company's hits. Another pre-release engagement was at the Orpheum, Phoenix, and more have been, and are being, set for Memphis, Providence and Philadelphia.

Increased Prices on "Story"

The office of William F. Rodgers, MGM general sales manager, in New York, this week confirmed reports that the company would ask increased admissions for its "Philadelphia Story" and give it the same type of test engagements received by "Boom Town." These runs would determine by their success at advanced prices whether such prices would be asked for the picture's first runs. It was expected the test engagements would begin on December 5th, and that the cities in which they would be held would be Rochester, Reading, Louisville, Providence, and Cincinnati. The picture's general release is January 10th.

Meanwhile one more exhibitor raised his voice against increased admissions. The new voice is that of Mort Singer, Chicago circuit operator. He said late last week, in that city, prior to departing for the Coast, that popular prices would draw more people.

The British War Relief Society will receive the proceeds of the second-run second world premiere of MGM's "Gone With the Wind" in the Loew's Grand Thetare, Atlanta, December 12th. Tickets will be $5 each.

Second Premiere for "Wind"

The ballyhoo attendant to the general release premiere of the picture will resemble that at the first run opening on that date last year, in the same city. Social and political luminaries of the city, and figures of the motion picture world will be at the theatre. Vivien Leigh, as Scarlett O'Hara, and Hattie McDaniel, as Mammy, are to reenact a scene from the picture, on the theatre stage, prior to the screening. A movie set will be specially built, and, it is expected, a motion picture director from Hollywood, will "direct."

Sales plans for the general release of the film are to be discussed by MGM field sales manager, early in December, probably in Chicago, it was said. The consent decree, recently signed, is seen as bearing on sales of the picture. The selling approach, too, will probably be different, as the company now appeals to a different type audience.

MGM will hold, for its "Flight Command," a "hemispheric opening," with simultaneous premieres in leading cities of four Western Hemisphere countries, on the night of December 17th, it disclosed this week. It will be the first such premiere. Cities in which will be the openings are Washington, Havana, Mexico City, and Toronto. The date was chosen because it is Pan-American Aviation Day, authorized by the President and established by a joint Congressional resolution. Loew's Capitol will house the Washington opening. The National Aeronautical Association will sponsor the premiere there. Twenty-one Latin-American countries, the U. S., and the Dominion of Canada, altogether, are observing the special day, which also marks the anniversary of the first flight of a heavier than air machine.

"Dictator" Deal Delayed

United Artists this week was reported holding out for higher prices for its Buenos Aires release of Charles Chaplin's "The Great Dictator." It is said to have rejected an offer by the Cine Plaza theatre, in that city, of approximately $33,300, as a guarantee, for an engagement during the Christmas holidays. This figure was obtained for the last Chaplin picture; and the understanding now is that UA wants more money.

Meanwhile, on Tuesday, the picture entered its seventh week at the Capitol Theatre, New York City, on an unreserved seat policy, the company rescinding its previous decision to "pull" the picture after six weeks. The present week is the final, at the theatre; but the picture remains at the Astor, same street, on a reserved seat basis.

Paramount's "North West Mounted Police," at the same time, is hanging up boxoffice records at the Paramount Theatre, New York City, this week being its fifth there, and it being the first time in the house's history that a picture has stayed that long.

In the month since its world premiere at Regina, Saskatchewan, the picture has been booked into more than 360 pre-release engagements, all at advanced admissions. General release has been set back to December 27th.

MGM's "Bitter Sweet," Noel Coward musical success, will be held over a second week, beginning Thursday, at the Radio City Music Hall, New York City, the theatre management announced early this week, after an estimated 90,000 persons had crowded the house in the four days ending Sunday night and beginning Thursday, November 21st. It was thought that, by this Thursday, some 135,000 persons will have seen the picture.

The film had been in 20 key cities, up to this week's beginning, and, according to MGM, on Friday, November 22d, had done as much as 397 per cent over normal business in some. Towns in which it did over 300 per cent normal business included Baltimore, Cleveland, Dayton, Louisville, Richmond, New York, Wilmington, St. Louis, Indianapolis, Atlanta, and Canton.

Twentieth Century-Fox's "Tin Pan Alley" contributed to a Thanksgiving Day business record at New York City's Roxy Theatre. On that day, 23,900 persons saw the film.

RKO's "You'll Find Out" in Thanksgiving Day openings in 20 situations topped the receipts of any of the company's films to play the respective houses since its "Gunga Din," two years ago. At the Palace, Albany, the gross on that day was the best in four years.

Warner Brothers, "The Letter" is making more money in the first 12 key city situations reporting, than the company's money-maker last year, "The Old Maid," in which Bette Davis also starred. The company's New York home offices indicated the picture would probably be one of its best money-gainers. The picture has been doing capacity business at the Strand, also in that situation gaining more than "The Old Maid"; and its second week there is assured.

A preview of the film, before its Strand opening, was held Wednesday, November 20th, at the Beacon Theatre, Manhattan, for the benefit of the Visiting Nurse Service of the Henry Street Settlement. About 2,700 persons attended. The Skouras chain donated the theatre.

Warners will take newspapermen, stars, and studio and home office officials from East and West coasts next mid-month, for the premiere of its "Santa Fe Trail" in Santa Fe, New Mexico. Travel will probably be by train. The opening will have a three day celebration, from December 13th to 15th, in Santa Fe. It is expected the New York train will pick up, en route, the governors of Kansas, Oklahoma, Texas, Missouri, and Colorado, and that the West Coast train will give a lift to Arizona's governor.

The Capitol is set to play United Artists "Son of Monte Cristo," in mid-December. This will be the first UA picture at the theatre for several years, with the exception of "The Great Dictator," engagement of which is special.

SHOWMANSHIP IN A DEPARTMENT STORE

A novel promotional stunt has been effectively introduced by a St. Louis department store. J. Walter Goldstein and Hans Kolmar of the Stix, Baer & Fuller, Inc., advertising staff, financed Pete French, amateur explorer and naturalist, in a recent expedition into the Dutch Guinea jungles, providing him with 16mm. color motion picture equipment.

Mr. French returned with 5,000 feet which was put together for a picture entitled "Breaking Jungle Trails". The store placed Mr. French under contract and he shows the 25-minute film to various club luncheons, dinners and meetings—with a closing institutional plug. Arrangements are underway for another project soon. The current project cost the store $5,000.

Buys Voco Interest

Jack Votion has purchased the interest of his partner, Sam Coslow, in Voco Productions, Inc., and with it the contract of Lum and Abner. Mr. Votion will carry on with the company, which has a commitment with RKO to make a second Lum and Abner film by next Spring.

Musical for Jane Withers

Twentieth Century-Fox will star Jane Withers, in her first all-musical, her next vehicle. It will be titled "Coast to Coast," and will be written by Ethel Hill, produced by Milton Sperling.

"Excellent...the essence of box-office material. Exciting entertainment for any audience!"

—MOTION PICTURE DAILY



SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Philadelphia Story

(MGM)

Screened Stage Success

In stepping across the country from the play boards of the New York City Schubert Theatre to the sound sets of Metro-Goldwyn-Mayer, this Phillip Barry comedy of upper crust manners and marriages has emerged with its smooth and smart format still slick and sophisticated and with the double advantage of having as two points in the stellar triangle, Cary Grant and James Stewart. As the third member of lead trio, Katharine Hepburn comes back to the screen after a protracted exile bringing with her well rehearsed familiarity with the part which she originated and perfected during the long run of the play.

Outstanding in the assisting ensemble are Ruth Hussey, smooth and competent as a photographer for a snoop magazine, Roland Young, whose manifestation of a morning after the night before reaction is a high spot, and Virginia Weidler, who can make through voice and expression the simple salutation of "How do you do" one of the highlights of the comic proceedings.

The story is slight but undertoned with a slim stratum of seriousness. Concerned with a family of socialites who reside in the monied Main Line belt out of Philadelphia, a district given best seller publicity by "Kitty Foyle," the tale gets its tag line from an assignment given newshawk "Connor" and his camera assistant, "Liz Imbrie" to crash the precincts of the "Lord" domain on the occasion of daughter "Tracy's" second marriage. The pair, whose relationship to each other is vaguely tabulated on the screen, whereas in the stage version the connection was much more vividly defined as extra-marital, is sponsored by "Tracy's" first husband, "Haven." He is returning to save the social register reputation of his former in-laws from the threats of the publisher, "Kidd," to give page spread notice to the illicit love of "Papa Lord" for a Russian dancer unless his paper's representatives are admitted to the "Lord-Kittredge" nuptials.

The family reacts strongly to the trio's visitation, especially "Tracy" and little sister, "Dinah," who put on a grand show of well bred behavior to impress the company. The domestic scene becomes more hilarious and complicated by the drafting of "Uncle Willie" to play the absent father's role and by recruiting the real parent for the avuncular assignment, when the male head of the household suddenly appears. In the course of these position mix-ups, the real reason for the breakup of "Tracy's" first marriage is revealed as a personality deficiency on the part of the girl. Thanks to some alcoholic ministrations and the drinking companionship of "O'Connor," "Tracy" begins to realize her frigid failings and starts to defrost. When her fiance catches the pair returning from an early morning swim (engaged in *au naturel* when described in the stage play), the worst is suspected, although it was really all in good, clean fun. At the moment of the marriage, "Tracy" dismisses "Kittredge" and substitutes "Haven" for a repeat nuptial and on this circular note the "Story" ends.

Previewed in New York for an assemblage of trade and metropolitan paper critics. The gathering was most responsive to the merry, madcap badinage and business.—JOSEPH F. COUGHLIN.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Joseph L. Mankiewicz. Director, George Cukor. Screen play, Donald Ogden Stewart. Based on the play by Philip Barry as produced by the Theatre Guild, Inc. Director of photography, Joseph Ruttenberg. Musical score, Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Wade B. Rubottom. Set decorations, Edwin B. Willis. Gowns, Adrian. Hair styles, Sydney Guilaroff. Film editor, Frank Sullivan, P. C. A. Certificate No. 6594. Running time, 112 minutes. Release date, not set but to be after January 1, 1940. Adult audience classification.

CAST

C. K. Dexter Haven.....Cary Grant
Tracy Lord.....Katharine Hepburn
Macaulay Connor.....James Stewart
Elizabeth Imbrie.....Ruth Hussey
George Kittredge.....John Howard
Uncle Willie.....Roland Young
Seth Lord.....John Halliday
Margaret Lord.....Mary Nash
Dinah Lord.....Virginia Weidler
Sidney Kidd.....Henry Daniell
Edward .....Lionel Pape

Dr. Kildare's Crisis

(MGM)

Clinical Comedy

Emphasizing the realism of the hospital where crotchety "Dr. Gillespie" and young "Dr. Kildare" hold forth, the film delves rather deeply into the clinical side for its plot. The young brother of "Nurse Lamont" is suspected of epilepsy by "Dr. Kildare," "Nurse Lamont" refuses to continue with her plans to marry the physician because of the possibility that she, too, is afflicted, but "Dr. Gillespie" solves the problem by proving that it is an old head injury causing the youth's aberrations.

Lew Ayres, Lionel Barrymore and Laraine Day again portray their familiar roles, with Robert Young listed on the main title as "Guest Star," playing the role of the nurse's brother. Other cast regulars seen are Nat Pendleton, Walter Kingsford, Alma Kruger, Nell Craig, Frank Orth, Marie Blake and Horace MacMahon.

Harold S. Bucquet directed from a screenplay by Harry Rusking and Willis Goldbeck, the latter writing the original story with Max Brand, who created the characters.

Comedy is supplied throughout the piece to leaven the discussions of the hereditary nature of epilepsy, the possible issue of the marriage of the physician and the nurse, the dangers confronting them if she develops the disease.

Previewed at the Westwood Village Theatre, West Los Angeles, before an audience which welcomed the comedy relief.—V. K.

Produced and released by Metro-Goldwyn-Mayer. Director, Harold S. Bucquet. Screen play, by Harry Ruskin and Willis Goldbeck. Original story by Max Brand and Willis Goldbeck. Director of photography, John Seitz. Musical score, David Snell. Recording director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorations, Edwin B. Willis. Film editor, Gene Ruggiero. P.C.A. No. 6408. Release date, November 29, 1940. General audience classification.

CAST

Dr. James Kildare.....Lew Ayres
Dr. Leonard Gillespie.....Lionel Barrymore
Mary Lamont.....Laraine Day
Douglas Lamont.....Robert Young
Wayman .....Nat Pendleton
Dr. Walter Carew.....Walter Kingsford
Molly Byrd.....Alma Kruger
Tommy .....Bobs Watson
Nurse Parker.....Nell Craig
Sally .....Marie Blake
"Foghorn" .....Horace MacMahon

Charter Pilot

(20th Century-Fox)

Comedy Melodrama

Executive producer Sol M. Wurtzel, director Eugene Forde and the writers of "Charter Pilot" packed all the comedy and thrills in this 20th Century-Fox film that the running time and the budget afforded. It is a story of the fight of two airlines to obtain the gold conveying contract from a Honduras mine. Woven into that is the comedy love story of a noted flier and a woman radio writer-producer who dramatizes his adventures.

Lloyd Nolan enacts the role of the aviator, with Lynn Bari as the radio figure. Arleen Whelan, George Montgomery, Hobart Cavanaugh, Henry Victor, Etta McDaniel, Andrew Tombes, Charles Wilson and Chick Chandler.

Stanley Rauh and Lester Ziffren adapted the story by J. Robert Bren and Norman Houston, and built genuine excitement into the script. The climax takes place during the fight between two aviators while riding in a plane over dangerous mountains.

Previewed at the Fox Uptown Theatre, Los Angeles, where the audience hailed it with more enthusiasm than accorded any picture of similar classification recently.—V. K.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel, directed by Eugene Forde. Screenplay by Stanley Rauh and Lester Ziffren. Based on a story by J. Robert Bren and Norman Houston. Photographed by Lucien Andriot. Art direction by Richard Day and Lewis Creber. Musical direction, Emil Newman. P.C.A. Certificate No. 6512. Running time, when seen in Hollywood, 72 minutes. Release date, Dec. 6, 1940. General audience classification.

CAST

King Morgan.....Lloyd Nolan
Marge Duncan.....Lynn Bari
Raquel Andrews.....Arleen Whelan
Charlie Crane.....George Montgomery
Horace Sturgeon.....Hobart Cavanaugh
Faber .....Henry Victor
Ophie .....Etta McDaniel
Brady .....Andrew Tombes
Owen .....Charles Wilson
Fred Adams.....Chick Chandler

Always a Bride

(First National)

Comedy of Young Love

Some spectators of this mild moment of young love may be sidetracked from the consideration of the story's main thesis by some extraneous musings over the outcome of the recent national election. In order to keep his bride by his side, a situation endangered by the threats of his in-laws to remove the girl to their own home unless the husband finds a job, the boy in the case embarks upon a successful political race for a mayoralty post by conducting a campaign that outlines the reasons for not voting for him. The arguments include an appeal for honest government to oust the crooked, intrenched boss rule and for lowering of tax assessments. The tactics are successful; the lad wins a close race and his home and wife are safe.

The boy-girl combination is handled by the youthful and good looking team of Rosemary Lane and George Reeves. John Eldredge, as a rich and stuffy suitor, Virginia Brissac and Francis Pierlot, as the bride's bickering parents and Oscar O'Shea as the bill paying uncle of the groom provide some comic support as back-

(Continued on page 38)

Many Great Pictures Were Released in November but Robbin Coons of the Associated Press says—

THE BEST PICTURE OF THE MONTH

is

Walter Wanger's

John Ford Production of Eugene O'Neill's

THE LONG VOYAGE HOME

with

John WAYNE ★ *Thomas* MITCHELL ★ *Ian* HUNTER

BARRY FITZGERALD • WILFRID LAWSON • JOHN QUALEN

MILDRED NATWICK • WARD BOND • *Directed by* JOHN FORD

Adapted for the screen by Dudley Nichols • Produced by Argosy Corporation

—and 1,200 Associated Press newspapers spread the news to more than ten million readers!

Held Over . . .

2nd Week—Grand, Cincinnati
Held over—Keith's, Boston
2nd Week—Apollo, Chicago
3rd Week—4 Star, Los Angeles
4th Week—Rivoli, New York City
..and it's the big Thanksgiving Attraction at the Aldine, Philadelphia!

Released thru
UNITED ARTISTS



P.S. Best Picture of the Month too, in The Hollywood Reporter Poll.

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 36)

ground for the romantic and marital situations.

Seen at the Palace Theatre in New York where the picture played second half to "Knute Rockne—All American" on a double feature bill. A good sized mid-afternoon audience waited patiently through halves to see the football film and in the interim found something to chuckle over occasionally, if not very loudly.—J. F. C.

Produced and distributed by First National-Warner Brothers. Director, Noel Smith. Screen play, Robert E. Kent. From a play by Barry Conners. Associate producer, William Jacobs. Director of photography, Charles Schoenbaum. Art director, Ted Smith. Dialogue director, Hugh MacMullan. Film editor, Frank Magee. Gowns, Milo Anderson. Soundman, Stanley Jones. Makeup, Perc Westmore. P.C.A. Certificate No. 6728. Release date, November 2, 1940. Running time, 58 minutes. General audience classification.

CAST

Alice Bond.....Rosemary Lane
Michael Stevens.....George Reeves
Marshall Winkler.....John Eldredge
Lucy Bond.....Virginia Brissac
Pete Bond.....Francis Pierlot
Dan Jarvis.....Oscar O'Shea
Mayor Loomis.....Ferris Taylor
Franklyn.....Joseph King
Mary Ann Coleridge.....Phyllis Ruth
Receptionist.....Lucia Carroll

Here Comes the Navy

(Warner Brothers)

Cagney vs. O'Brien Reissue

The times today being what they are, Warners has brought out from film vaults an early James Cagney vs. Pat O'Brien screen bout orginally released in 1934. What was originally intended as a comedy brawl between the star contestants as staged against a naval and aviation ring, now becomes material for patriotic preparedness promotion. The reproduction stands up remarkably well with the print and the "says you—says me" repartee still is good, fresh entertainment. About the only date marks are the fashions of the female players and the erstwhile slimness of Mr. O'Brien. Frank McHugh, as a sailor-son bent on buying his mother a new pair of false teeth, is capital fun as sea dog pal.

The first appearance of the production received critical appraisal in the HERALD for July 7, 1934. The comedy pairs Cagney as "Chesty," who joins the navy for the non-patriotic purpose of revenge against Mr. O'Brien as "Biff," a chief petty officer. The lads had begun to feud when "Biff" not only steals "Chesty's" girl from him at a local dance but flattens the gentleman as well. The conflict becomes more bitter when "Chesty" begins to romance "Biff's" sister, "Dorothy." Although cited for bravery while the fleet was engaged in naval maneuvers, "Chesty" gets a transfer to the crew of a dirigible. When the airship tries to land, "Biff," as one of the ground squad is carried off the ground and is rescued by "Chesty." The lads are reconciled, "Chesty" is married and promoted.

Action shots of naval training and fleet participation are predominant and timely.

Seen in New York at a trade showing.—J. F. C.

Produced and distributed by Warner Brothers. Director, Lloyd Bacon. Story, Ben Markson. Screen play, Ben Markson and Earl Baldwin. Camerman, Arthur Edeson. Film editor, George Amy. Art director, Esdras Hartley. Gowns, Orry-Kelly. Music, Leo Forbstein. P. C. A. Certificate No. 74. Release date, December 21, 1940. Running time, 86 minutes. General audience classification.

CAST

Chesty.....James Cagney
Biff.....Pat O'Brien
Dorothy.....Gloria Stuart
Gladys.....Dorothy Tree
Droopy.....Frank McHugh
Executive Officer.....Willard Robertson
Droopy's Mother.....Maude Eburne
Naval Commander Denny.....Robert Barrat

Ellery Queen, Master Detective

(Columbia)

Detective Mystery

Producer Larry Darmour here provides showmen a filmization of the subject matter which radio and book audiences have shown liking for in a measure suggesting prosperity for the series. To Ralph Bellamy has been given the job of materializing the personality of the detective, Ellery Queen, and Margaret Lindsay that of portraying the girl associate. Exploitation designed to tap the ranks of radio and book fans is indicated.

Scene of the story chosen for start of the series is a health resort operated by a physical culturist found dead by violence following diagnosis by medical men pronouncing him victim of an incurable malady. Suicide would be plausible save that no weapon is found. Many are suspected of the murder, but the girl whose finger prints are found is known to the audience to be innocent. The detective arrives at solution of the problem by the processes of deduction which he has utilized on the air and in print.

Production by R. C. Flothow and direction by Kurt Neuman set the series off on a plane which previewers interpreted as promising success for the series.

Previewed at the Academy Theatre, Inglewood, to an audience which reacted favorably.—WILLIAM R. WEAVER.

Produced by Larry Darmour. Distributed by Columbia. Associate producer, R. C. Flothow. Directed by Kurt Neuman. Screen play by Eric Taylor. Story by Ellery Queen. Photographed by James Brown, Jr. Edited by Dwight Caldwell. P.C.A. Certificate No. 6787. Release date, Nov. 26, 1940. Running time, when seen in Inglewood, 69 minutes. General audience classification.

CAST

Ellery Queen.....Ralph Bellamy
Nikki Porter.....Margaret Lindsay
Inspector Queen.....Charley Grapewin
Sergeant Velie.....James Burke
Dr. James Rogers.....Michael Whalen
Barbara Braun.....Marsha Hunt
John Braun.....Fred Niblo
Dr. Prouty.....Charles Lane
Lydia Braun.....Ann Shoemaker
Cornelia.....Marian Martin
Rocky Taylor.....Douglas Fowley
Zachary.....Morgan Wallace
Amos.....Byron Foulger
Valerie Norris.....Katherine DeMille

Law and Order

(Universal)

Western Melodrama

Combining action and romance, with the action dominant, Universal brings to the screen another in the Johnny Mack Brown series of Western melodramas with Fuzzy Knight continuing in the capacity of assistant to the justice seeking cowboy and Nell O'Day lending the romantic interest to the picture.

The screen play, adapted from a novel by W. R. Burnett, presents the star of the picture as a crusading marshal who finds his reputation for restoring law and order to outlaw-ridden towns has preceded him to the once peaceful town of Rhyolite. At first he declines to operate in the capacity of a law enforcing officer but later realizes that to save the lives and property of the local citizenry he must aid. With the help of Miss O'Day and Fuzzy Knight and backed by the few remaining law-abiding citizens of the town the outlaws are driven from the territory. In this, as in many of the other modern Western productions, musical renditions are prominent with Fuzzy Knight singing "Those Happy Days," the Notables Quartet harmonizing "Ride 'em Cowboy" and Miss O'Day giving her appealing rendition of "Oklahoma's Oke With Me."

Sherman Lowe and Victor McLeod adapted the story to the screen and Ray Taylor directed the picture.

Reviewed at the Central theatre in New York where an afternoon audience watched with interest and applauded Miss O'Day's rendition of "Oklahoma's Oke With Me."—GEORGE SPIRES.

Produced and distributed by Universal. Ray Taylor, director. Based on a novel by W. R. Burnett. Adapted to the screen by Sherman Lowe and Victor McLeod. Cameraman, Jerome Ash. Musical director, H. J. Salter. Release date, October 18, 1940. Running time, 57 minutes. P. C. A. No. 6581. General audience classification.

CAST

Bill Ralston.....Johnny Mack Brown
Deadwood.....Fuzzy Knight
Sally Dixon.....Nell O'Day
Brant.....James Craig
Poe Daggett.....Harry Cording
Elder.....Earle Hodgins
Deal.....Robert Fiske
Jimmy.....James Dodd
Judge Williams.....William Worthington
Walt.....Ted Adams
Kurt Daggett.....Ethan Laidlaw

Take Me Back to Oklahoma

(Monogram)

Western Melodrama

Bob Wills and his Playboys, cowboy band with semi-weekly radio coverage of the nation via NBC, is featured both onstage as a musical aggregation and in the action as actors in this Tex Ritter vehicle, augmenting exploitability of the attraction. They perform eight numbers, Ritter participating in some of them.

Seventeenth film in the Ritter series and produced, it is announced, on a larger budget than any of its predecessors, the picture has more strength of story than most of them without loss in the riding, shooting and fighting departments. Nub of the narrative is a plot to gain control of a stagecoach line owned by a young woman, the outlaws shooting the drivers and wrecking the coaches until outwitted by the hero in a stagecoach race which has as stake the state franchise. This episode packs punch and thrill.

Previewed at studio.—W. R. W.

Produced and distributed by Monogram. Producer, Ed Finney. Director, Al Herman. Photographed by Marcel LePicard. Edited by Fred Bain. P.C.A. Certificate No. 6723. Release date, Nov. 11, 1940. Running time, when seen at studio, 64 minutes. General audience classification.

CAST

Tex.....Tex Ritter
Bob Wills.....Bob Wills
Slim.....Slim Andrews
Jane.....Terry Walker
Ames.....Bob McKenzie
Storm.....Earl Hackett
Snapper.....Donald Curtis
Red.....Gene Alsace
Mule Bates.....Olin Francis
Ace.....Carlton Young
Brandon.....George Eldridge

The Border Legion

(Republic)

Western

Roy Rogers and "Gabby" Hayes are here teamed in another of the series starring the up and coming Rogers. "The Border Legion" is an outlaw gang operating in the Idaho territory. Based on the novel "The Border Legion" by Zane Grey, the film was directed by Joseph Kane from a screen play by Olive Cooper and Louis Stevens. Carol Hughes is the girl of the story and other players include Joseph Sawyer, the heavy; Maude Eburne, Jay Novello, Hal Taliaferro, Dick Wessel, Paul Porcasi and Robert Emmett Keane.

"Steve Kells," a doctor from New York but

familiar with the ways of the west, shielding his fiance's brother, becomes a fugitive. "Alice," the fiance, follows him to Idaho and is shot and wounded during a stagecoach holdup. "Steve" extracts the bullet. "Gulden," the gang leader, is also wounded, and learning of "Steve's" profession, has him kidnapped. "Steve" is accepted into the gang. Meanwhile "Steve" has contacted the sheriff and made plans for the capture of the gang, accomplished in a gun battle between them and a sheriff's posse.

Reviewed in a projection room in New York. —Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer-director, Joseph Kane. Screen play by Olive Cooper, Louis Stevens. Treatment by George Carleton Brown. Based on the novel, "The Border Legion," by Zane Grey. Production manager, Al Wilson. Photographed by Jack Marta. Editor, Edward Mann. P. C. A. Certificate No. 6786. Running time, 58 minutes. Release date, December 5, 1940. General audience classification.

CAST

Steve Kells.....Roy Rogers
"Honest John Whittaker".....George "Gabby" Hayes
Alice.....Carol Hughes
Gulden.....Joseph Sawyer
Hurricane Hattie.....Maude Eburne
Santos.....Jay Novello
The Sheriff.....Hal Taliaferro
Red.....Dick Wessel
Tony.....Paul Porcasi
Officer Willets.....Robert Emmett Keane

The Man of the Hour

(Trio Films)

Maurice Chevalier in French

Maurice Chevalier, now in his home land, has not been given here a starring vehicle as well dressed and technically tailored as were manufactured for his American appearances. However, despite the production failings of inferior lighting and sound recording, he retains his charm and his stock in trade tricks of ebullient energy, wide grins and vocalization mannerisms.

The story, being French, is spicy in spots and quite critical of hero worshipping human nature. Julien Duvivier, previously caustic in "Carnet de Bal" and "End of Day", extracts some wry implications from the script which he co-authored with Charles Spaak, composer of the more polished, Grand Illusion.

When "Mona Talia," the rage of the Parisian theatres is near death because of a stage accident, her life is saved by a blood transfusion from "Alfred Boulard," a hospital electrical worker. The actress adopts her blood donor as her dramatic protegee and with her encouragement he becomes the idol of Paris. However, when "Boulard" is lulled to sleep by his mother and thus fails to climb to the boudoir of his imaginative patroness, the acress turns against him and he loses his popularity with the public. In the meantime, his neighborhood love has had her pretty head turned by the blandishments of the husband of the stage siren. But, the pair is returned to their senses and former feeling for each other when M. Chevalier pauses in a music hall turn to talk sense to the young people on life, love and the theatre.

An afternoon audience of good proportions viewed the picture at the 55th Street Playhouse, a small New York City theatre that specializes in screening French films, and seemed to be appreciative of the comic implications of the picture.—J. F. C.

Produced by Les Films Marquis, Paris, France. Distributed in the United States by Trio Films, Inc. Director, Julien Duvivier. Scenario, Charles Spaak and Julien Duvivier. Songs by Borel-Clerc, Michel Emer and Vincent Scotto. Photography, Hubert. Music score by Jean Wiener. Settings, Krauss. No P. C. A. Certificate No. Release date, November 20, 1940. Running time, 95 minutes. Adult audience classification.

CAST

Alfred Boulard / Maurice Chevalier.....Maurice Chevalier
Mona Talia.....Elvire Popesco
Cormier de la Creuse.....Alerme
Suzanne Petit.....Josette Day
Mother Boulard.....Marcelle Geniat
Milo.....Robert Lynen
Suzanne's Sister.....Paulette Elambert
The Grand Old Lady.....Marguerite Deval
The Poet.....Pizani
The Painter.....Fernand Fabre

SHORT PRODUCT PLAYING BROADWAY

Week of November 23

CAPITOL
- Quicker'n a Wink..... MGM
- The Homeless Flea..... MGM
- *Feature: The Great Dictator* United Artists

CRITERION
- Miracle at Lourdes..... MGM
- Picture People, No. 3..... RKO Radio
- *Feature: Too Many Girls*.... RKO Radio

MUSIC HALL
- March of Time, No. 3 (Mexico)..... RKO Radio
- *Feature: Bitter Sweet*..... MGM

PARAMOUNT
- No Shorts
- *Feature: North West Mounted Police*..... Paramount

RIALTO
- No Census, No Feelings.... Columbia
- Nurse Mates..... Paramount
- Mickey, the Magician..... United Artists
- *Feature: Give Us Wings*..... Universal

RIVOLI
- Donald's Vacation..... RKO Radio
- Wanderers of the Desert... United Artists
- *Feature: Seven Sinners*..... Universal

ROXY
- Plane Goofy..... 20th Cent.-Fox
- Lure of the Trout..... 20th Cent.-Fox
- *Feature: Tin Pan Alley*..... 20th Cent.-Fox

STRAND
- Mexican Jumping Beans.... Vitaphone
- Malibu Beach Party..... Vitaphone
- *Feature: The Letter*..... First National

The Kiss of Fire

(Hakim Brothers)

Parisian Romance

With the importation of French productions rapidly dwindling Hakim Brothers have brought to this country "The Kiss of Fire" produced in Paris just prior to the outbreak of hostilities. Noticeable throughout the production is the Gallic touch for handling delicate situations upon which the picture has been built.

Directed by Auguste Genin and adapted to the screen by Auguste Bailley, a theme of flirtation and deceit has been woven through the picture. Viviane Romance in the starring role of "Lolita," a flirtatious siren whose irrational plan of romantic conquests disharmonizes and detours the normal course of life for the three men with whom she comes in contact, ofttimes lends comedy as well as romance to the picture. Michel Simon, remembered by the audiences of this country for his important portrayals in "The End of the Day," "Port of Shadows," and other French film successes, returns in this as the gullible and lonely suitor who believes the siren's love to be sincere but who is double-crossed by the girl and his best friend played by Tino Rossi, French singer of some renown in that country. A supporting role is handled by Dalio, whose romantic affairs with the girl keep him in constant fear of his life.

The story is very much for adult consumption.

Reviewed at the Little Carnegie theatre in New York where an afternoon audience comprised of mostly women enjoyed the antics and affairs of the cast.—G. S.

Produced by Paris Films and distributed in this country by Hakim Brothers. Auguste Genin, director. From a story by Auguste Bailley. Music by Vincent Scotto. Technical production by Robert Le Febre. Director of production, A. Gargour. Running time, 83 minutes. Release date, November 19, 1940. Adult audience classification.

Among Human Wolves

(Film Alliance)

Espionage Melodrama

Imported from England "Among Human Wolves" is based on a novel "Lone Wolves" by Charles Robert Dumas and concerns the work of the British Intelligence department in counteracting the espionage activities carried on by the German spy system in England and France prior to the current international situation.

Directed by John Baxter the story deals with an espionage agent and his pretty assistant assigned by the British government to uncover and expose the operations of the enemy in England. The girl falls in love with the young German scientist but nevertheless accomplishes her aim and gets possession of his plans at the cost of their love.

Heading the cast are Basil Radford and Silvia St. Claire as the espionage agents, Peter Gawthorne and Thorley Walters as "General Von Reimer" and "Max," respectively, as the enemy agents who suffer the loss of their plans and formulas through the romantic blindness of the younger man. The story itself contains enough material to supply interest to the audience but in its transposition to the screen much of the adventure and excitement has been subdued and the romantic angle emphasized. Though the picture is supposed to be of a recent vintage the photography and production would class it in a more dated era.

Reviewed at the Central theatre in New York where an early afternoon audience appeared restless throughout.—G. S.

Produced in England and distributed in the United States by Film Alliance of the United States, Inc. Based on a story "Lone Wolves" by Charles Robert Dumas. Directed by John Baxter. Release date, December 1, 1940. Running time, 59 minutes. General audience classification.

CAST

John Richardson.....Basil Radford
Helen Richardson.....Silvia St. Claire
Max Von Reimer.....Thorley Walters
General Von Reimer.....Peter Gawthorne
Captain Benoit.....Tom Helmore
Colonel Blondin.....Joseph Ambler
Inspector Welter.....George Hayes
Kiwi.....Himself

In the Bank

(King of Comedy)

Chaplin Reissue

Sprinkled freely with lusty laughs and hokum, albeit with the early Charlie Chaplin pantomimic magic, "In the Bank," the second in a series of reissues, released by the King of Comedy Corporation, of New York, still carries power in spite of its age. The film, itself, may be dated but the comedy is not. Sound effects, recently dubbed in, add to its hilarity. The film was optically "stretched" so that it runs at regulation sound speed.—Running time, 14 minutes.

Re-make "Father and Son"

John Litel, Frieda Inescourt and Billy Dawson have been cast by Warners, on the West Coast, in a re-make of "Father and Son."

Morgan a Director

Republic has promoted William Morgan, former film editor of "Hit Parade," and other leading films to director. His first assignment is "Bowery Boy."

Will Book Stage Plays

Whenever available, stage players will replace first run pictures at the Columbia, Alliance, Ohio, according to Ray Wallace, manager. The plays would be booked one or two days a week.

Restore Tabloid Shows

RKO's Boston Theatre has restored a policy of tabloid musical shows, with one feature and news reels.

45 STORIES, BOOKS, STAGE PLAYS BOUGHT IN OCTOBER BY PRODUCERS

Paramount Acquires Hemingway's "For Whom the Bells Toll"; MGM To Remake "Bad Man", with Wallace Beery

Hollywood producers during the month of October acquired for future production 45 properties. Of these 29 were originally stories, five were produced and unproduced stage plays, and the remainder were books, one newspaper comic strip to be used as a basis of a serialized melodrama purchased by Republic, one musical composition, the title of which will be used for another in the series using popular songs as themes for pictures for production at Universal, and one film originally based on the play "Bad Man" by Porter Emerson produced as a motion picture by Paramount some years ago and acquired during the past month by Metro-Goldwyn-Mayer as a vehicle for Wallace Beery.

Hemingway Book Bought

Highlight of the October purchases was the acquisition of Ernest Hemingway's new novel, "For Whom the Bells Toll," concerning the recent civil war in Spain. Acquired by Paramount for an estimated $150,000. Gary Cooper, who rose to stardom in "Farewell to Arms" by the same author and produced by Paramount in 1932, will have the starring role in the picturization of the new novel. The price paid for the book startled Hollywood producers since there is an unwritten law, with only a few exceptions, of exceeding a figure of $50,000 for a novel.

According to the contract Paramount paid Mr. Hemingway $100,000 for the property, agreeing to an additional 10 cents a copy for each volume sold up to 500,000. On the day the agreement was signed 100,000 copies had been sold, making the down payment $110,000, the amount set by the author when the book was first offered for film purchase.

October Story Purchases

Story purchases for October with all available credits follow:

ADOPTED DAUGHTER, Earl Baldwin's original story acquired by Warners.

ALIBI AT MIDNIGHT, an original story by George Carleton Brown purchased by Republic for early production.

ANGEL ON EARTH, an original story by Hope Ross acquired by Republic.

AT NIGHT THEY PART, Ulrich Steindorff's original acquired by Warners.

BAD MAN, a play by Porter Emerson made into a motion picture some years ago by Paramount. The screen rights have been purchased by MGM to again produce the picture with Wallace Beery in the starring role.

BOMB SHELTER, Ben Markson's original story about the current international situation acquired by Warners.

BOWERY BOY, an original story by Sam Fuller acquired by Republic as a vehicle for Dennis O'Keefe and Jimmy Lydon. William Morgan will direct.

BRIDGE OF SAN LUIS REY, a novel by Thornton Wilder acquired from MGM, who owned the screen rights, by Herman Weisman for production in either Mexico or Hollywood.

BUCHAREST BALLERINA MURDERS, THE, a novel by F. Van Wyck Mason inspired by the ballet corp in the Radio City Music Hall. The screen rights to the book have been purchased by Fox.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
November, 1939	12	5(a)	3	20
December	17	16(b)	3	36
January, 1940	40	15(c)	6	61
February	32	14(d)	10	56
March	10	10(e)	..	20
April	38	27(f)	4	69
May	21	18(g)	4	43
June	12	7h)	1	20
July	27	17	9	53
August	40	7(i)	5	52
September	19	9(j)	4	32
October	29	11(k)	5	45
TOTALS FOR 12 MONTHS	297	156	54	507

(a) Including 1 published magazine story and 2 films.
(b) Including 2 published magazine stories, 2 films and 1 radio script.
(c) Including 4 published magazine stories and 1 radio program.
(d) Including 3 published magazine stories and 1 newspaper comic strip.
(e) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(f) Including 4 published magazine stories and 1 film.
(g) Including 2 published magazine stories, 3 newspaper comic strips and 1 film.
(h) Including 1 published magazine story, 1 radio script and 1 film.
(i) Including 1 published magazine story, 3 films and 1 poem.
(j) Including 1 newspaper cartoon and 1 musical composition.
(k) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(l) Including 18 published magazine stories, 7 comic strips, 5 radio scripts, 10 films, 1 poem and 2 songs.

BUCK PRIVATES, an original story by Larry Rhine and Ben Chapman acquired by Universal.

CAPTAIN MARVEL, a cartoon strip from a newspaper to be used as a basis for a serial picture. The screen rights have been purchased by Republic.

CASE OF THE BLACK PARROT, THE, an original story by Robert Kent, acquired by Warners. Noel Smith will direct.

CCC CAMP, an original story acquired by Banner Pictures for distribution through Monogram. Leo Gorcey and Bobby Jordan are scheduled to co-star in the production.

CITY OF GLAMOUR, an original story by Aben Kandel purchased by Warners.

Nathaniel West Novel Bought

COOL MILLION, A, a novel by Nathaniel West bought by Columbia.

FIVE MUST DIE, Lou Sarecky's original story acquired by Fox.

FOR WHOM THE BELLS TOLL, a recent novel by Ernest Hemingway concerning the civil war in Spain. The screen rights have been acquired by Paramount.

FROM NINE TO NINE, a novel by Leo Perutz acquired for production by MGM.

GAMBLING LADY, an original story by Doris Malloy purchased by Warners.

GENTLE PEOPLE, a Broadway stage play by Irwin Shaw acquired by Warners.

GIVE ME LIBERTY, an original story by Leslie T. White acquired by Warners. Kenneth Gamet will prepare the scenario.

GUN SMOKE VALLEY, an original story by Oliver Drake acquired by Monogram.

HOLD BACK THE DAWN, an original story by Kitti Frings purchased by Paramount. Arthur Hornblow, Jr., will produce with Charles Boyer and Paulette Goddard in the co-starring roles.

KEEPING COMPANY, an original story by Herman Mankiewicz to be produced as the first picture in a series by MGM. John Shelton and Ann Rutherford will co-star in the series.

LE ROI, a French play by Robert de Flers, G. A. de Caillavet and Emmanuel Arene acquired for production as either a stage play or film by I. E. Lopert.

MERMAID IN DISTRESS, an original story by Alexander G. Kenedi acquired by Universal. Elaine Ryan will prepare the screen adaptation.

MERMAIDS ON PARADE, an original story by William A. Pierce acquired by Charles R. Rogers for production at Columbia.

Rinehart Story Acquired

ONE HOUR OF GLORY, an original story by Mary Roberts Rinehart about a veteran of the GAR acquired by Warners.

PACK UP YOUR TROUBLES, an original story by George Carleton Brown and Taylor Caven acquired by Columbia.

PARACHUTE SQUADRON, an original story acquired by RKO to be produced by Howard Benedict.

POWER HOUSE, an original story by Meyer Levin and A. I. Bezzerides purchased by Paramount as a vehicle for Brian Donlevy.

REPLENISH THE EARTH, a novel about New York's financial district by Stephen Longstreet acquired by Fox.

SHE STAYED KISSED, an original story by Kenneth Gamet acquired by Warners as a vehicle for Dennis Morgan. Ben Stoloff will direct.

SHOW BUSINESS, an unproduced play by Alexander Ruben acquired by Columbia.

SLEEPERS EAST, a novel by Frederick Nebel acquired by Fox.

SWAMP WATER, a novel by Vereen Bell acquired by Fox.

TOGETHER AGAIN, an original story by Michael Kanin purchased by RKO as a possible vehicle for Fred Astaire and Ginger Rogers. Garson Kanin, brother of the author, will direct.

TOMBSTONE, ARIZONA, an original story by Dean Franklin acquired for production by Harry Sherman for Paramount.

UNCENSORED, a play by Dennison Clift acquired by Fox as a vehicle for Evelyn Ankers, English film star, who recently arrived in this country.

VANISHING VIRGINIAN, a novel by Rebecca Yancey Williams purchased by MGM.

WASHINGTON CORRESPONDENT, an original story by William Bowers purchased by Robert Sherwood.

WEEKEND FOR THREE, an original story by Budd Schulberg acquired for production by RKO as a vehicle for Irene Dunn.

WHERE DID YOU GET THAT GIRL?, a musical composition acquired by Universal as another in the series of popular song hits used as a basis for motion pictures.

YOU GO YOUR WAY, an original story by Katherine Brush purchased by Paramount. Edward H. Griffith will produce and direct.

YOU'RE OUT OF LUCK, an original story by Edmund Kelso purchased by Monogram.

In this Issue . . .

PRODUCT DIGEST

PRODUCT DIGEST, the new exhibitor service section, makes its first appearance in this issue of MOTION PICTURE HERALD.

It will appear every other week henceforth in MOTION PICTURE HERALD. Every exhibitor subscriber, will find it an invaluable service!

TURN TO PAGE 61

MORE TROUBLE BREWING OVER NEW PLAY PACT

Warners Reported Entering New Objections to the Terms of the Peace Settlement

The peace settlement between the stage and the motion picture industry, which returned Hollywood financing to Broadway plays, was hardly one week old, last week, when new trouble began brewing. Warner Brothers, which, before the split of stage and films, two years ago, was the outstanding play supporter of Hollywood, is reportedly entering brand new objections to the new film-backing pact.

The document, first complete copies of which began circulating this week, embraced as participants the Dramatists Guild and the League of New York Theatres, besides the film producers, and, basically, prescribes the manner and method by which a film company can back a Broadway play before its opening. The film companies, however, are not signatories to the pact.

Play Support Withdrawn

Warners now has withdrawn its financial support from the play Hot Nocturne, it is understood, but at the company's home office, in New York, officials would not discuss the matter. Elsewhere it was reported that the provisions of the new pact to which the company is opposed, relate to the maximum amount that might be paid for film rights to a play, also to the pact's formula for a film producer withdrawing as the backer of the play.

Under the terms of the accord, a ceiling of $200,000 has been set on the amount that a film company is expected to pay for film rights, above which further payments would be made from profits.

The minimum basic agreement "for the licensing of motion picture rights to financial backers of plays," as released for publication this week, is sub-divided into nine sections as follows:

Article I: Scope of the Agreement
Article II: The Production of the Play
Article III: The Author's Obligation and Privileges
Article IV: Backer's Obligations and Privileges
Article V: Closing the Play
Article VI: Payment for Picture Rights
Article VII: Special Concessions
Article VIII: Arbitration
Article IX: Amendments

The agreement is unique in that it is first time that an arrangement has been made by which motion picture companies are enabled to purchase film rights before Broadway openings.

The motion picture companies are not supposed to signing the agreement at this time. They only sign an individual agreement when and if they are ready to back a play and want to enter into such an accord with the Dramatists' Guild and the League of New York Theatres, a managers' organization, it was explained. Highlights of the various sections follow:

If two managers decline to produce the film company's sponsored play, the latter may then employ their own producer.

The backer agrees to pay all expenses incurred in the out-of-town tryouts.

The profits of the manager from the production shall be placed in a special reserve fund, which shall be maintained at not less than $10,000 and shall be used for the production and operation of the play on the road, etc.

The manager has the right to decide within the first 15 weeks of the plays's run in New York, whether to send the play out on a road tour.

Defines Film Rights

Where the play is wholly financed by the backer, the manager shall receive no less than 15 per cent of the money paid by the backer for the film rights.

In the event the backer decides to withdraw his financial support of a play before abiding by the stipulated terms of the agreement, then no motion picture rights shall accrue to the film company and sums advanced by the backer shall be retained.

The contract licensing motion picture rights to the backer provides that the motion picture to be made from the play may not be released before the end of the theatrical season, ending May 31st of each year.

It may be arranged in the individual agreement, however, that if the film-backed play runs 21 months in New York, the backer may either release the film within three months or receive all sums paid to date by the backer, for the motion picture rights.

Formula for closing a play provides that the manager may suspend production in New York City at the end of the first, second, third or fourth week, provided the percentages of operating expenses fall below the following: First Week, 50 per cent; Second Week, 75 per cent; Third and Fourth Weeks, 100 per cent. Thereafter, the manager may not close a play unless the gross receipts, shall, for three calendar weeks, fall below operating expenses.

Sliding Scale

The manager may close the road tour or tours, at the discretion of the Permanent Board, to be set up under the agreement, when it is shown that the enterprise is unprofitable.

The author must be given at least one week's notice of the intention to close a play, however, even after four weeks run have elapsed.

Payments of upwards of $15,000 within the first three weeks of the run by the backer are provided.

The agreement further provides for a sliding scale of weekly payments for the movie rights during the run of the play, based upon the gross receipts.

Motion picture rights will not accrue to the backer unless the play actually opens in New York or plays 12 consecutive weeks on the road.

The backer may waive his motion picture rights to the play by so notifying the author and manager within two weeks of opening.

If the play first opens outside of Manhattan and runs three consecutive weeks and it continues beyond the third week, the backer may still relinquish his motion picture rights by notifying the author and manager.

An Arbitration Board

A ceiling of $200,000 is placed upon the amount the backer may be expected to pay for film rights; further payments to be made at the rate of 50 per cent of the weekly profits of the play.

The Guild is empowered to appoint a Concessions Committee, consisting of three members of the Guild and three alternates, to consider requests for the waiving or modification of certain provisions of the agreement whenever warranted by circumstances.

A Permanent Board of Arbitrators, known as the Permanent Board is set up to settle disputes which arise under the accord. It shall consist of one member of the Guild, one member of the League, and a third representing the motion picture companies.

The signatories are obligated to settle all disputes, not covered by the agreement, through arbitration under rules of the American Arbitration Association. The Guild would appoint two arbitrators, the managers, one arbitrator, and the backer, one arbitrator. The arbitrators shall have the power to fix damages against any party to the individual agreement.

The agreement may be amended at any time by the signatories. Although not stipulated, the agreement is for one year.

PAUL GREEN NAMED FOR THEATRE POST

Paul Green, the playwright of Chapel Hill, N. C., has been elected president of the National Theatre Conference, succeeding Gilmor Brown, of Pasadena, Calif., it was disclosed in New York. He will serve for two years. The conference is an organization representing 300 non-professional theatre groups in colleges and communities. The conference is now preoccupied with a plan for camp theatricals in the Army training centers. Mr. Green, Barrett H. Clark and Barclay Leathem will go to Camp Dix, N. J., to discuss the plan with officers.

Altac Installs Sound

A. Fiore of the Atlanta office announced this week installation of Altec sound systems in the following theatres: Tate Community Theatre, Tate, Ga.; Empire, Atlanta; Outdoor, Donaldsonville, Ga.; Imperial, Pocahontas, Ark.; Carroll, Carrollton, Ga.; Von, Hernando, Miss.; Decatur, Decatur, Ga.; Bijou, Erath, La.; Dillard, Wardell, Mo.; Havana, Havana, Fla.; Embassy, Henderson, N. C.; Strand, Millington, Tenn.; Hollywood, Memphis; Little Five Points, Atlanta; East Point, East Point, Ga.; Russell, East Point, Ga.; Jewel, Gordon, Ga.; Garden, Atlanta; Allison, Piedmont, Ala.; Boulevard, Miami; Strand, Key West; Wayne, Waynesboro, Tenn.; Peachtree, Atlanta; Georgia, Memphis; Roosevelt, Hollandale, Miss.; Naval Base, Key West; Marine Barracks, Parris Island, S. C.; Charles, Montgomery, Ala.; Plaza, Ft. Smith.

Altec also will service the Decatur, in Decatur, Ga., the Little Five Points, in Atlanta, and the East Point Theatre, in East Point, Ga.

Frisina Adds Two Houses

The Frisina Mexico Company, an affiliate of the Frisina Amusement Company of Springfield, Ill., has been formed to take over the Liberty and Rex Theatres at Mexico, Mo., from the Liberty Theatre Company. Cassius M. Clay, president of the latter company, is retiring as manager of the two theatres and will be succeeded by Jerald F. Baker, former manager of the Waldo and Granada Theatres in Kansas City for Fox Midwest.

The Frisina circuit, now operating 57 houses in Illinois, Missiouri and Iowa, will spent $25,000 to remodel the two houses and install new seats, carpet and equipment, etc.

STUDIOS REOPEN NEGOTIATIONS ON WAGES, HOURS WITH 10,000 WORKERS

Monday Set for First Meeting on Union Demands; Reclassification of Workers under Wages Hours-Act Concerned

Hollywood's studio craft unions on Monday will reopen negotiations on a basic agreement with the producers, reached last fall when Willie Bioff was their leader, and since, they claim, observed only in outline and not in the clauses which provided that producers subsequently negotiate individual adjustments with locals.

The Monday conferences will also have the effect of making the basic contract and subsequent negotiations with locals conform to the standards of the U. S. Wages and Hours Act, especially as to the re-classifications of workers which the act's administration arrived at in Washington some months ago.

Casey Meets Representatives

The negotiations are the result of a meeting Tuesday, in Hollywood, between Pat Casey, producers' labor contact, and representatives of eight of the ten International Alliance of Theatrical Stage Employees studio unions, led by Harold V. Smith, Alliance officer. Mr. Smith formally demanded that matters held in abeyance since the 1939 negotiations be now discussed. The two unions not represented at the meeting were the Photographers Local 659, and the Laboratory Technicians' union.

The formal presentation of demands followed a letter previously delivered to Mr. Casey, and in the same vein. This letter had said, in part, that it was "the beginning of steps to determine the reason for delays in starting negotiations, and the lack of cooperation in adjusting complaints." It added that many of the matters which the unions wished to discuss affected the Fair Labor Standards Act.

Mr. Casey last Tuesday replied he wanted the unions to state their demands specifically and formally, and that he would then set a meeting date.

The agreements reached last year in basis between the unions, representing 10,000 studio employees, and the producers, were effective for five years, conditional, however, the unions last week pointed out, upon the producers negotiating further contracts with locals.

Expected to be discussed Monday are reclassification of workers, exemptions and non-exemptions from the Wage-Hours Act, overtime for key men making over the wage scale, overtime and other adjustments for individual locals.

Overtime Pay Due Workers

Mr. Smith said that about 3,000 of the 10,000 workers had overtime pay due them for work during the past two years. He added that some men had claims ranging from $700 to $1,000. Part of his statement read: "We reserve the right to resume negotiations due to any unforeseen contingencies."

E. M. Cocking, regional Wages and Hours Administration officer stationed at Los Angeles, continued work on a report on classifications of workers in studios, after visiting several and observing workers in their tasks. He is expected to hold hearings on the reclassifications in the film industry of that area, shortly. Producers and workers will be allowed to protest rulings, he advised.

Meanwhile, in New York, final signature was still awaited on the closed shop pact between the American Guild of Variety Artists, "vaudeville" performers' union, and the large circuits, governing the New York houses with stage shows, and intended as a pattern for a closed shop contract applying to the rest of the country, was still awaited this week. Details were settled months ago. Rumors have had theatre officials balking weekly at signing because of the illness of some of their number, the uncertain union standing of some AGVA members, and the financial condition of AGVA. The latter recently was put in control of a special committee of the Four A's, which superseded the AGVA board.

The New York unit of the Screen Publicists Guild, attempting to secure from the National Labor Relations Board a certification as the bargaining agency for the home offices of the major film companies in that city, on Tuesday night voted approval on the terms of the closed shop contracts it expects to obtain. Terms of the contract were not disclosed.

Camera Units Feuding

In Hollywood, the IATSE, and the American Society of Cinematographers are again feuding, after the Alliance officials declared on Monday that their members must resign from the ASC. On the same day, Herbert Aller, business representative of the Studio Photographers Local 659, the Alliance unit, arrived in that city from New Orleans, where the American Federation of Labor has been convening. He announced he talked there with George Browne, president of the IATSE, and that the organization would not grant a separate charter to the ASC, but would instead enforce the jurisdiction it claims over all camera work.

The ill feeling between the two organizations stems back to 1933. The camera men struck at the time and the ASC obtained a bargaining contract.

Photographers Obtain Agreements

The ASC pact still has several years to run. In the meantime, Local 659 photographers have obtained agreements covering all camera work except that of first cameramen. Work of these is still the ASC's field.

The Screen Office Employees Guild was designated by the National Labor Relations Board, in Washington, last week, as the sole collective bargaining agency for the office and clerical workers of the Columbia, RKO, Universal, Republic, Loew's, Walter Wanger, and Hal Roach studios. Nine hundred and nine of 950 votes, in recent studio elections, were for the guild. However, employees of the Twentieth Century Fox studio chose the Twentieth Century Fox Studio Employees Guild.

Anthony Baslicado has been named president of the projectionists' local, 273, of the New Haven territory. Other new officers are Matthew Kennedy, business agent, reelected for the sixth year; Nick Villano, vice-president; Ernest De Grosse, secretary; Edward Boppert, treasurer; Myron Wheaton and John Griffiths, Jr., will serve on the executive board. Contracts for the territory, which expired earlier this Fall, have not yet been renewed.

Licensing Moves Delayed

The Pittsburgh City Council has tabled, indefinitely, an ordinance to license all 16 mm operators. The action follows a mass protest from civic, educational, scientific, and recreational organizations. Lawrence Katz, IATSE agent, introduced the measure.

President and business manager, respectively, for the new season, of the Chicago Film Exchange Employees Union, are Sam Lamasky, of Columbia, George Busch, of RKO.

The jurisdictional arguments between the unions of actors and musicians seem endless.

On Friday, the American Guild of Musical Artists was to appeal in the New York Supreme Court's Appellate Division, against New York Supreme Court Justice Aron Steuer's order of last Tuesday, vacating a stay against the American Federation of Musicians. New York Supreme Court Justice Ferdinand Pecora granted that stay August 29th. It foiled the intention of James Caesar Petrillo, so-called "czar" of the American Federation of Musicians, to use pressure upon the employers of instrumentalist guild members (such as Jascha Heifetz, Efrem Zimbalist, and the like) and came after he had warned such musicians in late August, to join his federation "or else."

On Wednesday, November 20th, lawyers for both sides in effect temporarily reversed Justice Steuer's vacation of Justice Pecora's stay. They signed a "status quo" stipulation, pending the decision of the Appellate Division, on the guild appeal. Conditions remain for the while as they have been since August 29th. The stipulation was made only a few hours after Mr. Petrillo, after being apprised of the ruling favorable to his cause, declared he would immediately notify all manufacturers of records, producers of radio programs, managers of concert halls, motion picture producers, and stage impresarios that if they employed instrumentalist members of the guild not possessing a federation card, AFM musicians would strike.

Henry Friedman, New York lawyer, signed for the federation; Henry Jaffe, for the guild. Concurring in the stipulation was Samuel Seabury, also counsel for Mr. Petrillo and the federation.

The guild board met last Wednesday morning, with no action disclosed. However, it was reported that, in anticipation of the day, a few weeks hence, when the conflict may break out, the guild may resume its efforts to have a concert or a series of such, to raise fighting funds. Noted instrumentalists would appear in such concerts, to be held, it was said, in a large New York theatre.

AFM Jurisdiction Over Musicians

Last Wednesday, in the hiatus between Mr. Petrillo's dictum that war would begin immediately, and the peace stipulation by the lawyers, the guild was so expectant that a concert by Mr. Heifetz with the Detroit Symphony in that city Thursday evening, November 21st, would be interrupted by a musicians' walkout, that it had an attorney ready to accompany the artist.

Mr. Petrillo contends that the AFM American Federation of Labor charter gives it jurisdiction over all musicians. Mr. Lawrence Tibbett, president of the AGMA, has noted that it, too, is an AFL union and that it was formed in 1937, without objection from the AFM.

FIND LOOPHOLE IN PASS BAN

A ban on passes, placed in effect by several downtown San Francisco screen theatres for special pictures, has aroused the ire of city officials. In retaliation, they have unearthed a 1909 statute, long in disuse, which states that any responsible city official has the right to enter, at any time, any building used for theatrical purposes. So far, the city moguls haven't invoked the law.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Sistrom at Work

At long last physical production has started on the new RKO-Radio film "The Saint's Vacation," which producer William Sistrom is making at Denham Studios.

Leslie Fenton has arrived here from Hollywood and is now at work directing the picture.

Adapted from the Leslie Charteris' story, "The Saint's Vacation," sixth in a successful series of "Saint" pictures, has as its leading players Hugh Sinclair and Sally Gray. Meanwhile, Sistrom says that he is going ahead with plans for the remainder of his line-up and "A Gift to His Majesty," on which it is claimed preparations are well ahead of schedule.

These two pictures, as with future RKO-Radio British subjects, are to be made for the world market and not for purely Quota purposes.

At Teddington, thanks to the activities of the studio "spotters," no time has been lost upon the Warner Brothers First National opus "An Empire Was Built." Thorold Dickinson is directing this, first of three top budget pictures to be made at Teddington, and which is written around the life of Disraeli.

John Gielgud, one of Britain's romantic actors, has the leading role as Disraeli, whilst Diana Wynyard plays the part of his wife. Queen Victoria's latest screen appearance is this time in the hands—and features—of British actress Fay Compton.

One of the sets at Teddington built for the film represents the House of Commons and 250 extras help to give the sequence realism.

Gielgud's role as Disraeli covers the major part of his career, the actor starting as a young man and ending as the aged Earl of Beaconsfield.

Shaw and Davidson On Empire Business

Virtual tribute is paid to the documentary field by the recent departure for distant fields of two pioneer producer directors.

Alexander Shaw has left for India, where he will take up a post as honorary adviser on film matters to the Indian Government.

Now, J. D. Davidson, documentary film director, has gone to Canada to assist the Government there in the production of propaganda films. Davidson was one of the original members of the film section of the Empire Marketing Board and later joined the G.P.O. Film Unit.

Both men have been associated here with The Strand Film Company.

Corfield Forms Own Company

John Corfield, founder of British National Pictures, has resigned from the managing directorship of that company and has formed a new unit known as John Corfield Productions Limited. It will enter into a contract with British National to produce a series of films, distribution of which will be through Anglo-American.

Meanwhile British National is reorganizing into a series of producer units, of which the new company is one and the recently formed John Baxter Unit another.

Work has again begun at Welwyn Studios, with Associated British, under producer Walter Mycroft. The film now on the floor there is "Spring Meeting," in which Sarah Churchill, Nova Pilbean and Basil Sidney have the more important roles.

Among companies currently in production, in spite of the sustained aerial warfare on London, are British Films Limited, who are making a comedy and a series of shorts.

The comedy is "Fine Feathers," in which Andrew Buchanan, who wrote it, is directing, and leads are played by Jeanne de Casalis and Aubrey Mallalieu. The film will be released by British Lion.

Also active in Piccadilly Productions, producer and director of which is G. Pattinson Knight. A series of shorts is being made for General Film Distributors' release.

Hay Resumes Cap and Gown

With Will Hay, Britain's "schoolmaster comedian," once again wearing his "mortar board" and gown, Ealing Studios, where Hay is playing the leading role in "Murder at St. Michael's," with Marcel Varnel directing, has, so to speak, been transformed into a juvenile academy. Crowds of schoolboy actors crowd the set all day long and are in charge of a foster mother, Valerie Glynne.

The "spotter" system is operating at Ealing Studios under the paternal eye of Ernest Marlow. Marlow declares that the only casualties brought about by the air war have been rice puddings left in the ovens while the kitchen staff was taking shelter.

First film to be made by Albert Cavalcanti for Ealing Studios, with which he has recently become associated, will be tentatively titled "Portrait of a British Foreman," story of which is being written by author J. B. Priestley.

Another subject on the Ealing roster will be "Leave Train," by the author of "Convoy."

Sirens Speed Work At Shepherds Bush

Sirens have speeded up production at Shepherds Bush Studios of Gaumont-British-Gainsborough, where two films are currently on the floor. "Kipps," the Twentieth Century Productions Ltd. film for release by 20th Century-Fox, and "The Ghost Train," to be handled here by General Film Distributors.

Playing the lead in "The Ghost Train," which has, of course, been made as a film twice previously, silent and talkie, is radio-vaudeville comedian Arthur (Big Hearted) Askey, with his team mate Richard (Stinker) Murdoch, also teamed for the screen.

A special part has been written for "Stinker," that of a chance acquaintance on the train who assists Askey in solving the murder.

The screen version is by Val Guest and Marriott Edgar. Walter Forde directs. Others in the cast include Herbert Lomas, Kathleen Harrison, Morland Graham, Peter Murray Hill and Linden Travers.

An extract from the log book of Joe Glaister, chief "spotter" and, to quote the production's publicity department, "head man on the studio sky-line," gives some indication of the operations of the system in film production:

"10:30. Air Raid Warning.

"Enemy aircraft spotted approaching from the S.E. 20 strong. Flying very high and in a direct line with the studio. Internal warning given. Duration 20 minutes. Duration of public warning two hours."

Elsewhere in the studio the Twentieth Century production of H. G. Wells' "Kipps" approaches its later stages, with Michael Redgrave in the title role and Diana Wynyard as the feminine lead.

Here only ten hours have been lost on account of air raids and the film with six weeks of shooting already in the can has registered 140 scenes and 25,000 feet of exposed negative.

Build Complete Shopping Street

A complete shopping street allegedly in Folkestone, etat 1906, has been built to occupy the whole of No. 4 stage. Among the props used was a horse bus, built in 1880, which once plied from Camberwell Green, London, and on which still appear the original fare panel and advertisers' bills, including the Pears' Soap "Bubbles" poster.

Exteriors have been shot on "Kipps" in Wiltshire and elsewhere. With Folkestone itself now occupied with sterner matters, exteriors for this town have been taken at the Royal Crescent at Bath. The village of New Romney, also one of the hot spots of Britain's South East coast, will be represented by the Wiltshire Tudor village of Laycock.

The aerial attack on London did not prevent producer Paul Soskin from finishing work on "Quiet Wedding" virtually to schedule and well under budget. A process of weekly revision of script with the eyes of producer Soskin and director Anthony Asquith on the ensuing seven days helped to keep the shooting up to schedule.

Dillon Damen, one of the industry's better known publicists, previously in charge of the publicity activities of Warner Bros. and Columbia, has taken over the press and publicity affairs of Mr. Soskin.

Quintuplet Bills Plague Industry In Buenos Aires

by N. BRUSKI
in Buenos Aires

Before the end of November it is expected a number of measures will have been agreed upon, to be put into effect next season, forming the basis for an agreement to meet current problems in the local trade as a result of the international situation. A number of meetings have been held between the local representatives of American companies and a committee formed by exhibitors. The discussion centered on several changes to be drawn up and submitted to the Exhibitors Association and to all American distributors for approval. Methods to increase public interest in motion pictures as well as a limitation of features on one program—some cinemas show as many as five feature films in one show—are under careful study.

To Increase Seating Capacity

A 40 per cent increase in seating capacity in motion picture theatres located in the central district of the city of Buenos Aires, which at the end of 1939 totalled 34,000 seats, is envisioned for the beginning of 1941 as the result of an expected municipal bylaw relaxing restrictions on the number of seats permissible in each theatre, which is expected to provide another 6,000 seats and the building of eight new theatres with a seating capacity of 10,200, equalling a 40 per cent increase. The total is divided among the following theatres: Normandie, 1,500; Sarmiento, 1,300; Trocadero, 1,600; Mundial, 550; Cineac, 550; new theatre owned by Coll, Di Fiore and Gatti, yet unnamed, 2,500; another new theatre to be built by F. Reich, 1,600; another new theatre to be built by A. Roca, 600.

U. A. Convention Held

Walter Gould, foreign sales executive of United Artists, came to Buenos Aires for the United Artists South American convention held in this city from October 22 to 24, and presided over the sessions, assisted by Guy P. Morgan, managing director of the company in Argentina, and Samuel Seidelman, supervisor of the company's central department.

During the convention study was devoted to current problems, to conditions in the various Latin American countries with a view to higher receipts from each region, and to the study of preferences of the various publics and how American films could satisfy these tastes.

The convention brought delegates from all South America, including Victor J. Schochet, managing director in Peru; Enrique Baez, managing director in Brazil; Racine Guimaraes, Sao Paulo (Brazil), manager; W. Marino, Porto Alegree (Brazil), manager; Bernardo Glucksmann, Uruguayan representative; Jorge Suarez, managing director in Chile.

Pampa Film Reorganizes

The local producing company, Pampa Film, until now in rather a bad financial strait, announced recently a capital reorganization, on the basis of a merger with Ariston Film Internacional, on the following bases:

J. Hubermann, director and owner of Ariston Film Internacional, is to provide 300,000 Argentine pesos for the financing of two films. For each picture filmed $150,000 will be replaced. At the head of the production will remain, as until now, Oleagrio F. Ferrando, director and owner of Pampa Film, who is to place at the disposal of Ariston his studios, located in the northern suburb of Martinez. The exclusive distribution and marketing of the films produced will be in the sole charge of Ariston Film Internacional, headed by J. Hubermann, and the two branches of the new enterprise—production and distribution—will remain as far as possible independent, with no other contact than the controlling of the capital involved.

Executives of Ariston Film Internacional will include, in addition to Mr. Hubermann, J. Gamsie as director general and Juan Carlos Mendez as sales manager.

Sets Product Deals

Milton Mooney, head of Co-operative Theatres of Ohio, has closed 1940-41 product deals with Metro-Goldwyn-Mayer, Twentieth Century-Fox, Universal, Columbia, United Artists and Monogram. Deals are pending with Paramount, Warners and Republic.

Close 'Emperor Jones' Deal

Screencraft Pictures, Inc., of New York, has announced closing of a distribution deal with Mike J. Levinson of Los Angeles on the picture, "Emporer Jones," for California, Nevada, Arizona and Hawaii.

MGM Signs Singer, 16

Connie Russell, 16-year-old singer at the Open Door, a New York night club, has signed an option for her services with MGM. Al Altman, Eastern talent scout for the film company signed the contract. At the age of 12, Miss Russell appeared in London night clubs.

Rifkin, Hulling on Monogram Board

Herman Rifkin, New England exhibitor and one of the founders of Monogram Pictures, has been elected vice-president and a director of Monogram. Mel Hulling of San Francisco, west coast district manager for the company, also has been elected a director, succeeding Thomas P. Loach, former vice-president, who resigned recently.

Ray E. Young has been elected treasurer, a post which also was held by Mr. Loach.

Edward Golden, who resigned as Monogram general sales manager last week, said in Hollywood this week that he would enter production there. Attorneys in New York are forming a corporation for the project. Mr. Golden was succeeded by Samuel Broidy, Boston franchise holder.

Engel Succeeds Tyson

Jack Engel, former Universal salesman in Philadelphia, has been appointed to a similar post with RKO in that city, covering Wilmington and New Jersey territories. He succeeds Harry W. Tyson, resigned.

RKO Signs Victor Mature

Victor Mature, who appears in the recently completed RKO picture, "No, No Nanette," Anna Neagle vehicle, has been signed for two additional ones by the company. One of his recent appearances was in "Captain Caution."

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Just the thing to solve your Saturday and Holiday booking problems.

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COLUMBIA PICTURES

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OBITUARIES

Alfred Weiss, 67, Early Exhibitor-Producer, Dies

Alfred Weiss, 67, one of the early exhibitors and producers of motion pictures, who resigned some months ago as president of the Consolidated Theatre Supply Corporation and the Film Circulation Corporation, 1600 Broadway, New York ,died November 20th in New York of a heart attack.

Mr. Weiss opened up a little store theatre on the lower east side of New York about 30 years ago and later on developed a circuit of theatres with his brothers, Max and Louis. Later he became a producer and was an organizer and vice-president of Goldwyn Pictures.

Before becoming associated with Consolidated Theatre Supply Mr. Weiss was treasurer of Weiss Brothers and Artclass Pictures Corporation. His theatre career followed some years of endeavor in the phonograph field. He had conducted the Victor Jobbing Agency in Philadelphia, having acquired the exclusive franchise for the handling of the entire Victor talking machine product in the Philadelphia territory.

He leaves a widow, Helene Weiss, and two daughters, Mrs. Irene Rose and Mrs. Elsie Shakton, both of New York.

Billy Jones Dies

Billy Jones, 51, of the erstwhile radio team of Billy Jones and Ernie Hare, the Happiness Boys, died of a heart attack in New York November 23rd. Ernie Hare died in March of last year. They had teamed up for recordings and remained an inseparable team for 20 years. They first entered the radio field in 1923.

Louis Perunko

Louis Perunko, 52, well known exhibitor in the Pacific Northwest and owner of the K Street and Sunset theatre in Tacoma, Wash., died November 18th of a heart attack.

John St. Clair

John St. Clair, Columbia salesman in Chicago, died there November 22nd after a long illness.

Elmer Wahl

Elmer H. Wahl, secretary and treasurer of the Musicians Union, Local No. 4, Cleveland, was found dead in his automobile in Cleveland November 20th after his car bumped into the rear of another automobile in traffic. Detectives said Mr. Wahl, who was 48, died of natural causes.

Raymond Moore

Raymond Moore, 34, staff musician at radio station WKRC, in Cincinnati, died in the Good Samaritan Hospital there November 18th, following a two-week's illness.

Clarence Stowell

Clarence Warner Stowell, 56, who played the leading role in the March of Time feature, "The Ramparts We Watch," died November 25th at Paterson General Hospital, Paterson, N. J., of injuries sustained in an automobile accident. His widow and seven sons survive.

Dipson Buys Out The Basil Brothers

The Basil brothers' interest in the Dipson-Basil circuit of western New York state has been sold to Nikitas Dipson, of Batvia and Buffalo, it was announced on Tuesday by Nicholas J. Basil.

Said to be included in the transaction are the Bailey and Century theatres, Buffalo; the Franklin and Ridge theatres, Lackawanna; the Star, Tonawanda; and the Riviera, North Tonawanda.

It marks the third time in the past few years that the Century, a large downtown house in Buffalo, has changed ownership.

RKO Closes Circuit Deal

Closing of a deal with the Cooperative Circuit of Michigan for 1940-41 features and shorts, including the "Walt Disney Festival Show" and "The Ramparts We Watch," has been announced by Ned E. Depinet of RKO. Eight-one theatres are included. Representing RKO were Charles Boasberg, eastern central district manager and Branch Manager J. F. Sharkey of Detroit. Carl Buermele acted for the theatre circuit.

Obtain Four Films

Dr. Francesco Macaluso, president of the Esperia Film Distributing Co., Inc., has announced that the company has acquired exclusive rights for the United States of the following, musical films, "Manon Lescaut," with Beniamino Gigli and Maria Caniglia; "Dream of Butterfly," "Beyond Love," and "Love Me, Alfredo," from the opera, "La Traviata." All four films were produced by Grandi Film Storici and directed by Carmine Gallone.

To Produce Shorts

Irving Silverman, head of Reeltone Corp., has gone into the production of 16mm sound shorts at Fort Lee, N. J. Mr. Silverman's company is interested in the new coin-operated 16mm sound projector called Reeltone, manufactured by the Mechanical Manufacturing Company of New York. Jack Rabinowitz is responsible for the design and development of the Reeltone continuous projector.

Organize Film Society

Philadelphia socialites have formed a nonprofit Film Society, to show films famous in the film industry's history. These will be available from the Museum of Modern Art Film Library, of New York. Programs will be given in the foyer of the city's Academy of Music.

Injunction Asked

Eureka Productions, Inc., have filed an injunction against Max Weingarten and the Wyngate Co., to prevent them from distributing or exhibiting "Ecstacy" in North America. "Ecstasy" was recently approved, after numerous changes, by the New York Board of Censors for exhibition in New York State.

New Shearer Partner

Hal Daigler, formerly associated with the Hamrick-Evergreen theatres, has purchased an interest in the B. F. Shearer Theatre Equipment Company, Portland. He will be supervisor of operations for the company.

IN COURTS

Plea Denied in AFM-NAPA Case

The right to appear amicus curiae was denied to the American Federation of Musicians and the National Association of Performing Artists by the United States supreme court, Monday, in Washington, D. C., in the Paul Whiteman case involving the use of records by radio stations.

Meanwhile Mr. Whiteman brought suit against radio station WNEW to restrain the use of his records in a test case. The United States circuit court of appeals ruled that WNEW had the right to use the records and that such use did not constitute copyright infringements.

Fritz Kuhn Drops Suit

The former leader of the German-American Bund, Fritz J. Kuhn, on Friday, November 22, discontinued his $5,000,000 libel suit in the United States district court against Warner Brothers, Milton Krims, John Wexley and Leon G. Turrou. The suit had charged the "Confessions of a Nazi Spy" had libelled the plaintiff.

Dialogue Contested

Charging that the dialogue used by "Parkyarkarkas" in a Screen Snapshots short subject produced and distributed by Columbia was "lifted" from an original act conceived and first used by Joe E. Lewis, a night club and stage entertainer, the Chicago law firm of Rittenhouse, Marovits & Wallenstein on Tuesday, November 19, dispatched a registered letter to Columbia Pictures in New York demanding that they stop the showing of the particular subject immediately. No figure as to the amount that would be asked should a law suit ensue was given by Mr. Lewis or his attorneys.

Sylvia Sidney Sued

A suit to collect $12,434 from Sylvia Sidney, actress, was instituted in the supreme court on Friday, November 22, by Van Lieu and Van Horn, builders in Flemington, N. J., for labor and materials used at her estate. The petition states the work was performed in the latter part of 1938 and that the defendant failed to pay a balance due. Papers in the action were served on Miss Sidney's husband, Luther Adler.

Film Alliance Sued

A suit brought by Sol Edwards in the New York supreme court against Film Alliance of the United States, Inc., was disclosed Monday when Mr. Edwards applied for an examination before trial of Nat Wachsberger, vice-president of the defendant. Mr. Edwards claims that the defendant breached a contract employing him for four months as Eastern sales manager at $150 a week and a percentage of the gross. He asks for $6,200 damages.

Maretz Named Receiver

Julius Maretz has been named successor receiver of rents in the foreclosure matter of Arnold Gordon, trustee, against the Forest Theatre Corp., operator of the Forest theatre in West Haven, Conn., following the resignation of William B. Hall.

SUNDAY SHOWS ON BROADWAY, AIMED TO TAP MOVIE AUDIENCES

12 of 19 Shows Open under New Equity Ruling; Film Theatres Find Crowd Stimulus Benefits the Box Offices

Sunday performances of legitimate shows returned to New York's Broadway, last Sunday, with little fanfare, and after many attempts, and, on Monday morning, stage managers and producers appraised the policy, concluding generally, that more publicity and advertising be used to apprise the public of the new policy. This marks Broadway film theatres' first Sunday stage competition in years.

Also, while some of the stage declared they were attracting what otherwise is a motion picture-going public in the Broadway area, and while all in the legitimate theatre field have generally conceded this is the type audience which the new policy is intended to attract, the owners and managers of Broadway's film theatres reported overwhelmingly good business at their theatres, rather than the opposite, and seemed generally in accord with the idea of Sunday evening legitimate attractions, believing that whatever brings people to any part of Broadway will benefit all of Broadway.

Allowed by Equity Ruling

Actors Equity recently agreed to allow its members to perform in Sunday shows, at the normal rate of pay, thus reversing an actors' stand of more than 20 years, against Sunday boards. When, after much pressure from labor unions seeking to enlarge the working week, and from theatre managers seeking to gain a part of the public which throngs Broadway on Sunday evening, the New York State "blue laws" were modified to 1935, to permit Sunday performances of legitimate productions, Equity at the time maintained its opposition—an opposition created by its desire to assure actors a certain amount of leisure per week. In the Fall of 1935, Equity, acceding somewhat to the prevailing sentiment, voted to allow participation of its members in shows on Sunday, but stated they would have to receive two-eighths of a week's salary for each such performance. This ruling was also adopted by the stagehands' union. The effect was to discourage all but a few shows on the disputed evening.

However, theatre managers continued pressure, and Equity, mollified this year by the written promises of the stagehands' and musicians' unions to agree to normal pay on Sunday if Equity agreed, in the face of "continued bad conditions in the theatre," in the words of this month's issue of the Equity magazine, and with the possibility of a seven day actors' working week forbidden, in any event, by state law, to a trial season of Sunday shows without extra pay to June 1, 1941. The agreement was made after a referendum of members counted on November 1st.

Of the 784 ballots cast by senior members, only 116 were opposed to the idea, Equity disclosed. Junior members voted, and, though their votes were not effective in the above total, Equity declares the trend of opinion paralleled that among senior members.

Twelve of 19 shows in New York played on Sunday evening. Two of them are classified as hits: "Hellzapoppin" and "The Man Who Came to Dinner."

James F. Reilly, executive secretary of the League of New York Theatres, toured the shows open Sunday evening, and said Monday morning he was "agreeably surprised." He added that reports of receipts indicated the shows far from the failure many had predicted they would be be on that evening.

Generally, the shows which ran that evening were closed Monday or Tuesday evening, conforming to the state law fordidding seven days' work for an actor without 24 consecutive hours' rest.

It was said the shows did their best business with the cheaper seats. However, prices were not reduced, in spite of the demand that they should be, from persons who point out that the motion picture-going crowd is not accustomed to paying a $3.30 or $4.40 top.

Tickets selling for $1.10 and 55 cents were readily bought. Orchestra seats at $3.30 and similar prices, were not filled. The ticket brokers, who sell seats at 50- and 75-cent premiums, were open, but did little business.

Business Better Than Average

Comparing notes, theatre managers agreed Sunday evening's business was better than the average Monday evening's, and that many of the persons who appeared at the boxoffice were newcomers.

Among the shows open Sunday evening were, in addition to the two hits mentioned, "Beverly Hills," at the Fulton; "George Washington Slept Here," at the Lyceum; "Johnny Belinda," at the Belasco; "Separate Rooms," at the Plymouth; "Blind Alley," at the Windsor; "It Happened on Ice," at the Center; "Tobacco Road," at the Forrest; "Charley's Aunt," at the Cort; and "Kind Lady," at the Playhouse. The latter two gave charity performances. "It Happened on Ice" is not under Equity's jurisdiction.

Equity magazine this month editorialized: "The greatest chance for success of the new policy lies in a real effort to popularize cheaper seats."

"The crowds for which they (the theatre managers) have been competing, and of which they have so often and wishfully spoken," it said, "are essentially motion picture patrons. . . . They have been accustomed to paying about a dollar, and not more than a dollar and a half, for their seats. Equity does not think a great many of them are able, or willing, to pay more."

The magazine remarked that the motion pictures, for the amount mentioned, have given their customers a great deal and, "more than that, these people have been made to feel welcome. If the patrons do not get this from the legitimate theatres, *Equity* declared, "they are going to miss it, perhaps resent it.

No Opposition from Exhibitors

Operators of Broadway's large first run film houses viewed the new policy of Sunday shows in New York's legitimate theatres favorably, a consensus on Monday established. Big problem of the large film theatres on Sunday night has been to attract people from the suburbs and neighborhoods—Sunday night usually being a good neighborhood movie theatre night. Noting better than usual business Sunday, evidently attributable to the Thanksgiving Day weekend, and more money flowing this year because of government policies, the film theatres of the Broadway sector also feel that whatever will attract people to their sector, even if it be a theoretical competitor, will benefit all in that sector.

Irving Lesser, manager of the Roxy Theatre, which played Twentieth Century-Fox's "Tin Pan Alley," put it this way:

"Anything that brings people to Broadway is going to help us. It'll promote more interest in the area, these legitimate shows. After all, the legitimate theatre is part of Broadway. He added that his theatre on Sunday, night and day, did very well.

Irving Windisch, handling public relations for the Warner Brothers' Strand Theatre, concurred with this view, also noting that his house had had one of its biggest Sundays and that this was estimated after comparing boxoffice records of other Bette Davis pictures on Sunday evenings at the theatre, with the gross established by the present feature, "The Letter."

At the Rialto Theatre, is was said that business on Sunday was better than one week ago. Monogram's "The Ape," with Boris Karloff, played at the theatre.

He added that patrons of the Rialto would, probably not be prospects for the legitimate theatre, noting that the latter would draw from the ranks of people attending the larger theatres and paying from $1.50 to $2 for admissions.

At the Music Hall, Fred Lynch, director of publicity and advertising, said the Sunday legitimate theatre shows had no effect on attendance Sunday night. "We did a very large business, beginning Thursday, with the opening of 'Bitter Sweet,'" he said. "In other words, we did the usual large Thanksgiving Day weekend business. It certainly was above average."

Mr. Lynch also said the Center Theatre, playing a stage attraction, "It Happend On Ice," not under Equity control, did better than average business that evening.

Ben Serkowitch, publicity and advertising manager of the Capitol Theatre, which, on Tuesday began the seventh week of Charles Chaplin's "The Great Dictator," looked at the record sheet Monday morning, anxious, also, to ascertain what effect the legitimate theatre competition would have. He found no effect. He added: "We did, in fact, a whale of a business. The theatre was virtually filled. And I noted, too, that practically all of the other houses did capacity business also."

Mr. Serkowitch thinks the legitimate theatre activity will help film houses.

EQUITY RULING FOR NEW YORK ONLY

Equity's attitude toward Sunday shows, and its recent waiver of extra pay demands for such, applies only to New York City. In other cities in which Sunday performances were customary or legal up to May of 1924, Equity members are allowed to play at the normal rate of pay. Also, according to the same ruling, in cities where such performances were not customary or legal up to that time members are not required to play without Equity consent, nor do changes in law or custom of such cities since that time affect Equity's stand. Among large cities, Sunday performances are legal in Chicago, Los Angeles, San Francisco, St. Louis, Minnesota, and Detroit; illegal in Philadelphia, Boston, and Atlanta.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms—Exceptionally good. Best "Blondie" for some time. Good comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—A good Hardy Family picture which did not do any extra business. Running time, 87 minutes. Played November 4-6.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler—This feature seemed weak entertainment for the adults but the children enjoyed it. With the good cast in this feature it should have been better entertainment. Played on same program with Paramount's "Opened by Mistake." Running time, 60 minutes. Played November 7-9.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HULLABALOO: Frank Morgan, Billie Burke—Not a big picture but lots of entertaining music and comedy. Business was fair. Running time, 65 minutes. Played November 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MORTAL STORM, THE: James Stewart, Margaret Sullavan, Frank Morgan, Irene Rich, Robert Young, Bonita Granville—We did quite well with this picture, although it was quite old and is of a type that is poorly patronized here. Excellent acting and the popularity of the book make up for the disadvantage of its theme. Anti-Nazi films are agreed with but not enjoyed here as generally my patrons claim they come for entertainment purely. However, this is the exception that proves the rule. It was enjoyed and well attended. Running time, 100 minutes. Played November 7-8.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—This picture was fairly good but has not done the business expected of it. Eddy and MacDonald sing very good and, of course, without them the picture would be valueless. Running time, 100 minutes. Played November 10-11.—Pearce Parkhurst, Larcom Theatre, Beverly Mass., General patronage.

PRIDE AND PREJUDICE: Laurence Olivier, Greer Garson, Maureen O'Sullivan, Mary Boland, Edna May Oliver—I wondered what this would do as it is a class picture and very much inclined on the talkative side. They seemed to like it and a fairly good crowd turned out for it. I haven't heard anything against it and quite a lot in favor of it so my earlier thoughts were incorrect. I didn't expect to be proud of the results so I must have been prejudiced. Whether the college or the picture, itself, was responsible, we actually had an overage of thirteen cents to pay above our guarantee. Not bad!!! Not bad!!! Running time, 118 minutes. Played November 15-16. —W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, Larry Nunn, June Preisser, Ann Shoemaker, Paul Whiteman and His Orchestra—Better in all ways than "Babes in Arms." It has what it takes for any audience. Miss Garland is maturing and is a better actress than in her former pictures. She is getting the art of timing in her songs. And here is to one swell little star, Larry Nunn, who as the unrequited lover of Judy, had the audience with him all the way. Mickey still has the fault of mugging to some extent. The cast back to the acting of the kerosene circuit days went well with the crowd. They seemed to enjoy that part the most of all the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

ON THE SPOT: Frankie Darro, Mary Kornman, Mantan Moreland—This picture did not cost a million and as pictures are classified, it would not be classed in the A groups but it seemed to please our patrons, both old and young, to a T. The comedy of the colored player, Mantan Moreland, helped a lot. We advertised the star as Frank Darro, rather than Frankie. He is growing up and it should not be hard to start billing himself as Frank instead of Frankie. This was doubled with 'Carolina Moon" to a good average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TRAILING DOUBLE TROUBLE: Ray Corrigan, John King, Max Terhune—These boys are the best drawing card for our Pal Nite that I can book. An up coming group for greater western trios before long. Running time, 59 minutes. Played November 12.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

Paramount

BISCUIT EATER, THE: Billy Lee, Cordell Hickman—The critics raved about this picture but the box office slumped for us. The second days business was extra low so that the patrons of the first day could not have been any too pleased. The reason is obvious. Most patrons do not enjoy tragedies no matter how splendid the acting, especially when tragedy is not needed to tell the story. In this the sadness is doubled for good measure. Our patrons were pulling for the hero dog to win in the field trials and losing it was a great let down and then they had to shoot the dog dead. Now in what way would it hurt the picture to let the dog win the field trials and then to let him come home in triumph. Then the patrons could leave with a smile and tell others about how they enjoyed the picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BISCUIT EATER, THE: Billy Lee, Cordell Hickman—Doubled with "Mexican Spitfire" which made a very good program. Good business. Played August 9-18.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash.—Small town and rural patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—Doubled with 'The Farmer's Daughter.' Average business. Played July 19-28.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

FARMER'S DAUGHTER, THE: Martha Raye, Charlie Ruggles—Doubled with "Dr. Cyclops." Average business. Running time, 61 minutes. Played July 19-28.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

KNIGHTS OF THE RANGE: Russell Hayden, Victor Jory, Jean Parker—A Zane Grey Western that pleases all western fans. Russell Hayden and Jean Parker plus cast do very well. Scenery and King's Men are very pleasing. Running time, 68 minutes. Played October 11-12.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

LAW OF THE PAMPAS: William Boyd, Russell Hayden—We had a cold wave and didn't do the business anticipated. Those who saw it liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LIGHT OF THE WESTERN STARS: Victor Jory, Noah Beery, Jr.—Not so hot. Could find no one who enjoyed this picture. Running time, 65 minutes. Played November 8-17.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—Good picture and good business. Running time, 75 minutes. Played November 13-14.—E. M. Freiburger, Paramount Thearte, Dewey, Okla. Small town patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—This didn't seem to jell somewhere along the line. As a consequence, patrons knew this in advance and it did not draw any too well. Running time, 78 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Paulette Goddard, Madeleine Carroll, Preston Foster, Robert Preston, Akim Tamiroff, George Bancroft, Lon Chaney, Jr., Walter Hampden—Paramount's biggest road show production, surpassing "Union Pacific" in spectacle, surpassing "The Plainsman" in pulse pounding action. Action thrills to stir your heart, color thrills to amaze your eyes and it's big, big, big in every sense of the word. But instead of the North West Mounted Police getting their man, Cooper, the Texas Ranger, got his man and Preston Foster of the Mounted got the girl, Paulette Goddard, and right here we want to say that Miss Goddard was superb and marvelous in the difficult role of a love sick Indian maiden and her acting was of the very highest order and other splendid actors in the picture, Preston Foster, Akim Tamiroff, George Bancroft and Lon Chaney, Jr., et al., each contributed in helping to make one of the outstanding pictures of the year. Running time, 126 minutes. Played November 14-20.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

OPENED BY MISTAKE: Charlie Ruggles, Janice Logan—Unusually good comedy mystery drama. Everyone likes Charlie Ruggles. Doubled with "Girl from God's Country." Running time, 66 minutes. Played October 30-November 10.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

OPENED BY MISTAKE: Charlie Ruggles, Janice Logan—A good mystery-comedy feature in the program class with more comedy than mystery and our patrons really enjoyed it. Played on the same program with MGM "Henry Goes Arizona" to average business. Running time, 68 minutes.—Played November 7-9.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

QUARTERBACK, THE: Wayne Morris, Virginia Dale—A good picture centering around a college football team. Had plenty of comedy to please. Played with "Young People." Business was good. Running time, 74 minutes. Played November 6-7.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—Due to Mary Martin's fame we had a great turnout although Bing is a nice drawing card along with a great cast. Hats off to Paramount. Fair crowd. Running time, 94 minutes. Played November 13-14.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—We did exceptionally well on this picture. We tied up with a large tailoring company. Everybody liked it. Bob Hope we thought stole the show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope, Charles Coburn—Take two competent comedians (Crosby and Hope), add a shapely young lady who is easy on the eyes (Miss Lamour), plus an amusing story, and you will find that it results in fun and laughter, just the very things that normal beings look for and appreciate during these troubled times. Of course, the "pat-a-cake" wind-up of Crosby and Hope before they would go into action and raise bumps and blacken eyes on any person or persons who attempted in any way to interfere with them proved to be very amusing to the members of our audience. Another incident that appealed especially to the men here was the one that showed Hope stepping from the police van in the officer's uniform. During the drive to the ship the comedian, who was to be deported, changed clothes with the officer and upon their arrival at the dock, he, Hope, immediately stepped from the van and ordered that the culprit be taken aboard. He was. Mr. Theatre-owner, contact Paramount, book this feature, dust off the S.R.O. sign and, like those who will have seen the picture put on your best smile and sit back and relax. Running time, 83 minutes. Played November 9. —J. A. Reynolds, Director of Education and Recrea-

(*Continued on page* 50)

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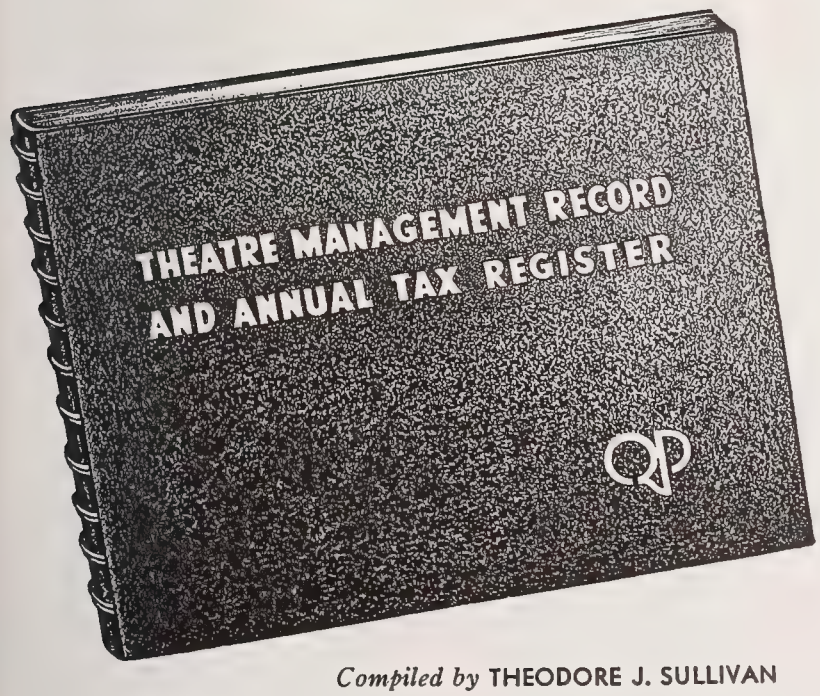
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(*Continued from page 48*)

tion, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

THOSE WERE THE DAYS: William Holden, Judith Barrett, Bonita Granville, Ezra Stone—A most pleasing college picture that we did not do an average business. For no rhyme or reason they had Judith Barrett dressed in her undies in one of the scenes. Now for what reason was this scene injected? This was not a sex picture. Do they assume that a scene like that will increase the drawing power of the picture or word of mouth about that scene will help the draw? I hope the producers will not start a cycle of girls in undies as was the case before the Legion of Decency made the producers tone down. By this time producers must be aware that these scenes do not help the draw but it helps starting strong agitation for more censorship.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THREE MEN FROM TEXAS: William Boyd, Russell Hayden, Andy Clyde—Good picture; good business. Running time, 75 minutes. Played November 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—Beautiful scenery in color. Seemed to please everyone. Good business. Running time, 83 minutes. Played September 6-15.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town patronage.

Producers

MARKED MEN: Warren Hull, Isabel Jewell—Plot fairly good and acting not too bad. Photography only fair and sound not so good. However, Producers are trying hard to deliver so give them the break they justly deserve. Running time, 65 minutes. Played November 14-16.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

Republic

CAROLINA MOON: Gene Autry, Smiley Burnette, June Storey—This is about on a par with the usual Autry pictures with fair business for us on this. It strikes me that more care should be taken in titling pictures than just select a popular song to sing in a picture and the picture for that reason given the title of the song.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

EARL OF PUDDLESTONE: Higgins Family (James Lucile, Russell Gleason, Harry Davenport)—Republic deserves a "pat on the back" for this latest of their very fine "family series." Harry Davenport, I believe he plays the part of the old man, steals the picture away from the Gleasons. In fact in almost every picture he plays he seems to steal the show. However, the Gleasons, particularly Jimmie, do very fine and Republic has a picture of which it well can be proud. Running time, 66 minutes. Played November 14-16.—Pearce Parkhurst, Larcom Theatre, Belverly, Mass. General patronage.

GIRL FROM GOD'S COUNTRY: Chester Morris, Jane Wyatt, Charles Bickford—Excellent production; pretty northern scenery. Played October 30-November 10.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

GRANDPA GOES TO TOWN: James, Lucille and Russell Gleason, Harry Davenport—Unusually good Higgins Family picture. Was enjoyed by all. Doubled with "Everything Happens at Night." Good business. Played July 5-14.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—Best Weaver Brothers and Elviry picture to date. Well enjoyed by everyone. Good business. Running time, 67 minutes. Played October 9-20.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

MAIN STREET LAWYER: Anita Louise, Edward Ellis—Good picture. Running time, 72 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Storey—Best Autry production that I have ever seen. June Storey played her part very well. Would like to see more like this one. Doubled with "Johnny Apollo." Very good business. Running time, 66 minutes. Played October 23-November 3.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

RKO Radio

BULLET CODE: George O'Brien, Virginia Vale—Just another cowboy picture. I can't stand them anyway but on certain days the class of trade we draw seem to like them and that is what really counts. Running time, 58 minutes. Played November 10-11.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

DANCE, GIRL, DANCE: Maureen O'Hara, Louis Hayward, Lucille Ball, Ralph Bellamy—Fair picture and fair business. Would have been better with a different cast. Cast not strong enough. Running time, 82 minutes. Played October 25-26.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

DANCE, GIRL, DANCE: Lucille Ball, Maureen O'Hara, Louis Hayward, Ralph Bellamy—A picture that is different. Lucille Ball is excellent. Picture drew exceptionally well. Running time, 85 minutes. Played Novembmer 12.—Ritz Amuseemnts, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

I'M STILL ALIVE: Kent Taylor, Linda Hayes—Just a fair action drama played on our bargain night to less than average business. Running time, 72 minutes. Played November 15.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—These so-called family "gooey" type pictures never draw their film rental. Running time, 70 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

LUCKY PARTNERS: Ginger Rogers, Ronald Colman—Although this doesn't come up to expectations, it still managed to get plenty of laughs in this situation. It drew pretty well, too. The humor is mostly subtle so it depends a great deal on your audience. I used extra ballyhoo on this one but haven't the slightest idea whether it did any good or not. Running time, 101 minutes. Played November 14.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MEN AGAINST THE SKY: Richard Dix, Wendy Barrie, Edmund Lowe—We have always made money on an airplane picture and this did well enough for itself. Running time, 70 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

MEXICAN SPITFIRE: Leon Errol, Lupe Velez, Donald Woods—Excellent slapstick comedy. Kept them laughing all the time. Doubled with "The Biscuit Eater" which made a very good program. Good business. Running time, 67 minutes. Played August 9-18.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

POP ALWAYS PAYS: Leon Errol, Dennis O'Keefe, Adele Pearce—Pleased everyone that saw it, although business was not up to normal. Think if Leon Errol were featured in another it would draw well on strength of this one. Running time, 67 minutes. Played November 14-15.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

RAMPARTS WE WATCH: Documentary—Had an early date for this territory and did very well with this March of Time type of film. It is certainly different and interesting to all. However, the final scenes are nowhere nearly as terrifying as we were led to expect. From that angle, they are very disappointing. However, in general the picture was well received here. We ran it with "Elsa Maxwell's Public Deb No. 1." Ballyhoo it and you'll get results. Running time, 96 minutes. Played November 9.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

BRIGHAM YOUNG-FRONTIERSMAN: Dean Jagger, Tyrone Power, Linda Darnell, Jane Darwell, Brian Donlevy, Mary Astor, Vincent Price, Jean Rogers—Fine picture; everyone was satisfied with this. Should do well anywhere. I made a small profit on this one in spite of the percentage. Played November 8-9.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

BRIGHAM YOUNG-FRONTIERSMAN: Dean Jagger, Tyrone Power, Jane Darwell, Linda Darnell, Brian Donlevy, Mary Astor, Vincent Price, Jean Rogers—This was a natural in our spot for Dean Jagger is a local boy and, of course, any one that gets in the lights in Hollywood from a small town the picture is going to do business and for a biographical picture of the Mormons it is okay. However, I am frank in saying that most of the reaction of those that I contacted were not too complimentary to the local boy. I would say, as they did, that he was stagey and had not captured the technique of the screen any too well. He was up some years ago in cheap pictures, then back to the stage. If he stays in pictures, he may overcome this fault that the audience noticed.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CISCO KID AND THE LADY: Cesar Romero, Marjorie Weaver—Very good picture. "Cisco Kid" series are better produced than most westerns but they are too high priced and do not draw as well. Running time, 74 minutes. Played July 26-August 4.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Excellent production. Clever lines and good acting. Should be enjoyed by everyone. Running time, 72 minutes. Played June 28-July 7.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1: George Murphy, Brenda Joyce, Ralph Bellamy, Mischa Auer, Charlie Ruggles, Elsa Maxwell—Clever comedy that pokes good-natured fun at Communism drew many laughs from a good crowd that came to see "Ramparts We Watch." The younger crowd will go for the jitterbug sequence. It has no drawing power but they'll like it if they come. Very good comedy supporting cast. Running time, 80 minutes. Played November 9.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Very interesting and exciting drama. Doubled with "Grandpa goes to Town." Running time, 77 minutes. Played July 5-14.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

GIRL IN 313: Florence Rice, Kent Taylor—A very fine co-feature that will round off a program very nicely. Florence Rice does a nice piece of acting and Kent Taylor deserves mention for his fine work, too. Running time, 56 minutes. Played November 12-13.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—Very good picture. Everyone well pleased. Good business. Running time, 74 minutes. Played September 13-22.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane. Small town and rural patronage.

JOHNNY APOLLO: Tyrone Power, Edward Arnold, Lloyd Nolan, Dorothy Lamour—Excellent picture. Well produced, good acting. Enjoyed by everyone. Doubled with "Rancho Grande." Very good business. Running time, 93 minutes. Played October 23-November 3.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

LITTLE OLD NEW YORK: Richard Greene, Alice Faye, Fred MacMurray, Brenda Joyce—Enjoyed by all. Fairly good business. Running time, 100 minutes. Played September 20-29.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

RETURN OF FRANK JAMES: Henry Fonda, Jackie Cooper, Gene Tierney—Very good picture and should do well at the box office. Especially in the small towns. Running time, 95 minutes. Played October 27-28.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

STAR DUST: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood—A good picture enjoyed by all. Nothing exceptional but a very good "light" picture that should please all. Running time, 84 minutes. Played November 12-13.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

YESTERDAY'S HEROES: Robert Sterling, Jean Rogers—No star power and consequently no business. Didn't get film rental. Running time, 66 minutes. Played November 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOUNG PEOPLE, THE: Shirley Temple, Charlotte Greenwood, Jack Oakie—They don't come back. No great shakes as a picture. The business that wasn't here says that Shirley is through.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

BLACK DIAMONDS: Richard Arlen, Andy Devine—Not as good as others in this series featuring these stars. Devine gets a few laughs but story is weak. Running time, 60 minutes. Played Novembmer 12-13.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Charles Winninger, Brian Donlevy, Mischa Auer, Una Merkel—A very good cast in a high class western. Pleased our audience very much. Running time, 94 minutes. Played November 10-11.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

GREEN HELL: Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Bancroft, George Sanders, Vincent Price—Although a very horrible show (in places), our people seemed to like it. Played on Pal Nite and to a full house. Running time, 85 minutes. Played November 15.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

HIRED WIFE: Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley—An excellent picture that failed to draw. Pleased everyone and it surely is one of the cleverest comedies produced this season. Good for anyone's Sunday date. Rosalind Russell is excellent. In fact, the whole cast is perfect.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HIRED WIFE: Brian Aherne, Rosalind Russell, Virginia Bruce, Robert Benchley—Unusually good. Just the type and kind patrons now like. 100% satisfaction. Universal is doing all right so far this season. We played it Bank Night but it belongs on a Sunday. Running time, 96 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

I'M NOBODY'S SWEETHEART NOW: Dennis O'Keefe, Constance Moore, Helen Parrish—A swell little picture. Your young folks will eat it up. Running time, 63 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

MUMMY'S HAND, THE: Dick Foran, Peggy Moran—Here is a whiz of its kind. Drew well and satisfied the horror fans. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

SECRETS OF A NURSE: Dick Foran, Helen Mack—Exciting drama that seemed to please everyone. Played August 2-11.—Frank J. Beck, Frank J.

Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

Warner Brothers

KNUTE ROCKNE-ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp—They came, they saw, they liked it 100%. Drew unusually well. Running time, 98 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

KNUTE ROCKNE-ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp—As fine a picture as we've seen for many months. A clean story that holds your interest and Pat O'Brien is excellent. Business normal but did not draw as we had expected. Since football is not played here, many customers stayed away from this type of picture. Running time, 98 minutes. Played November 9-11.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SEA HAWK: Errol Flynn, Brenda Marshall, Claude Rains, Flora Robson, Alan Hale, Una O'Connor—Very good picture. Well acted and plenty of action but somehow failed at the box office here. Probably due to the fact that it was a costume picture. They just won't go over here. Running time, 126 minutes. Played October 20-21.—Walter Eldred, Colfax Theatre, Cofax, Calif. Small town patronage.

Short Features

Columbia

FROM NURSE TO WORSE: Three Stooges—If your customers like them, this is one of their best. Running time, 20 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HIS BRIDAL FRIGHT: Charley Chase—Here is a snappy comedy featuring Charley Chase. It is too bad we won't be seeing more of him. It has a mad chase along the edge of a cliff and all the slapstick angle that my crowd still likes. It concerns the hunt for a certain rare postage stamp with many good gags. Running time, 16 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NUTTY BUT NICE: Three Stooges—If the Stooges are well received in your place, they'll like this one. Plenty of hilarity here all through it. Running time, 18 minutes.--W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SCREEN SNAPSHOTS, NO. 1: Ken Murray—Ken Murray's comments and gags make this issue as good as a comedy or maybe better than a comedy. It depends on the viewpoint. It is the most entertaining of the whole series. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theater, Alfred, N. Y. Small college town and rural patronage.

SQUADRON 992 (FLOATING ELEPHANTS): Cinescopes—Every Canadian theatre should play this as it is most timely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WE WANT OUR MUMMY: Three Stooges—Very good Stooge comedy.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

Metro-Goldwyn-Mayer

CAPTAIN SPANKY'S SHOWBOAT: Our Gang—This is a very good single reel comedy. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town partonage.

CAVALCADE OF SAN FRANCISCO: FitzPatrick Traveltalks—Everyone enjoyed this short, especially the ones who were not able to see the Fair on Treasure Island at San Francisco. It contained some scenes of the Fair and a large part of it was devoted to the Cavalcade exhibit. Running time, nine minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

FLAG SPEAKS, THE: Special—A splendid short. The studios should make more of these type of shorts, especially with the present world conditions. Running time, 18 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

FOOTBALL THRILLS OF 1939: Pete Smith Specialties—A fine reel. Entertain your high school football team and show them this. Excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOIN' FISHIN': Our Gang—After several bad ones, this is a good Our Gang. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HOMELESS FLEA, THE: Cartoons—Good color cartoon. Running time, eight minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

PAPA GETS THE BIRD: Cartoons—These Bear cartoons are excellent and please young and old. One of the best.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SOAK THE OLD: Crime Doesn't Pay Series—A good Crime Does Not Pay entry concerning the old age pension racket You really should play it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Paramount

DANDY LION, THE: Animated Antics—Just a cartoon. Running time, seven minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

KING FOR A DAY: Gabby Color Cartoons—It seems nice to see Gabby again in a color cartoon. It is not extraordinary but it has some good moments. Running time, seven minutes. —W. Varick Nevins,, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LISTEN TO LARRY: Larry Clinton and His Orchestra—One of Paramount's finest musicals. Play this one. Running time, nine minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

MOMENTS OF CHARM OF 1941: Headliners—One of the best shorts of the year. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOTORCYCLE STUNTING: Grantland Rice Sportlights—A very good action sportsreel. Running time, 10 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

PARAMOUNT NEWS: No. 20—Army anti-craft troops sail for Hawaii; Emperor Hirohito inspects Japanese fleet; corn husking contest at Davenport, Iowa; Duke of Windsor and Duchess take salute at opening of Parliament in Bahamas; London battles fires; Canterbury Cathedral bombed; broadcast to America from subway shelter; footfall: Army vs. Notre Dame; Penn. vs. Navy; Northwestern vs. Minnesota. Very pleasing and interesting. Running time, nine minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PEDAGOGICAL INSTITUTION: Stone Age Cartoons—Good enough black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPEYE MEETS WILLIAM TELL: Popeye the Sailor—Funny, yes, very funny but Popeye was a match for William Tell and his spinach came in very handy at the right time. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPEYE MEETS WLILIAM TELL: Popeye the Sailor—This series has slipped terribly. Needs better script and more "Olive Oyl" and "Wimpy."—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPULAR SCIENCE: No. 3—Real interesting. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RIVER THAMES—YESTERADY: Fascinating Journeys—Beautiful color but too tame for our customers. Running time, 10 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

TOUCHDOWN REVIEW: Paragraphics—For football fans O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNUSUAL OCCUPATIONS: This series excellent and can be played anywhere.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

COAT TALES: Jed Prouty—Different from the usual run of short subject comedies and actually funny in spots. I would actually ask for this one by name. Running time, 18 minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

GOOFY'S GLIDER: Walt Disney Cartoons—The Goof tries to learn gliding in a cartoon that is distinctly different for Disney's usual offering. It has plenty of laughs. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE: No. 3—This is the first one of this series that I have ever seen and frankly I personally was disappointed. However, this short apparently has made a name for itself due to the popularity of the radio program. Running time, 10 minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

MARCH OF TIME, NO. 11: U. S. Navy-1940—A very timely "Time" and one that our audience was mighty glad to see. Our Uncle Sam's fleet may be small today but it certainly looks mighty. Any audience will appreciate this one. Running time, 18 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MARCH OF TIME, NO. 12: Spoils of Conquest: Dutch East Indies—This series is very good and with the proper exploitation it should boost your box office

(*Continued on following page*)



(*Continued from preceding page*)

receipts considerably. Running time, 18 minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

OFFICER DUCK: Walt Disney Cartoons—A very amusing Disney and, as you can well imagine, one that took 100% with our audience. Donald Duck is always a favorite here. Running time, eight minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

OFFICER DUCK: Walt Disney Cartoons—"Officer Duck" was a good officer and his official acts extremely funny. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PATHE NEWS: No. 19—O.K. Running time, nine minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

SILENT WINGS: RKO Pathe Sportscopes—A very interesting short on the art of gliding with shots of gliders in action at Elmira, New York, location of perhaps the best gliding area in the world. Running time, nine minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SUNK BY THE CENSUS: Edgar Kennedy Cartoons—Not up to the Kennedy standard.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

ACTION ON ICE: Ed Thorgersen (Sports)—Just another reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BILLY MOUSE'S AKWAKADE: Terry-Toons—A very good cartoon. The mouse in trouble again.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BILLY MOUSE'S AKWAKADE: Terry-Toons—Here is a dandy color cartoon that would do justice to any theatre. It is colorful, funny, cute and full of action. Now, come on, let's keep the Terry-Toons all up on this new high level. They applauded it and commented on it as they left. That's a good sign. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rura lpatronage.

CLUB LIFE IN THE STONE AGE: Terry-Toons—A very amusing cartoon. Running time, seven minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

FASHION FORECAST, No. 8: Fashions—Much improved over previous fashion reels. Really pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HARVEST TIME: Terry-Toons—Excellent color Terry-Toon. Terry-Toons are usually too screwy to be any good but this one is different. Has very good music. Well enjoyed by the adults as well as the kids.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

HOW WET WAS MY OCEAN: Terry-Toons—Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT MUST BE LOVE: Terry-Toons—Did not expect much so was not disappointed. These cartoons could use a few new ideas. Running time, seven minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

VACATION TIME: Ed Thorgersen (Sports)—A very fine colored reel advertising Florida.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CAVALCADE OF ACADEMY AWARDS: Special—An interesting short. Was enjoyed thoroughly by everyone. This no doubt was due to the fact there were quite a number of important stars in this short. Running time, 31 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

ED SULLIVAN'S HOLLYWOOD: Broadway Brevities—Very poor story of contest winner who goes to Hollywood to win fame. Story drags and has been done many times. Running time, 20 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FLAG OF HUMANITY: Technicolor Patriotics—O.K. for those who like this kind of stuff. Two reels in color telling about the origin of the Red Cross. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTBALL HIGHLIGHTS: Hollywood Novelties—Just a plug for "Knute Rockne." Not very good. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LAW OF THE MIDNIGHT FUN: Merrie Melodies—Very good. Good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LONDON CAN TAKE IT: Special—Very good news reel showing Nazis bombing London. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MALIBU BEACH PARTY: Merrie Melodies—Extremely well done characterization of movie stars with dandy voice imitations still do not make an A-1 color cartoon. It is both interesting and finely executed but still not entertaining enough, strange as that may seem. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ONE FOR THE BOOK: Broadway Brevities—One for your theatre. Play it. Should suit any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SERVICE WITH THE COLORS: Technicolor Patriotics—Good two reeler in color showing life in the army. Was encored at the finish. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUR PUSS: Looney Tunes—Good black and white cartoon. Running time, seven minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SOUR PUSS: Looney Tunes—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPILLS FOR THRILLS: Broadway Brevities—This is a very good short with a new angle. I don't know why they didn't make this one before. It features the stunt men and women that double for the stars and shows many of their best scenes from old and new films. It contains both comedy stunts and super-thrillers. Every time an old short brings up a scene of the old Keystone Cops, my crowd roars with laughter. Come on, please, reissue some of the best ones, eh? Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WOODY HERMAN AND HIS ORCHESTRA: Melody Masters Series—This man can't sing and has on this reel one of the poorest orchestras on the films, so my patrons said. They thought that it was a joke for entertainment. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

YOUNG AMERICA FLIES: Broadway Brevities—A good cast, entertaining dialogue and educational scenes on learning to fly constitute the material in this reel. It is definitely excellent from every viewpoint. Running time, 22 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

YOU OUGHT TO BE IN PICTURES: Looney Tunes—Just a little different. Very well received. Can recommend it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Miscellaneous

CANADA CARRIES ON: Every Canadian theatre should play this as it is most timely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Columbia

SHADOW, THE: Victor Jory, Veda Ann Borg—Just finished this serial and it was not so hot. Sensational and impossible.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

PHANTOM CREEPS, THE: Bela Lugosi, Robert Kent, Dorothy Arnold, Regis Toomey—As serials go, this is an above the average serial. It has good production values and mechanical gadgets plus the thrill of the villain making himself invisible but I have a complaint that is common to serials in general, also to parts of this in particular. At the end of Chapter One, a plane crashes in a manner to bring swift death to the occupants, but in Chapter Two Robert Kent gets up from the wrecked plane without a scratch which gets the razzberry from patrons. That kind of stuff is repeated over and over again in different serials. You might ask what would I suggest for a thrill at the end of a chapter. For one thing to go back to Part One and show the hero bailing out before the crash will not do if you do not show that at the end of Part One but insert it in Part Two. But why show a terrific crash at end of chapter? A plane out of control about to crash is suspense enough without the crash. It's O.K. to bring on the thrills without violating all laws of logic. Yours for more logical serials.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Set Cartoon Deal

Leon A. Flax, former general manager of Max Fleischer Art Studio, has signed with the Ted Eshbaugh Studios, Inc., for the production of animated cartoons.

William Goldman Leases Erlanger

For the first time, Philadelphia's downtown, first-run motion picture district, will be invaded by an independent when William Goldman assumes operation of the $2,500,000 Erlanger Theatre. Mr. Goldman signed a long term lease with the Pennsylvania Company, trustees under the first mortgage issue, through Heymann & Bro.

Dark this season, the theatre was to reopen with the Mask and Wig Club's 53rd annual production, "High as a Kite," for the Thanksgiving holiday. Mr. Goldman is former general manager for Stanley-Warner Theatres, Philadelphia area. In recent years, the Erlanger has been running pictures and shows. The policy will probably be continued.

Milwaukee Mixes Shows with Toys

Milwaukee department stores have already installed various kinds of entertainment in their toy departments, as a prelude to Christmas. Gimbel Bros. is featuring acts from Will H. Hill's circus, while the Boston Store has half a dozen acts, including Phil Kestin and Cliff Gaynor, night club entertainers.

Ed. Schuster & Co., owners of three local department stores, will again stage its annual Santa Claus parade. Meanwhile, a big float, to be used in the parade, stands near the entrance to one of the stores, where it attracts hundreds of children daily.

Heads Projectionists

Anthony Baslicado has been elected president of the Ansonia-Derby Local No. 273, Projectionists' Union, at the 28th annual election meeting at New Haven. Returned for the sixth successive year as business agent was Matthew Kennedy. Other officers include: Nicholas Villano, vice-president; Ernest De Grosse, secretary; Edward Boppert, treasurer. Myron Wheaton and John Griffiths, Jr., will serve on the executive board together with the officers.

Reject Theatre Plan

Abe Sablosky's attempt to obtain a permit for a theatre in the Stenton Avenue section, of Philadelphia, a new development, was delayed, this week, when the City Council reclassified the neighborhood as a residential zone. Residents spent $2,000 in legal fees to prevent construction of the theatre, and were defeated in Court. Assistant City Solicitor G. Coe Farrier had warned the City Council against rezoning the section, but councilmen acted in the face of the warning.

Restrain Sunday Ban

George Pugh, operator of the Park, Nicholasville, Ky., has been granted a temporary injunction restraining city officials from enforcing a newly enacted ordinance prohibiting Sunday motion picture shows. Mr. Pugh attacked the constitutionality of the statute in his suit.

New Chicago Circuit

Chicago has a new theatre circuit. It is the Alben Theatre Corporation, under direction of M. Bartelstein and M. Abram. It will operate theatres taken from the Gus Brechta circuit.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

THERE TO BE HAD

The realists among the membership will take the December suggestions in this issue for what they must be taken—the starting bell for the year's most spirited battle. The battle concerns the theatre's fair share of the holiday shopping monies. The determined manager intends to get his piece of it.

This December sees much more Christmas cash in circulation. Which means the manager must scrap that much harder to keep the ticket-sellers from their knitting. Obviously, it can be done, since it has been done previously. And it will be done currently.

In the final analysis, experience declares that the clear-eyed theatreman regards December opposition without undue alarm. Confident of his ability to "cop the duke," the lad who don't scare easily, gets in there to keep slugging from bell to bell.

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OUTSIDE THE THEATRE

Coincident with the report of Loewman Joe Samartano's election to the presidency of the Meriden, Conn., Kiwanis Club, comes the latest copy of Wometco's "Contact," telling of similar doings among the Miami circuit's managers.

Listed among those holding executive posts in the local Kiwanis, Exchange Optimists, Lions and other civic-minded organizations, are Round Tablers Sonny Shepherd, Burton L. Clark, Ray Toemmes, S. Gordon Spradley, Jack Fink, Charles Ozburn, Edgar Pearce, Flynn Stubblefield and Mark Chartrand, among others.

The extra-curricular activities of these members cover a comprehensive field of community endeavor, sufficiently wide to bring them frequently into the news, to bring them into frequent contact with the city's foremost citizens. In such skilled hands, obviously, these factors must also have to do with the theatre state of health.

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FAT PUBLICITY SOURCE

Transfer of the women's fashion center from Paris should open up an added source of fat publicity, according to Stan Andrews, of F P C's Capitol, in Guelph, Ontario. The Canadian member has made a signal success in selling star fashion mats to his conservative papers. His current contribution is a two-column art break plus fat picture and theatre credits.

Andrews has grabbed himself thousands of extra lines through this device; could get more if more of the mats were available. What Stan has to say about it might interest publicity-pointed members in similar situations:

"I firmly believe that an effort should be made to give us access to more of these fashion mats. In a great many instances, star fashions are available to us only in still form. If this material was presented in mat form, our field for free space would be broadened and at practically no cost at all. Since the fashion centres are now moved to New York and Hollywood, the public should be allowed to read about them through the potent medium of movie stars."

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AN EARNED TRIBUTE

Long-time manager of Loew's Granada, in the Lakewood section of Cleveland, Johnny Newkirk's place in community regard is importantly to be measured by the campaign put on in honor of the theatre's thirteenth anniversary.

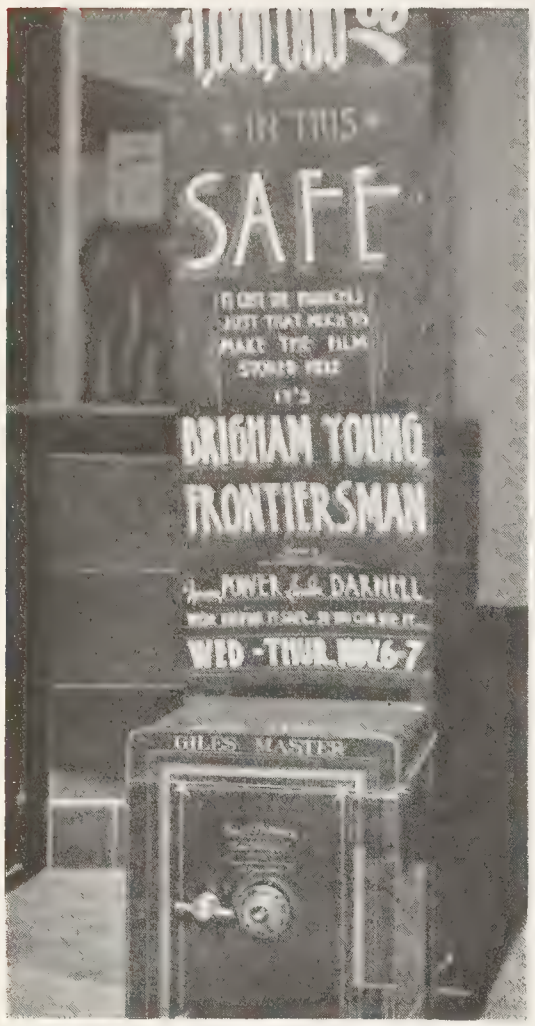
Many avenues of exploitation were explored in calling attention to the event. Topping all of these, from this end, were the letters of personal congratulation from the Mayors of Cleveland and Lakewood, the praiseful editorials and other publicity in the downtown and neighborhood press.

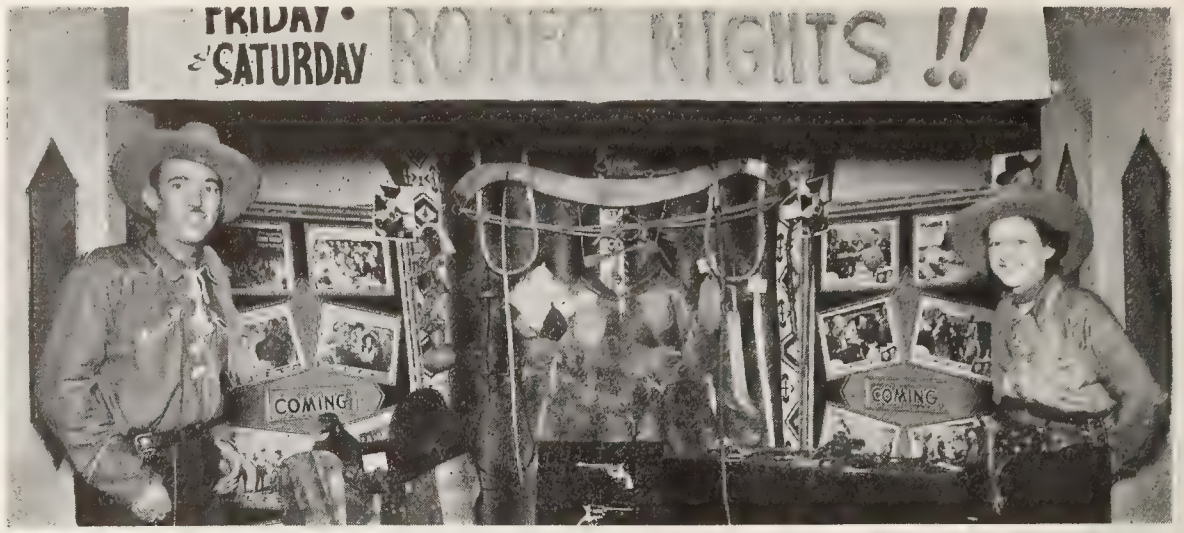
"I have been wanting for some time to drop you a note and thank you for your kind acceptance of Lex Theatre material for Motion Picture Herald and the Quigley Awards.

"Since I have been with the Indiana-Illinois circuit, I have learned the value of the Awards and the pleasure and interest one can obtain out of putting together a campaign folder. One of the big values is in finding the weak points of one campaign as you put it together on paper and eliminate those weaknesses in the future efforts."—From Bob Griffith, Manager, Lex Theatre, Chicago, Ill.

A-Mike Vogel

Round Table In Pictures





(Above) Labelling his twin-bill of "South of the Border" and "Young Buffalo Bill" as "Rodeo Show", Manager Ed Hartman, Murray, Kansas City promoted riding equipment for special lobby.



(Above) Francis Wood, treasurer Newsreel Theatres, inspects enlargement of RKO's cartoon history displayed in lobby of New York Embassy.

(Left) As a teaser in advance of "Brigham Young" at the Onate, Belan, N. M., Carmon Phillips planted cans of film in safe out front.

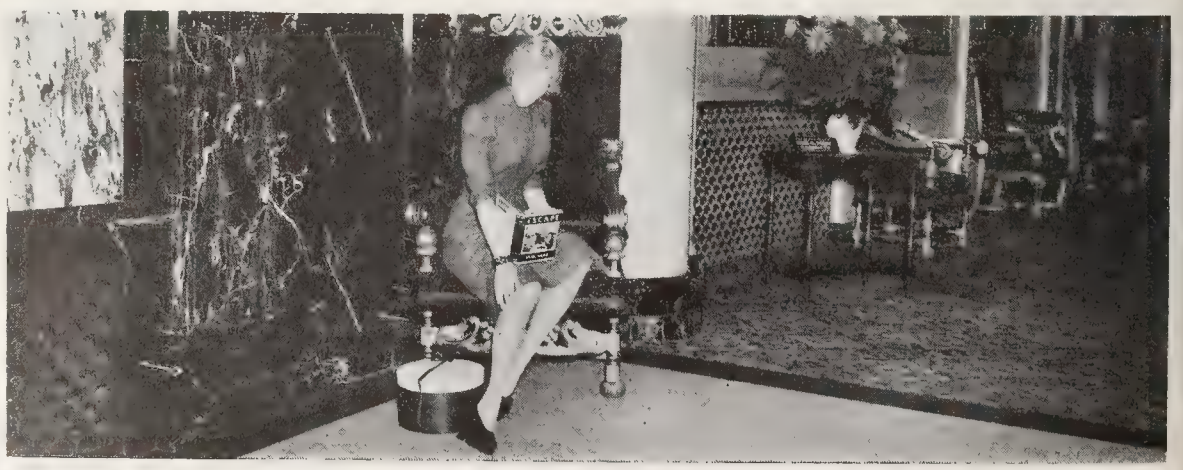


(Above) L. J. Mason, manager of the Palace, in McAllen, Texas is here shown surrounded by some of the usherettes, dressed in costume for date on "The Westerner".



Planted directly in front of the Palace, Athens, Ga., boxoffice by L. & J. City Manager Moon Corker was an automatic phonograph and sign inviting folks to listen to Deanna Durbin recordings from "Spring Parade". Through courtesy of cooperating music shop, recordings from previous Durbin pictures were also available.

(Right) Reported by Les Pollock was assistant George McGunnigle's curiosity arousing lobby stunt on "Escape" at Loew's, Rochester. Wax model dressed in red conspicuously sat reading copy of book in advance of date.



Businessmen Tied to Local Picture

Sponsored by the Junior Chamber of Commerce, with most of the cost defrayed by cooperation of leading merchants, a locally made picture, "Romance in Brookline" with resident young men and women in the cast, proved a profitable venture for Jack Markle, at the Coolidge Center, in Brookline, Mass.

Contacts were established with merchants through a mail campaign inviting them to participate in the production. In exchange for a designated sum, stores, factories, businessmen, etc., were allowed footage in the production. With costs thus taken care of, patrons were invited to try for screen tests, registration cards distributed for the purpose. The tests were held at the theatre, two weeks ahead, assurance given that all registering would be shown in the picture, if only for crowd shots, etc. Romance was injected through a prepared script with prominent locals taking the leads.

The actual filming included clubs, schools, churches, football games, and crowds attending. Faces around town were shot, on the streets, in factories, city hall, police and fire departments, etc. In all, Markle figured the picture, which ran 35 minutes, had a potential draw of some 20,000 people, which was reflected in the three-day capacity attendance, he reports.

Advance promotion had bannered truck with camera equipment three weeks ahead, personal talks before organizations by Markle, etc. Publicity was generous in the local press with further comment carried in the nearby Boston papers.

"LET'S HEAR FROM YOU"

Double Truck Contest Aids Nutting on "Knute Rockne"

Effective was the double truck promoted for "Knute Rockne" by Floyd Nutting at the State, Mankato, Minn. Each ad carried a cut of one of the players from each of the teams playing that city Saturday ahead opening. Entrants were asked to identify each, giving the position he plays on the team, the school and name of advertiser in which his picture appears. Guest tickets were awarded the winners.

Through tieup with football teams at stadium, the bands formed large "K" and "R" during halves. Following this, four players carrying a giant lettered football walked around the gridiron advertising the picture.

"LET'S HEAR FROM YOU"

Mounties Visit Newspapers

Visiting the offices of the local newspapers, Alice Gorman, of the United Detroit Theatres, publicity staff made frequent appearances at each with press material on "Northwest Mounted Police." Escorted by two six foot ushers dressed for the occasion with red coats and complete outfits of the Mounties the aggregation created a furore wherever they went. Boys were borrowed from the Michigan theatre, where the entire staff was dressed in keeping two weeks ahead.

Perfumed Notes, October Valentines, Fill the Air With Drama and Love

For the premiere of Warners' "The Letter" at the San Francisco Fox, some thousands of locals on the theatre's mailing lists were intrigued by the receipt of a personally-addressed highly perfumed, pink-colored "personal" letter in feminine handwriting. First page was a copy of the letter which forms the background of the picture, reading:

"Robert will be away for the night. I shall expect you at eleven. I am desperate and if you don't come, I won't be responsible for the consequences." Following this was a P. S. "turn the page, please."

Inside page copy carried the tip-off and theatre credits, starting, "built around this letter is a motion picture which becomes one of the most memorable entertainments ever seen," etc., etc.

* * *

The "personal" slant was also employed by "Doc" Twedt, in a valentine mailing idea for "Love You Again," at the Lido, Manly, Iowa. Here, the Round Tabler had a lot of inexpensive valentines printed up with the covers decorated in the usual heart form lettered "sweetest story ever told." Inside was printed a valentine love jingle, and immediately below, followed hand-written copy signed by William Powell, reading:

"The above words sure sound like 'I Love You Again.' A valentine in October isn't half so crazy as a guy who's been married to Myrna Loy for nine years and who doesn't know anything about it until he gets a good crack on the head," etc. The windup was the title again and the theatre date.

Amateur Band Contest Sells "Strike Up" Date

As a follow through on the national amateur band competition arranged by MGM on "Strike Up the Band," the date at the Emboyd, in Fort Wayne, Ind., was hooked to a newspaper promotion in which merchants' prizes and theatre tickets were awarded.

Three eliminations were held at the theatre, with localites acting as judges. The finals were staged toward the end of the engagement with the audience acting as judges by popular applause. Stations WOWO and WGL came through with three broadcasts featuring transcription and plugs for the contest and engagement. Double truck coloring contest involving cash prize for tickets was planted in cooperating paper. Staged with local schools through their papers was a contest to find the girl with most fraternity pins, winners attending the theatre as guests of the management.

Campaign was put over by F. J. Reimer, general manager, Quimby Theatres and Warren Smith.

"LET'S HEAR FROM YOU"

TIES "BITTERSWEET" TO CHOCOLATE BARS

One of the first to utilize the M-G-M confection tiein on "Bittersweet", for the date at Warners, Shebogan, Wis., Marlowe Conner had one of his leading drug stores obtain samples of Bittersweet bars. These were mounted by water-glass on small colored cards carrying theatre and store credits.

Distributed up and down the street by attractively clad girl, the candies went quickly, Marlowe reports.

Conga Lessons Given On "Argentine Way"

In conjunction with the date on "Down Argentine Way" at Keith's, in Syracuse, Harry Unterfort received the cooperation of both local newspapers and secured an instructor to give conga and rhumba lessons at no cost to the theatre. In addition paper ran a musical movie quiz contest using different shots of the stars in each of which the picture was plugged. Local dancing academy had a conga contest on opening day and again during run.

Wide radio coverage was secured, Station WOLF tying up with victrola shop on their regular program, playing records from the film. Music shop cooperated by plugging sheet music and records and numerous window displays were landed.

"LET'S HEAR FROM YOU"

Hart Promotes Parades For "Ramparts We Watch"

Through arrangement with local Boy Scout organization, Ed Hart at the New York Tivoli in connection with "Ramparts We Watch," a representative group headed by the Scout band and police escort marched to the theatre with banners opening day. In addition they had a Boy and Girl Scout formation in front of theatre plus a concert. Another parade consisted of the Horn and Hardart band with girl drum majors in costume representing the NVA American Legion Post. Another street bally was sandwich man dressed in military uniform with appropriate copy who covered that area.

Special heralds were printed and distributed for the occasion, tabloids distributed at schools and suitable trailer prepared. For his marquee Hart displayed a seven-foot cutout of the Statue of Liberty with holes in base for red, white and blue neon lights to shine through. Further effectiveness was secured through lighting the torch at night.

Two Governors and a Mayor Guests of Pincus at "Wyoming"



OFFICIAL GREETING. Arriving in Salt Lake to attend the premiere of "Wyoming" at the Utah, Governor Nels N. Smith of Wyoming (center) is welcomed by Governor Henry H. Blood of Utah (left) and Mayor Ab Jenkins of Salt Lake City. As a feature of Charlie Pincus' campaign for the date, Mayor Jenkins proclaimed "Wyoming Day" on behalf of the opening.

Wide Publicity Gained Through Sarong Giveaway

Much was made locally over a sarong autographed by Dorothy Lamour which was sent from Hollywood to Paramount's publicity chief St. Oswaldo Leite Rocha for opening of "Typhoon" at the Odeon, in Rio de Janeiro. Sarong was made the prize in a local dance contest held in leading hotel and presented to the winner by Carmen Miranda, who was present for the occasion. Papers picked up the stunt and gave it wide publicity as they did to a coloring contest for prizes.

The advertising and publicity campaign stressed the romantic nature of the picture and in every illustration Lamour wore a sarong. In addition, special cards carrying cut of the star were distributed widely and numerous window displays were promoted.

"LET'S HEAR FROM YOU"

Newspaper Campaign Stressed In Blackstone Personal Date

Starting his newspaper campaign on the personal of Blackstone, two weeks ahead, Lou Meyer at the RKO Temple, in Rochester announced a special bunny show for kids at which time the magician presented them with the rabbits in connection with a lucky number contest. Headliner also performed at local Sanitarium which netted two column story and art in papers.

In cooperation with Station WSAY, a fifteen minute brain twister program was effective. In addition, WHEC and WHAM gave some swell breaks to the personal. Window cards were planted as were one sheets covering a radius of 50 miles. And highlight of campaign was a candid camera contest in front of theatre and from stage for promoted prizes.

"LET'S HEAR FROM YOU"

Footballs Thrown from Roof Aid Federer on "Many Girls"

Manager Howard Federer of the Varsity Theatre, Lincoln, Neb., called out a bevy of local high school and college girls to catch lucky footballs thrown from the roof of the theatre in his campaign on "Too Many Girls." A congressional candidate and a captain of a local gridiron squad tossed the balls and girls who caught them were allowed to bring as guests all their sorority sisters, or if non-sorority twenty friends.

A dance from "Too Many Girls" was demonstrated at a ballorom, 10,000 napkins with imprint were distributed and fifty bumper strips, 200 window cards and 10,000 heralds used.

"Laugh Week" Set On Chaplin Date

Crowds that packed Bushnell Park, in Hartford, Conn., awaiting the arrival of President Roosevelt, in the interim were amused by a Chaplin impersonator who performed for Jack Simons' "Dictator" date, at Loew's Poli, starting the following day. The comic did his stuff from the bandstand, then mingled with the crowds handing out "laff dope" capsules which contained publicity on the picture. This was hooked to a "Laugh Week" proclaimed by the acting mayor and covering the engagement.

Top street stunt was a candid camera idea with cameraman and two boys in Chaplin attire. As shots were taking of a crowd, the boys would open up a large poster which asked for big smiles in connection with Laugh Week. Copy pointed out that the "biggest smiles" would be reproduced in the lobby with identifying rings around them, and those so "ringed" would be rewarded with guest tickets. New pictures were posted daily.

Simons promoted three featured radio tieins on consecutive mornings over WTHT, two on the musical background of the picture, the other, a "man-on-the-street" on opening day which included interview with the Chaplin impersonators about the date. Also on opening day, morning papers, with front-page overprint in red, were distributed by ushers made up as the comic.

Postal Telegraph was promoted for miniature wires placed in envelopes with outgoing messages. Children were attracted with a coloring contest, heralds distributed in all schools. A lucky sales-slip number idea offered guest tickets, purchasers at three stores asked to hold their purchase slips to compare with numbers posted in the theatre lobby.

"LET'S HEAR FROM YOU"

Callaham's Prescription Gag

The old prescription gag was brought out and used advantageously by Jewel B. Callaham at the Arrow Theatre, Broken Bow, Okla., for "Doctor Takes a Wife." Copy on blank read: "If you are dizzy, tired, lazy, rundown, lovesick, or if you want to forget your worries, or if you enjoy good entertainment and like to laugh, we prescribe that you take one and a half hours of 'Doctor Takes a Wife' and one-half hour of extra attractions. We feel sure that this will get the desired effect. However, you should take a follow-up tonic of all the coming attractions."

"LET'S HEAR FROM YOU"

Farrar's "Finger" Newspaper Ads

"How to Read a Newspaper" was the theme of an institutional ad used by the Indianapolis Star in connection with Ward Farrar's "Third Finger, Left Hand" campaign for the film's showing at Loew's, Indianapolis. Farrar arranged a series of stills featuring Myrna Loy remonstrating with Melvyn Douglas over a morning newspaper at breakfast and the Star liked it well enough to run it as an institutional ad, with appropriate film compy.

PRE-TESTED DECEMBER BOXOFFICE PROMOTIONS

WITH campaigns to bolster December grosses in preparation, a canvass of the back files reveals a number of tested ideas that members reported as having aided in their quest for boxoffice ammunition to battle the holiday month opposition. These promotions cover various branches of promotion, many selected because they are again being used this year.

The ideas have been set down pithily and displayed so that "he who runs" may "also read." Here they are:

Replica of regulation mail box in charge of costumed Santa Claus is set up in lobby. Paper and pencils are provided for children to write personal letters to Santy with list of presents they desire. Letters are forwarded to parents with personal letter from the theatre.

▽

Free checking service for convenience of patrons to leave their holiday purchases while seeing the show. This is strongly publicized in ads, trailers, newspaper publicity, lobby posters.

▽

For early December, combined beauty and style show at theatre, newest hair dress fashions also stressed. This is put on with department stores and beauty shops.

▽

Giveaway of cash prizes under some such title as "Gold Rush," money contributed by merchants who give numbered coupons with each purchase. Stores share in cost of coupons and space in double-truck co-op pages.

▽

For sections of the country where weather allows, December 24 has been used for giant outdoor parties on behalf of underprivileged children. Lighted Christmas tree is set up in front of the house with entire block roped off. Promoted bands make music, local choirs sing, city officials participate, boy and girl scouts cooperate to usher and handle traffic. Fruit, candy, toys, etc., are distributed by members of civic and lunch associations, gifts promoted from fund raised by newspapers or combination of local organizations.

▽

Promoted toys from department store displayed in lobby under giant Christmas tree. Numbered coupons are distributed to juvenile patrons until the Saturday before the holiday when holders of winning numbers are given the toys. Coupons carrying name of store are supplied by the theatre for distribution at the boxoffice and also at the store with each purchase.

▽

To stimulate early shopping, a Santa Day is held early in the month, sponsored by the businessmen's association, featuring a street parade, with Kris Kringle himself in the spotlight. Theatre is represented with a colorful float advertising the current and coming attractions. Santa will also be used for street attentions, making the shopping district with back banners carrying appropriate copy.

RKO THEATRES OFFER CHRISTMAS GIFT BOOKS

Book tickets for gifts again on sale at all RKO theatres, are enclosed in an artistic Christmas folder, titled "Book of Happiness," and issued in three and five dollar denominations, plus bonus coupons. The books may be used in any of the circuit's houses and for information of buyers, complete list of theatres and cities are available.

Unusual street stunt calls for services of local choir who with costumed Town Crier visits restaurants, hotels, etc. Choir sings carols at each stop after which Crier opens scroll and announces theatre's attractions.

▽

In Cleveland, the Loew houses found effective, a "Bury the Tree" tiein hooked to one of the dailies. The idea is for patrons to bring toys to be placed around tree until it is almost covered, the gifts, of course, for the local underprivileged children.

▽

Reconditioning of toys for the needy is another reliable to recommend. Here, the theatre works with the local Legion post, fire and police departments to repair gifts contributed for the purpose, with the dailies of course getting behind the idea for build-up.

▽

Redhead contest for youngsters, run at last Saturday kid show before, offered prizes for fattest, thinnest, prettiest, prettiest twins, prettiest red hair, etc. Promoted with local paper for added publicity during the last weeks in advance of the holiday.

▽

Another lobby shopping service is a "Shop and Mail Early" tiein with stores to furnish holiday wrapping and colored tissue paper, seals, tape, shipping tags, etc. Cut-outs of Santa are placed about town with "shoppers matinee" copy.

ALLIANCE THEATRES REPORT AUTO GIVEAWAY

Representative of the many December giveaways in circulation this year is the 1940 Pontiac offered by the Tri-Theatres circuit, of Alliance, Ohio. According to Milt Korach, publicity head, coupons are now given at the three theatres, the Columbia, Strand and Morrison, the car on display in the arcade of the latter. Car is to be awarded on Christmas Eve, with winner required to be present at one of the houses.

For Christmas prologue, stage set with church window and falling snow effect as background. Singer seated on stage at portable organ, surrounded by altar boys singing Christmas hymns and carols. Theatre organist concealed from audience, plays accompaniment so that it makes it appear as if the playing is done by singer.

▽

Carol singing contest from stage is also favored. Here, school children compete in groups at theatre, one group each night until three days before. Judges are music teachers.

▽

For older grade school children, an essay contest with paper on "What Christmas Means to Me," for cash and guest tickets. Rules stress the spiritual side of the holiday. For youngsters in first to sixth grades, a coloring contest, with entrants required to make up drawings or cutouts of any Yuletide subject.

▽

A "most adorable child" competition to run two-weeks has also been found effective. Age limit is six months to six years with merchants and paper tied in for prizes and publicity. Entrants photos are displayed in lobby, each numbered, together with name, address, age. Votes given to each patron determine the winners.

▽

To determine a "Miss Spirit of Christmas," as part of a community day celebration merchants chip into a fund allowing each to enter a girl to represent store. Parade is held with girls in bannered cars and entrants appear at the theatre on a given night the week before where winner is decided. Prizes and expenses are supplied by merchants fund, the usual credits given.

▽

Where lobby or mezzanine space allows, a "merchants pre-Christmas exhibit" rates consideration. Stores pay nominal sum for display of representative holiday wares, the event to be sponsored by local business men's association, if possible. Money theatre collects is used for publicity and advertising, including newspaper space.

▽

A "Christmas Fair Week," the period ahead of the holiday includes some activity at the theatre each night, all plugged under the "Week" heading, with individual merchants cooperating on different nights. Local talent and local orchestra shows, entertainment by organizations, giveaways, etc., are featured. Here, also, stores are allowed lobby or mezzanine space to show gift merchandise.

▽

Theatremen who observe that dances, wrestling and boxing matches, school social activities, fraternal and civic events are held down in December, find that patrons usually attracted by such affairs are better pros-

(Continued on following page)

IDEAS FOR DECEMBER

(*Continued from preceding page*)

pects for theatre business. With this in mind, December bookings tend to action and comedy pictures wherever possible. During the month, efforts have been made to book religious pictures for sponsorship by local groups on benefits.

▽

Dancing school tieins for added pre-Christmas Week attractions take various forms, in every case, the school contributing the entertainment for the advertising. One representative show featured a king and queen with entertainers costumed as various nationalities and performing in keeping. Setting was a Southern plantation and event built around a homecoming for children returning from school.

▽

Factory parties are held usually in the mornings in the week before. In some instances, the factory pays the theatre a sum equal to a good day's gross, the theatre supplying the entertainment of special shorts, stage entertainment, etc. Other arrangements call for a flat sum per head. Tickets are distributed at the cooperating plant only.

▽

To aid local toy funds, amateur talent shows are held at the theatre and sponsored by the newspapers. This is put on one or two days during the week before, with theatre sharing in the receipts.

▽

For holiday bookings, publicity has been had with photos of Santa Claus delivering print of picture to manager in lobby of theatre.

▽

Outside decorations include live holly, cedar and mistletoe, with huge reindeer cutouts drawing lighted sled on marquee. Posters for outside and theatre billing carry holiday greetings and art.

▽

Letter-writing contest tied in to papers inviting children to tell why they believe in Santa Claus for cash and ticket prizes. Santa makes his appearance at the theatre at a special show at regular admissions, publicized by the paper, radio, etc.

▽

Charity parties with such organizations as Junior League, Chamber of Commerce and Junior Chamber for distribution of tickets, arrangements for candy, cookies, etc., and the giving of gift packages in the lobby. Transit company carries the children free of charge. In advance Santa Clause is stationed in lobby at large containers to accept contributions for the needy which are later distributed to leading local charity organizations.

▽

George Limerick's "Best Christmas Decorated Home" contest, tied in with the dailies, invites householders to participate in three classifications, two-story houses, apartment houses and duplexes, one-story homes and cottages. Prizes of loving cups are given by Chamber of Commerce, and tickets by the theatre. Paper runs daily entry blanks and publicity with winners selected on December 22 and announced in a special newspaper Christmas Eve edition.

Doll contest to attract children invites youngsters to bring favorite dolls to the theatre where Santa Claus will judge entries and award prizes. These are awarded for largest, smallest, funniest, best rag doll and best home-made.

▽

Giant shadow box for lobby has a silvered tree decorated with blue lights at each end. Special Christmas painting in center will be lighted with spots. The rest of the lobby is in keeping with all the usual trimmings.

▽

In situations with inadequate newspaper facilities, managers have put out special December shoppers' guide tabloids, with space sold to the stores and generous publicity allowed for the theatre's current and coming attractions.

▽

The "Treasure Chest" stunt, spotlighted at the World's Fair, is again being considered. Tiein with store or stores, allows for keys to be given patrons with purchases, keys to be used to unlock chest in lobby. Chest is set up so that gifts inside can be seen. On Dec. 23, from afternoon to closing, patrons with keys from the merchants are invited to try the lock to be eligible for the prizes inside.

▽

Most popular newsboys' contest is another Yuletide favorite, put on with cooperating newspaper which runs daily voting blanks, votes cast only at the theatre. Daily gives idea wide coverage, stressing the holiday tiein.

▽

Lobby animation features youngsters going downhill on sleds and another group walking up. Automatic waterfall and holiday trimmings serve as background, with bordering Christmas trees illuminated with colored spots.

▽

For Christmas morning house-to-house, costumed boys distribute colored cards with holiday art, copy reading: "I had to come back to tell you of the excellent picture at the Blank," and signed by Santa.

△

Most courteous salesgirl contest was tied in with stores contributing cash and merchandise prizes. Votes were had at cooperating stores with purchases and votes deposited in the theatre. Winners were announced from the stage on Christmas or the day before.

▽

An information bureau is established in the lobby, with girl in attendance, to answer queries about transportation schedules, accept messages for transmission to friends. Telephone is promoted in exchange for publicity.

▽

Inspired by the Hollywood plan, a "Santa Claus Lane" in cooperation with leading merchants has been promoted. This is in the form of lighted decorations in the shopping district, with a colorful and elaborate presentation. Used by Charlie Taylor of Buffalo for the past two years, the stunt has been built up in theatre ads and lobbies.

Willkie Visit Aids Theatre Publicity

Celebrating the first anniversary of Indiana-Illinois' Lex, in Chicago, Manager Bob Griffith put together a campaign to impress upon his patrons in the Woodlawn section of the city the quality of management and operation plus an assurance that the same would be continued. For this purpose, outstanding pictures were booked for the anniversary week, the campaign including four special birthday events to cover publicity in the metropolitan press as well as the neighborhood papers.

Outstanding in the publicity was Griffiths' quick-thinking in tieing in with the Chicago visit of Wendell Willkie wherein the presidential candidate and Mrs. Willkie were presented with pieces of the theatre's birthday cake as they left their hotel. Uniformed usher and usherette carried the offering later acknowledged by Mrs. Willkie by letter to Griffith, the story hitting the downtown sheets. At the theatre, Bob invited patrons to share the rest of the cake. For street attention, the Manta-man used a bannered white bus sound-truck. In the evening the truck blocked traffic on a movie quiz contest with guest tickets offered.

Co-op congratulatory page was employed with bows from neighborhood merchants and flowers given to women patrons at the Sunday matinee. Kid show with clown-and-dog acts also attracted with prizes given through hookup with outside sponsor. Colorful front and other decorations in keeping also aided in spreading the word.

"LET'S HEAR FROM YOU"

Ward Dresses Staff For "Spring Parade"

Entire staff of the El Raton, in Raton, New Mexico were dressed in party costumes by Tom Ward during run of "Spring Parade." Hostesses distributed Deanna Durbin kisses, promoted from local confectioner, in addition promoted flowers were handed out opening day.

Nice break for Ward was the fact that Michael Hamelberg, manager of Deanna dropped into town between trains and made a few press appearances, stopping at the theatre where he plugged "Spring Parade" and the star's next picture. Plenty of front page publicity was accorded Hamelberg, in all of which the picture was mentioned.

USES HERALD REVIEW ON "MAN I MARRIED"

Situated in a Chicago neighborhood, strongly "non-Aryan", Manager Jerry McWhorter, of the Hamilton, decided to sell "The Man I Married" from the exposé slant. For this he put together a mimeographed folder, front page copy headed "Nazi Propaganda Exposed". On inside pages the theatreman used the original story title, "I Married a Nazi", and followed this with the "Showman's Review" of the picture taken from the report in Motion Picture Herald.

NOT "TOO MANY GIRLS" FOR FIVE-DOLLAR PRIZE

The picture stressing 10 co-eds to each boy, Ed Vaughn used the story for a hook-in on "Too Many Girls" at the Chief, Greeley, Colo., by offering a prize inducement to male students at the local university.

Vaughn circulated heralds around the campus offering $5.00 to the "stude" bringing the most girls to the theatre during the run. Competitors were asked to register their names and the number of girls brought with them. (Note: Ed doesn't say whether or not the gals paid their own.)

Hedy Lamarr Life Story Space Getter for Burnett

Proving its value as a space-getter everywhere is M-G-M's five-installment by-line life story of Hedy Lamarr. Latest example of the excellent results it is bringing is the prominent display it received in the Pittsburgh *Press* when M. C. Burnett, Loew's Penn, planted it recently. The biography, accompanied by a liberal amount of art, rated a streamer head daily during its Monday-to-Friday run. The life story is particularly effective right now, with Miss Lamarr's newest film, "Boom Town," in which she is co-starred with Clark Gable, Spencer Tracy and Claudette Colbert, scheduled for national release in August.

"LET'S HEAR FROM YOU"

"Bookie" Office Constructed By Laby for "Maryland"

On his recent "Maryland" playdate, George Laby at the Victory Theatre, in Holyoke, Mass., fixed up a duplicate of a "bookie" office right in front of his theatre lobby. Obtaining the cooperation of the telephone company, additional phones were supplied and wired to the theatre's spare line.

Teaser ads were inserted in the newspapers asking people to call up regarding the picture. The display utilized the names of the cast and noted them at various odds. The distribution of jockey hats to the newsboys around town also helped to sell the horse angle.

HAIR STYLE SHOW CLICKS FOR KING

For a first-time in his situation, Manager Frank V. King (the cattle-show promoter), at the Midland, Newark, Ohio, promoted a hair style show at the theatre in cooperation with two of the city's beauty shops.

Models supplied by the shops displayed the latest coiffure styles, with a prominent hair stylist present to act as commentator. In addition to publicity coverage, cooperating shops ran ads calling attention to the showings.

Campaign Briefs On Recent Dates

With Myrna Loy portraying an editor in "Third Finger, Left Hand," George Avis, Loew's Century, Baltimore, and Carlton Duffus, M-G-M exploiteer, arranged for the star to become woman's page editor for a day of the local *News-Post*. The paper used a pictorial layout as well as a by-line story.

▽

Taking advantage of the fact that Jack Luden, one of the "Flight Command" cast, is a local boy, George Peters, Colonial, Reading, planted a special advance story on the actor in the local Eagle.

▽

A full-page pictorial layout featuring Jeanette MacDonald was one of the highlights of the "Bitter Sweet" campaign put over by Milt Young, Warners' publicist, for the showing at the Boyd, Philadelphia.

▽

Use of the local high school band for a downtown parade and a 15-foot banner stretched across the band stand at a local football game were features of the "Strike Up the Band" campaign put over by O. E. Peters, Senator, Sacramento.

▽

Special screening was held by Nat Blank on "The Ramparts We Watch" at the Orpheum, in Terre Haute, Ind., for important organization heads in his vicinity. For street bally, small goats were bannered with copy: "Beware, Fifth Columnists. 'The Ramparts We Watch' will get your goat." Celebrating his first anniversary at the house recently, local baker donated giant cake. All patrons were invited to have a piece of the confection, which was good for story and photo in papers.

▽

Inexpensive election street bally consisting of six-foot arrows pointing to theatre were used for "Great McGinty" by Ed May at Schine's Paris, Paris, Ky. Copy on arrows read: "Don't wait. Vote today for the peoples choice. The Great McGinty. Everybody's Friend." Banner over empty store entrance announced that it was the voting poll for McGinty headquarters.

▽

Copies of a legal-looking marriage license, red seal and all, which, when unfolded, carried copy on "Third Finger, Left Hand," were distributed in Youngstown, O., as part of the campaign for the Myrna Loy film put over by Jack Hynes at the Paramount. Hynes also had given out small envelopes marked "Confidential—What Every Woman Wants," which contained wedding rings attached to cards. Each card was numbered and free tickets were awarded to those whose numbers were posted in the lobby.

▽

Working model oil derrick formed basis of Tom Turner's "Boom Town" lobby display at the Grand, Grand Haven, Mich. Setpiece was backed with a 60 by 40 and stills from the picture. Three one-gallon cans painted silver for storage tanks and two model tank trucks borrowed from toy shop were also pressed into service. Gas stations in and around town carried banners or window cards on the picture.

"NO ELECTION RETURNS," SAYS WAUGH ON "HALL"

With other theatres in town advertising election returns, "Bishop" Howard Waugh, of Warners' Memphis, broke out with some typical "Waugh" copy on his date for "Pastor Hall", a type ad headed "No Election Returns".

Rest of the copy went on to say, "Enjoy 'Pastor Hall', the great Nazi exposé picture in Complete Comfort and With No Noise".

Merchant Cooperation Landed on "Sea Hawk"

Ahead of opening of "Sea Hawk" at the Stamford Theatre, in Stamford, Conn., Henry Mangravite selected six stores in town for display of framed stills in their windows with lettering placed at an angle rendering an informal touch to each still. Through tieup with five and ten a lucky number contest was arranged, window streamers announcing the contest and sales clerks distributing fan photos of Brenda Marshall with each purchase made prior to opening day. Postcards from a New York hotel were sent out to the theatre's mailing list and carrying picture plug and through cooperation of telegraph company, title stickers were placed on all outgoing messages.

"LET'S HEAR FROM YOU"

Kresner's "Pastor" Campaign

Special screening of "Pastor Hall" held a few days ahead of opening by Mort Kresner at the Plaza, in Stamford, Conn. brought editorial mention from local daily and permission to plant notices on bulletin boards of schools. Similar displays were placed in the YMCA and YWCA. Teaser copy was spotted in various parts of the theatre three weeks ahead, consisting of small cards in frames with copy "Pastor Hall is coming soon." Special heralds were distributed house to house, and inside and outside the theatre numerous stills were spotted conspicuously.

FASHION SHOW "FIRST" STAGED WITH "PARADE"

Working on the slant that the world's fashion center is being moved to America, Johnny Barcroft was able to prevail upon the retail merchants association of Columbus to sponsor an All-American style show at the RKO Palace, with "Spring Parade", a first-time that the stores have permitted a theatre tiein, the Round Tabler reports. Eight of the city's largest stores enlisted.

As a result, publicity was vast, with one of the dailies using a double-truck spread of shots from the showing. Co-op ads also were extensive. Girls of the local Mannequin Guild modeled the Durbin styles, with newspaper fashion editor acting as commentator from stage.

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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THEATRE WANTED, WESTERN NEW YORK or Northwestern Pennsylvania. State details. BOX 1346, MOTION PICTURE HERALD.

NAMES OF FIFTY THEATRE BUYERS $2. DELPHI AGENCY, Delphi, Ind.

MICHIGAN CIRCUIT, FOUR SMALL PICTURE shows, portable Holmes equipment, established three years. Good proposition. Money maker. SHOWMAN, Barton City, Mich.

OLD ESTABLISHED THEATRE BUSINESS, long lease, low overhead, operating six days week, fine location, no competition. $1500 Cash. BOX 218, Glade Spring, Va.

POSITIONS WANTED

EXPERIENCED OPERATOR WANTS WORK. References. BOX 1340, MOTION PICTURE HERALD.

COMPETENT, THOROUGHLY EXPERIENCED manager desires connection with small circuit or independent. A real producer. Best references. BOX 1341, MOTION PICTURE HERALD.

PROJECTIONIST, SEVEN YEARS EXPERIENCE. Any equipment. Sober, steady, reliable. BOX 1348, MOTION PICTURE HERALD.

LICENSED PROJECTIONIST, 12 YEARS EXPERience, non-union, references, go anywhere. BOX 59, Roscoe, Calif.

MANAGER, EXPERIENCED, HIGHEST REFERences, married, go anywhere, can operate. A. CONRAD, 2701 Portland, Minneapolis, Minn.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

SPECIAL BARGAIN FOR QUICK SALE. COMplete 400-seat theatre equipment for balance due on contract. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

POWERS PROJECTORS, $39.50, SIMPLEX heads, $79.50; intermittents, $6.95; chairs, 75c; soundheads, amplifiers, $9.95; projectors, 16mm. 35mm, $59.50; reflector arcs, rectifiers, $24.50. Theatres completely furnished cheap. S. O. S. CINEMA SUPPLY CORP., New York City.

SIXTY-CYCLE 5 H.P. TWO ARC, 25 TO 30 amperes, motor generator, cheap for cash. Box 1342, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

ALL AROUND REFLECTOR COMPANY'S NEW motion picture reflector guaranteed to increase screen illumination 40%. BOX 1967Q, CLEVELAND, O.

SPECIAL NOW TO DECEMBER 15, TWO ALL new projectors, De Luxe bases, rear shutter mechanisms, 18 inch magazines, lightmaster, simplified high intensity projection lamps and rectifiers, soundmaster complete sound system, soundheads with all film travel on rotary surfaces and the gyrofilter, latest type amplifier and two way horn system. It's all new. Trade in price complete $2250. Easy pay plan. SCOTT BALLANTYNE CO., 222 No. 16th St., Omaha, Nebr.

HELP WANTED

WANTED EXPERIENCED COMBINATION PROjector repair and sound man. BOX 1349, MOTION PICTURE HERALD.

WANTED, EXPERIENCED ASSISTANT MANager to specialize in exploiting and art work. State experience and salary. BOX 1350, MOTION PICTURE HERALD.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES, QUALity service. STITES PORTRAIT CO., Shelbyville, Ind.

BOOKS

SAVE ON THESE OUT OF PRINT EDITIONS. Cameron's "Sound Pictures Trouble Shooters Manual" 1,200 pages, $2.95. "Motion Pictures with Sound" $5.00 regularly, $2.95. "Servicing Sound Equipment" $3.50 regularly, $1.95. "Public Address Systems" $1.95. "Amateur Taking-Showing Pictures," $1.49. "Talking Movies," 79c. S. O. S. CINEMA SUPPLY CORP., New York City.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THE NEW 1940-41 INTERNATIONAL MOTION Picture Almanac edited by Terry Ramsaye, is out. The most comprehensive reference annual of the amusement industry. More than 16,000 industry personalities are listed and it contains 57 divisions in the 1,112 pages. The new edition also carries a combination cross-indexed corporation section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every showman. Reserve your copy today if you have not already sent in your order. $3 plus postage. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW YORK, U. S. A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

(Prior to availability for review)

Synopsis

Cast

Background facts and special data of exploitation value.

SON OF MONTE CRISTO (United Artists)

Melodrama

Produced by Edward Small. Directed by Rowland V. Lee. Screen play by George Bruce.

SYNOPSIS

The little grand ducal principality of Lichtenburg, squeezed between the Russia of the Czar and the Germany of Bismark, and at which Louis Napoleon frequently aimed his attention, was under the dominance of Gurko Lanen (George Sanders), son of a stonemaster, who had declared himself dictator of the country. The nominal ruler, Grand Duchess Zona (Joan Bennett), and her prime minister, Neuhoff (Montagu Love), bitterly resent the autocratic dictates of Gurko Lanen, but can do little because of the iron hold he maintains on the army and the populace.

Zona secretly departs for Paris to ask support from Napoleon, but spies tell of her plan. On the road to Paris she meets the Count of Monte Cristo (Louis Hayward), son of the fabulous Edmund Dantes of a prior generation. He offers to aid her.

Entering the city disguised as a banker with a large sum of money to invest, the Count befriends a group attempting to overthrow the Dictator.

Meanwhile, Lanen is forcing his attention on the Duchess telling her the only way to preserve unity in the nation is for her to marry him. At the opportune time, the Count produces definite proof that Lanen is a traitor to his country and in a duel between the two, the dictator is killed.

CAST

Count of Monte Cristo.....Louis Hayward
Grand Duchess Zona.....Joan Bennett
Gurko Lanen.....George Sanders
Mathilde .....Florence Bates
Colonel Zimmerman.....Lionel Royce
Baron Von Neuhoff.....Montagu Love
Conrad Stadt.....Ian MacWolfe
Fritz Dorner.....Clayton Moore
Gluck .....Ralph Byrd
French Ambassador.....George Renavent
Pavlov .....Michael Visaroff
Hans Mirbach.....Rand Brooks
Captain .....Theodore von Eltz
Lieutenant .....James Seay
Schultz .....Henry Brandon
Schmidt .....Jack Mulhall
Turnkey .....Edward Keane
The Baron.....Lawrence Grant

SPECIAL REMARKS

This picture is the first United Artists release booked into the Capitol theatre in New York City in several years, with the one exception of "The Great Dictator," which is now playing the Capitol at advanced prices.

Release date Jan. 1, 1941

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GO WEST (MGM)

Comedy

Produced by Jack Cummings. Directed by Edward Buzzell. Screen play by Irving Brecher.

SYNOPSIS

The year is 1870 and S. Quentin Quale (Groucho Marx), a young man, is heeding the Horace Greeley advice. On his way west he meets Joe Panello (Chico Marx) and "Rusty" (Harpo Marx).

The story deals with their exploits on arrival and how they become involved with Eve Wilson (Diana Lewis) and Terry Turner (John Carroll) in a deal to sell land to a railroad planning to extend its line to the Pacific.

CAST

S. Quentin Quale.....Groucho Marx
Joe Panello.....Chico Marx
"Rusty" Panello.....Harpo Marx
Terry Turner.....John Carroll
Eve Wilson.....Diana Lewis
Beecher .....Walter Woolf King
"Red" Baxter.....Robert Barrat

Release date Dec. 6, 1940

VICTORY (Paramount)

Romantic Drama

Produced by Anthony Veiller. Directed by John Cromwell. Based on the novel "Victory" by Joseph Conrad. Screen play by John L. Balderston.

SYNOPSIS

The story is about Axel Heyst (Fredric March) who has been trained from childhood by his philosopher father in the development of an aloofness toward life and a belief in the futility of effort.

It is laid against a romantic background of the islands in the Java Sea where Axel is plunged into a series of dramatic adventures which violently alters the stoic calm of his life.

The girl of the story is Alma (Betty Field).

CAST

Axel Heyst.....Fredric March
Alma .....Betty Field
Mr. Jones.....Sir Cedric Hardwicke
Mr. Schomberg.....Sig Rumann
Mrs. Schomberg.....Margaret Wycherly
Senor Makanoff.....Fritz Feld
Pedro .....Lionel Royce
Mme. Makanoff.....Rafaela Ottiano

Release date, Jan. 3, 1941

HIGH SIERRA (Warners-F.N.)

Drama

Executive Producer Hal B. Wallis. Associate Producer Mark Hellinger. Directed by Raoul Walsh. From a novel by W. R. Burnett. Screen play by John Houston and W. R. Burnett.

SYNOPSIS

The story concerns the "Last of the Dillinger Gang." Roy Earle (Humphrey Bogart) is released from prison because of a pardon arranged by an overlord of crime. He is met by Kranmer (Barton MacLane) who informs "Earle" that the big shot who arranged for his pardon expects him to take charge of a hold-up on a swanky desert night-club resort.

Roy takes the car furnished him and drives westward to a hideaway in the Sierra's where he is to meet the mob that will help him stage the hold-up. En route he meets up with "Pa" and "Ma" Goodhue (Henry Travers and Elizabeth Risdon) and their granddaughter Velma (Joan Brooks). Roy is attracted to Velma because of her resemblance to a childhood sweetheart, long dead, back in Indiana.

On arrival at the hideout, he finds Marie Garson (Ida Lupino), a dance hall girl, has been brought to entertain the mob. Roy is disturbed because of Marie's presence, fearing the mob will get into a battle over her. Eventually, two of the mob battle over Marie whose advances toward Roy are rebuffed because Roy is thinking of Velma.

After the hold-up, two of the mobsters are killed in a crash, another is captured. Roy and Marie, who also has taken part in the robbery, escape to Los Angeles with valuable jewels taken at the Inn. On arrival Roy discovers the big shot responsible for his pardon has died.

Los Angeles proves too hot for the gunman. He flees to the high mountain passes out of California. His career is ended when a soft spot in his heart for a dog he has adopted exposes him to the gunshot of a police officer.

CAST

Roy Earle.....Humphrey Bogart
Marie..... Ida Lupino
Red .....Arthur Kennedy
Velma..... Joan Brooks
Babe.....Alan Curtis
Pa.....Henry Travers
Ma.....Elisabeth Risdon
Doc Banton.....Henry Hull
Jake Kranmer.....Barton MacLane
Mrs. Baughman.....Minna Gombel
Mr. Baughman.....Paul Harvey
Blonde.....Isabel Jewell
Lon Preisser.....John Eldredge
Big Mac.....Donald McBride
Louis Mendoza.....Cornell Wilde
Algernon.....Willie Best
Hotel Guest.....Louis Jean Heydt
Hotel Guest.....Charlotte Wynters

SO ENDS OUR NIGHT (United Artists)

Former title—**FLOTSAM**

Drama

Produced by David L. Loew and Albert Lewin. Directed by John Cromwell. Based on the novel by Erich Maria Remarque. Screen play by Talbot Jennings.

SYNOPSIS

Joseph Steiner (Fredric March), a former officer in the German army, is a political refugee in Austria. He hopes to receive word of his wife, Marie (Frances Dee), whom he has been forced to leave behind.

Having no work permit, Steiner is sent to jail. Here he meets young Ludwig Kern (Glenn Ford), also a political refugee. Steiner is drawn to the boy. They are released from jail, and escorted to the border of Czechoslovakia. Kern heads for Prague, but Steiner slips back into Austria.

Back in Vienna, Steiner changes his name and meets Lilo (Anna Sten), an attractive Russian refugee. Lilo falls in love with Steiner, but soon realizes his wife is the only woman he can ever love.

Meanwhile, in a refugee boarding house, Kern meets and falls in love with Ruth Holland (Margaret Sullavan). Ruth is afraid of becoming emotionally involved and leaves Prague. Kern joins Steiner in Vienna and he writes to Ruth.

Ruth arrives in Vienna, but is advised to leave. Kern has to flee. He finds Ruth in Switzerland. Together they head for Paris.

The Nazis have marched into Austria. Lilo is killed while helping Steiner escape.

Steiner receives a letter that his wife is ill—with only a few days to live. He returns to Berlin, where he makes a deal with the police—promising to betray his friends if they allow him to stay with his wife until the end. After Marie dies, Steiner leaps through an open window and destroys himself.

After many episodes, Ruth and Kern make plans to sail for America.

CAST

Joseph Steiner.....Fredric March
Ruth Holland.....Margaret Sullavan
Marie Steiner.....Frances Dee
Ludwig Kern.....Glenn Ford
Lilo .....Anna Sten
Brenner.....Erich von Stroheim
Potzloch .....Joseph Cawthorn
Mr. Kern.....Roman Bohnen
Marrill .....Allan Brett
The Chicken.....Leonid Kinsky
The Pole.....Alexander Granach
Ammers .....Siegfried Rumann
Barnekrogg .....Lionel Royce
Prof. Meyer.....William Stack
Swiss Policeman.....Spencer Charters
Dr. Behr.....Ernst Deutsch

THIS THING CALLED LOVE (Columbia)

Sophisticated Comedy

Produced by William Perlberg. Directed by Alexander Hall. Based on the play by Edwin Burke. Screen play by George Seaton, Ken Englund and P. M. Wolfson.

SYNOPSIS

Tice Collins (Melvyn Douglas) is in love with Ann Winters (Rosalind Russell). Returning from an engineering assignment he is anxious for an immediate marriage.

Ann has her own ideas about marriage and persuades Tice to agree to live apart for the first six months of their union so they can be proven intellectually compatible.

Charlotte Campbell (Binnie Barnes), secretary to Tice's lawyer, Harry Bertrand (Allyn Joslyn) becomes involved in a series of events with the newly married couple which cause many complications.

CAST

Ann Winters.....Rosalind Russell
Tice Collins.....Melvyn Douglas
Charlotte Campbell.....Binnie Barnes
Harry Bertrand.....Allyn Joslyn
Florence Bertrand.....Gloria Dickson
Julio Diestro.....Lee J. Cobb
Genevieve Hooper.....Gloria Holden
Gordon Daniels.....Paul McGrath
Ruth Howland.....Leona Maricle
Tom Howland.....Don Beddoe
Mrs. Diestro.....Rosina Galli
Arno .....Sig Arno

Release date Dec. 31, 1940

SECOND CHORUS (Paramount)

Comedy with Music

Produced by Boris Morros and Robert Stillman. Directed by Henry C. Potter. Original story by Frank Cavett. Screen play by Frank Cavett, Elaine Ryan and Ian Hunter.

SYNOPSIS

A story of the "back-stage" lives of members of a popular swing orchestra (Artie Shaw and his band).

Danny O'Neill (Fred Astaire) unable to graduate from college because he devotes too much time to tooting his trumpet in the college orchestra, decides to go to New York to try his hand at entertaining in the night spots.

He meets Hank Taylor (Burgess Meredith), and a "Flagg and Quirt" campaign for feminine adulation develops between them.

They meet Ellen Miller (Paulette Goddard), secretary of Artie Shaw's band and a friendly feud develops between the two in an effort to keep their fair companion from other admirers.

CAST

Danny O'Neill.....Fred Astaire
Ellen Miller.....Paulette Goddard
Hank Taylor.....Burgess Meredith
Mr. Chisholm.....Charles Butterworth
Artie Shaw.....Artie Shaw
Artie Shaw's Band

SPECIAL REMARKS

This is Paulette Goddard's first appearance opposite Fred Astaire. Miss Goddard is currently appearing in "The Great Dictator" and "North West Mounted Police." Dancing in the picture is provided by Fred Astaire.

Release date, Jan. 10, 1941

THE ALDRICH FAMILY IN LIFE WITH HENRY (Paramount)

Family Comedy

Produced and directed by Ted Reed. Original story and screen play by Clifford Goldsmith and Don Hartman.

SYNOPSIS

This new Henry Aldrich (Jackie Cooper) production is about an episode in the life of the title character, who must personally earn $100. so that he can join a group going to Alaska.

His parents (Hedda Hopper—Fred Niblo) greatly enjoy his effort to earn the money, but it seems that the entire population of the small town appears to enter into a conspiracy to prevent Henry from accomplishing his purpose.

He not only succeeds in earning the money, but as a result of his exploits, a new factory is brought to town.

CAST

Henry Aldrich.....Jackie Cooper
Kathleen Anderson.....Leila Ernst
Dizzy.....Eddie Bracken
Mrs. Aldrich.....Hedda Hopper
Mr. Aldrich.....Fred Niblo
Kelopatria Johnson.....Etta McDaniel

Release date, Jan. 24, 1941.

HONEYMOON FOR THREE (Warner Bros.)

Sophisticated Comedy

Directed by Lloyd Bacon. From the play by Allen Scott and George Haight. Screen play by Earl Baldwin.

SYNOPSIS

Kenneth Bixby (George Brent) is on a lecture tour. He is accompanied by his secretary, Anne Rogers (Ann Sheridan). Ken and Anne are engaged to be married.

Julie Wilson (Osa Massen) is an old college sweetheart who promised to wait for Ken, but didn't. She has been sending Ken romantic messages, signed Miriam, believing herself to be the one whom the leading character in Ken's latest book is based on. Harvey Wilson (Charlie Ruggles), whom Julie married, arrives to talk to the man with whom his wife is infatuated. He runs into Anne who has already sensed danger in the meeting between Ken and Julie.

After a warning of a family scandal, Anne leaves with Harvey to follow Ken and Julie to a farm they are headed for. En route, they stop at a road house where they meet the pair. Anne refuses to accept Ken's truthful explanation that his adventure with Julie was innocent. Harvey threatens a suit for alienation of affections, but agrees to drop the suit if Ken will marry Julie after he divorces her. Ken is shocked to think that Harvey is not only willing, but anxious to get rid of Julie.

Seeing a chance to save Ken for herself, Anne borrows a baby. Hearing her call it Little Kenneth, Julie jumps to the obvious conclusion. Ken catches on and plays it up. Julie leaves with Harvey.

CAST

Kenneth Bixby.....George Brent
Anne Rogers.....Ann Sheridan
Harvey Wilson.....Charlie Ruggles
Julie Wilson.....Osa Massen
Elizabeth Clochessy.....Jane Wyman
Arthur Westlake.....William T. Orr
Mrs. Pettijohn.....Lee Patrick
Chester T. Farrington III.....Johnny Downs
Floyd Y. Ingram.....Herbert Anderson
Lawyer.....George Campeau

DARK STREETS OF CAIRO (Universal)

Mystery Drama

Directed by Leslie Kardos. Associate Producer, Joseph G. Sanford. Original Screen Play by Alex Gottlieb.

SYNOPSIS

The story is set in Cairo, Egypt, the time the present. It tells the story of an American Archaeological expedition that has excavated jewels from the tomb of a Pharaoh.

Soldiers of fortune, Dennis Martin (Ralph Byrd) and Jerry Jones (Eddie Quilian) discover the head of the expedition has been murdered and the jewels stolen by a gang of cut throats led by Abbadi (George Zucco), who offers them for sale to an uncle of Ellen (Sigrid Gurie). Shari (Katherine DeMille), wife of Abbadi makes an effort to stop the robbery by furnishing information to Joachim (Rod La Rocque), police inspector working on the case, whom she really loves.

Dennis falls in love with Ellen who agrees to go to America as his wife. In the end Abbadi is killed, the jewels recovered and Shari is free to marry Joachim.

CAST

Ellen Stephens.....Sigrid Gurie
Shari.....Katherine DeMille
Dennis Martin.....Ralph Byrd
Jerry Jones.....Eddie Quilian
Inspector Joachim.....Rod LaRocque
Margo.....Yollande Mollot
Khattab.....Siegfried Arno
Abbadi.....George Zucco
Baron Stephens.....Lloyd Corrigan

MR. AND MRS. SMITH (RKO)

Comedy

Executive Producer, Harry Edington. Directed by Alfred Hitchcock. Original story and screen play by Norman Krasna.

SYNOPSIS

David Van (Robert Montgomery), New York lawyer, and his wife, Ann (Carole Lombard), make a happy but slightly eccentric couple. One of their rules for domestic bliss is that in case of a falling-out, neither is to leave their bedroom until they have made up. This keeps David away from his office and law partner.

Jeff Custer (Gene Raymond), the partner, is relieved when, after his latest quarrel with Ann, David makes up after only three days and emerges from the bedroom. When David shows up at the office his first visitor is a man who has come to inform him that when he married Ann a mistake had been and the marriage has been performed in Nevada instead of Idaho as the license states.

The man also stops by to see Ann and tell her the news. Ann believes that David will suggest that they immediately be remarried. He doesn't say anything at all. Earlier, David had told Ann that if he had to do it over again, he would not marry her.

She thinks he means to live with her without benefit of wedlock and chases him out of the apartment. She resumes her maiden name. David goes to live at his club. Jeff Custer agrees to talk to Ann. The result is that Ann retains Jeff as her legal adviser. She begins to seriously consider marrying Jeff. David follows them to Lake Placid and creates a terrible scene. When Jeff refuses to fight David, Ann becomes her old self, and sends Jeff on his way. She threatens to do the same for David, but he has the situation well under control.

CAST

Ann ..... Carole Lombard
David ..... Robert Montgomery
Jeff ..... Gene Raymond
Chuck ..... Jack Carson
Mr. Custer ..... Philip Merivale
Mrs. Custer ..... Lucile Watson
Sammy ..... William Tracy
Mr. Deever ..... Charles Halton
Mrs. Krausheimer ..... Esther Dale
Martha ..... Emma Dunn
Proprietor Lucy's ..... William Edmunds
Gertie ..... Betty Compson
Gloria ..... Patricia Farr
Lily ..... Adele Pearce

SPECIAL REMARKS

Director Alfred Hitchcock's contributions to the screen are well known, both to exhibitors and their patrons.

JENNIE (20th Century-Fox)

Drama

Produced by Sol M. Wurtzel. Directed by David Burton. Original story by Jane Eberle. Screen play by Harold Buchman and Maurice Rapf.

SYNOPSIS

The story opens in a large American city of today where great unrest exists. Jane (Virginia Gilmore) is writing a narrative of her grandmother, Jennie, also portrayed by Virginia Gilmore.

The story cuts back to when her grandmother was in her teens. Living in a middle-sized Pennsylvania town is a family headed by Fritz Schermer (Ludwig Stossel). His son George (William Henry) is in love with Jennie and asks his father's permission to marry her.

The father who is a tyrant to his own family, demands that the couple live in his home and that George render his services in the father's store without wages.

Jennie in order to secure wages for George, lies to her father-in-law claiming an offspring is on the way. The father betrays his first soft spot by agreeing to pay George $5 a week. When due to his tyranny a daughter Lottie (Dorris Bowdon) is turned out of the house for going on a date, Jennie and George decide to leave with her.

The trio find it difficult to exist without the father's aid and after many hardships finally find themselves back in the father's home, after the father has decided that his business has suffered due to George leaving the store. Jennie convinces the father that he should pay George $25 a week and be a little less dictatorial to his family.

The action of the story then cuts back to the present with Jane Schermer winding up the account of her grandmother's life.

CAST

Jennie ..... Virginia Gilmore
George Schermer ..... William Henry
Franz ..... George Montgomery
Fritz Schermer ..... Ludwig Stossel
Lottie ..... Dorris Bowdon
Karl ..... Rand Brooks
Clara ..... Joan Valerie
Amelia ..... Rita Quigley
Mother Schermer ..... Hermine Sterler
Mr. Veitch ..... Harlan Briggs
Real Estate Broker ..... Irving Beacon
Mrs. Willoughby ..... Almira Sessions
Dr. Hildebrand ..... Aldrich Bowker

Release date Dec. 20th, 1940

PLAYGIRL (RKO)

Comedy Drama

Produced by Cliff Reid. Directed by Frank Woodruff. Based on the story "Debutante, Inc." Screen play by Jerry Cady.

SYNOPSIS

This is the present; action of the story takes place in luxurious hotels in Lake Placid, Miami, Chicago and New York City, and on a main highway between Florida and New York.

The story is about a fascinating gold digger, Grace Herbert (Kay Francis) who discovers that she is becoming passe, and after an episode in a Florida hotel, where she practically spends her last dollar looking for a rich husband, she finds Ellen Daley (Mildred Coles) a destitute working girl unconscious on her bed in the luxurious hotel suite.

Ellen, after being revived, explains that she came to the suite to try and get a job as secretary to Grace. Intrigued by the girl's unusual beauty and charm, she evolves a plan to use Ellen as bait to fleece wealthy men. To save herself from starvation, Ellen agrees to the plan and is bedecked with fine clothes and jewels.

They start on a motor trip to Chicago and on the way meet Tom Dice (James Ellison), who is attracted to Ellen. Tom who is riding a cattle train does not succeed in learning how to reach Ellen in the future.

In Chicago and New York, Grace's plan proves successful. At a concert, Ellen and Tom meet again, she learns he is a millionaire son of a Texas cattle baron. Grace promotes the loves interest between the two, but when it comes time to fleece Tom, Ellen revolts. Grace, then decides to catch Tom's heart on the rebound and marry him herself. Tom's mother (Katherine Alexander) interferes and convinces Grace that Ellen is the proper match for Tom.

CAST

Grace Herbert ..... Kay Francis
Tom Dice ..... James Ellison
Ellen Daley ..... Mildred Coles
Bill Vincent ..... Nigel Bruce
Josie ..... Margaret Hamilton
Van Payson ..... George P. Huntley
Mrs. Dice ..... Katherine Alexander
Lock Anders ..... Charles Quigley
Alice ..... Georgia Carroll
Don Shawhan ..... Kane Richmond
Joseph Shawhan ..... Stanley Andrews
Bell Hop ..... Dick Hogan

SANTE FE TRAIL (Warner-FN)

Historical Drama

Directed by Michael Curtiz. Original story and screen play by Robert Buckner.

SYNOPSIS

In the year 1854, the people of the state of Kansas are living in fear and terror due to the activities of John Brown (Raymond Massey), the fanatical anti-slaver and his gang of ruffians.

J. E. B. "Jeb" Stuart (Errol Flynn) of Virginia together with George Custer (Ronald Reagan), Philip Sheridan (David Bruce) and others are assigned to military duties at Fort Leavenworth after graduating from West Point.

They meet "Kit" Halliday (Olivia de Havilland), whose father controls the great wagon freight lines over the Sante Fe Trail to the West. Kit is attracted to Stuart and Custer. Rader (Van Heflin) expelled from West Point is a disciple of John Brown, and later becomes very active as a Lieutenant.

A shipment of rifles causes an attack on a wagon train under military escort, but Brown and his men are routed. While preparing an expedition against Brown, Stuart and Custer both find time to propose to Kit. She indicates her love for Stuart.

Brown's activities becomes more terrifying and Stuart in a reconnoitering expedition is captured and in danger of being hung, by heroic deeds, he escapes.

Both Stuart and Custer are called to Washington and promoted to Captains. Meanwhile, John Brown has not been silenced by defeat, he is about to strike his greatest blow. Rader acting as a spy, has gone to Washington to secure plans for capturing the U. S. Arsenal at Harper's Ferry. Rader demands a large sum of money from Brown but is refused; in reprisal he reveals Brown's plans to take Harper's Ferry to Stuart, demanding the reward offered for the capture of John Brown.

The fight for Harper's Ferry is brief but bloody. Brown and a few survivors of his band are captured but not before Brown himself kills Rader. The story of the hanging of John Brown is history. The story ends with the first link of the rail line completed and the wedding of Jeb Stuart and Kit Holliday.

CAST

"Jeb" Stuart ..... Errol Flynn
"Kit Carson" Halliday ..... Olivia de Havilland
John Brown ..... Raymond Massey
George Custer ..... Ronald Reagan
Tex Bell ..... Alan Hale
Barfoot Brody ..... Guinn Williams
Cyrus Halliday ..... Henry O'Neill
Rader ..... Van Heflin
Oliver Brown ..... Alan Baxter
Kitzmiller ..... Howard da Silva
Martin White ..... John Litel
Jason Brown ..... Gene Reynolds
Bob Halliday ..... William Lundigan
Elderly Conductor ..... Spencer Charters
Robert E. Lee ..... Moroni Olsen
Phil Sheridan ..... David Bruce
James Longstreet ..... Frank Wilcox
George Pickett ..... William Marshall
John Hood ..... George Haywood
Jefferson Davis ..... Erville Alderson
Shoubel Morgan ..... Russell Simpson
Samson ..... Napoleon Simpson
Barber Doyle ..... Hobart Cavanaugh
Harvey Williams ..... Ward Bond
Townley ..... Edgar Buchanan
Weiner ..... Harry Cording
Gentry ..... Charles Middleton
Major Sumner ..... Charles D. Brown

SPECIAL REMARKS

Warner Brothers have selected "Santa Fe Trail" as the first picture to be heard with "Vitasound." Company officials claim that "Vitasound" is a faithful reproduction of original sound without violent and expensive changes in theatre and studio equipment.

Release date Dec. 28, 1940

1940-41 FEATURE SERVICE DATA

Permanent Reference Guide to Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Blondie Plays Cupid (Col.)
Release Date October 31, 1940
Production No. 2016
Running Time 65 Minutes
Reviewed November 2, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Hullabaloo (MGM)
Release Date October 25, 1940
Production No. 109
Running Time 77 Minutes
Reviewed October 26, 1940, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation Nov. 16, '40, Page 58. Nov. 23, '40, Page 68.

Bitter Sweet (MGM) (*Technicolor*)
Release Date November 8, 1940
Production No. 110
Running Time 94 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—Adult
Legion of Decency Rating—Class A-2

That Gang of Mine (Mono.)
Release Date September 23, 1940
Running Time 62 Minutes
Reviewed October 5, 1940, Page 40
Audience Classification—General

Three Men from Texas (Par.)
Release Date November 15, 1940
Production No. 4050
Running time 76 minutes.
Reviewed September 14, 1940, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

I Take This Oath (Prod.)
Release Date May 20, 1940
Production No. 101
Running Time 67 Minutes
Reviewed July 6, 1940, Page 35
Audience Classification—General

Frontier Crusader (Prod.)
Release Date June 1, 1940
Production No. 151
Running Time 62 Minutes
Reviewed June 15, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1

Hold That Woman (Prod.)
Release Date July 13, 1940
Production No. 102
Running Time 67 Min.
Reviewed Nov. 23, 1940, Page 48
Audience Classification—General

The Fargo Kid (RKO)
Release Date November 22, 1940
Production No. 182
Running Time 63 Minutes
Reviewed November 2, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Li'l Abner (RKO)
Release Date November 1, 1940
Production No. 109
Running Time 78 Minutes
Reviewed November 9, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-1

Friendly Neighbors (Rep.)
Release Date November 7, 1940
Production No. 007
Running Time 67 Minutes
Reviewed November 16, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1

Trail Blazers (Rep.)
Release Date November 11, 1940
Production No. 063
Running Time 58 Minutes
Reviewed November 2, 1940, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-1

Under Texas Skies (Rep.)
Release Date September 30, 1940
Production No. 062
Running Time 57 Minutes
Reviewed September 21, 1940, Page 30
Audience Classification—General
Legion of Decency Rating—Class A-1

Young Bill Hickok (Rep.)
Release Date October 21, 1940
Production No. 052
Running Time 60 Min.
Reviewed October 5, 1940 Page 41
Audience Classification—General

Who Killed Aunt Maggie? (Rep.)
Release Date November 1, 1940
Production No. 006
Running Time 69 Minutes
Reviewed November 2, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2

The Mark of Zorro (20th-Fox)
Release Date November 8, 1940
Production No. 117
Running Time 94 Minutes
Reviewed November 9, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation Nov. 16, '40, Page 54

LEGION of DECENCY Ratings

Class A-1 Unobjectionable
Class A-2 Unobjectionable for Adults
Class B Objectionable in part
Class C Condemned

Street of Memories (20th-Fox)
Release Date November 15, 1940
Production No. 102
Running Time 70 Minutes
Reviewed June 29, 1940, Page 30
Audience Classification—General
Legion of Decency Rating—Class A-2

Youth Will Be Served (20th-Fox)
Release Date November 22, 1940
Production No. 119
Running Time 68 Minutes
Reviewed September 21, 1940, Page 27
Audience Classification—General
Legion of Decency Rating—Class A-1

Devil's Pipeline (Univ.)
Release Date November 1, 1940
Production No. 5052
Running Time 65 minutes
Reviewed November 16, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-2

Meet the Wildcat (Univ.)
Release Date November 22, 1940
Production No. 5023
Running Time 65 minutes
Reviewed November 2, 1940, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-2

One Night in the Tropics (Univ.)
Release Date November 15, 1940
Production No. 5015
Running Time 83 Minutes
Reviewed November 9, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-2

Sandy Gets Her Man (Univ.)
Release Date November 8, 1940
Production No. 5021
Running Time 66 Minutes
Reviewed November 16, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1

East of the River (W.B.-F.N.)
Release Date November 9, 1940
Production No. 562
Running Time 73 Minutes
Reviewed November 2, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-2

Lady with Red Hair (W.B.)
Release Date November 30, 1940
Production No. 512
Running Time 80 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-2

Tugboat Annie Sails Again (F.N.)
Release Date October 26, 1940
Production No. 561
Running Time 75 Minutes
Reviewed October 26, 1940, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-2

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

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Britain's R.A.F.	RKO	10- 5-40	44
Cavalcade of San Francisco	MGM	10- 5-40	44
Class in Swing	Univ.	10-12-40	53
Dandy Lion	Par.	10- 5-40	44
Diving Demons	Par.	10- 5-40	44
Dogs You Seldom See.	WB.	8-31-40	54
Eskimo Trails	20th-Fox	8-10-40	35
Eyes of the Navy	MGM	10-26-40	37
Farmer Tom Thumb	Col.	10-12-40	53
Flag of Humanity	WB	10-26-40	37
Floating Elephants	Col.	10-12-40	53
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Football Highlights	WB	8-31-40	54
From Nurse to Worse.	Col.	8-31-40	54
Going Places #81	Univ.	9-21-40	31
Going Places #82	Univ.	10-12-40	53
Going Places #83	Univ.	10-12-40	53
Good Bad Boy	MGM	9- 7-40	44
Grunters and Groaners.	20th-Fox	8-17-40	36
He Asked For It	RKO	9-14-40	37
Hobby Lobby	Col.	9-21-40	31
Holiday Highlights	WB	11- 2-40	40
Information Please #1	RKO	9-14-40	36
Information Please #2	RKO	10-26-40	37
Joe Reichman & Orchestra	WB	10-26-40	37
Kentucky Royalty	RKO	10-26-40	37
King For a Day	Par.	10-26-40	37
Land of Flowers	20th-Fox	8-17-40	36
Listen to Larry	Par.	11- 2-40	40
London Can Take It	WB	10-26-40	37
Malibu Beach	WB	9- 7-40	44
Master of the Cue	Col.	10-12-40	53
Matty Malneck and Band	WB	8- 3-40	43
Mexico	RKO	10-26-40	36
Moments of Charm	Par.	10- 5-40	44
My Pop, My Pop	Par.	10-26-40	37
Nature's Nursery	Par.	11- 2-40	40
Old New Mexico	MGM	11- 9-40	38
On Foreign News Fronts	RKO	9-21-40	31
Picture People #1	RKO	9-14-40	37
Picture People #2	RKO	10-26-40	37
Popeye Meets Wm. Tell	Par.	10- 5-40	44
Popular Science #1	Par.	10- 5-40	44
Pre-Historic Porky	WB	10-26-40	37
Quail Quest	RKO	9-14-40	37
Quicker'n a Wink	MGM	10-12-40	38
Recruiting Daze	Univ.	11- 2-40	39
Riding Into Society	WB	8-31-40	54
School Boy Dreams	Col.	10-12-40	53
Shark Hunting	WB	8- 3-40	43
Spook Speaks	Col.	10-12-40	53
Sporting Everglades	Par.	10-26-40	37
Stage Fright	WB	11- 2 40	39
Stranger Fiction #81	Univ.	9-21-40	31
Stranger Fiction #82	Univ.	10-12-40	53
Stranger Fiction #83	Univ.	10-12-40	53
Sunk by the Census	RKO	9-14-40	37
Swing With Bing	Univ.	4- 6-40	43
Tangled Television	Col.	10-12-40	53
Trailer Tragedy	RKO	10-19-40	39
Trouble With Husbands	Par.	11-16-40	46
Unusual Occupations #1	Par.	10- 5-40	44
Vacation Time	20th-Fox	8-10-40	35
Waldo's Last Stand	MGM	11- 9-40	38

SPORTSMAN'S PARTNER (RKO)

Pathe Sportscope (14,303)

The Cocker Spaniel demonstrates in a Sportscope that he is as accomplished as a bird dog as he is lovable as a pet. Filmed on the Connecticut estate of A. M. Lewis, the Cockers are first shown as three day old blue ribbon pups, again at five weeks and then as full-grown, ready to be trained as bird dogs. His hunting career is followed under actual hunting conditions.

Release Date Oct. 25, 1940 *9 minutes*

JUST A CUTE KID (War.)

Broadway Brevities (6201)

Based on a comedy story by Damon Runyon, Cliff Edwards is featured playing the part of a fellow who is completely in hock and desperately in need of money. As a last resort, to straighten out his finances, he sells his body to a doctor for experimental purposes, and promises delivery within 60 days. During that period he goes through many hilarious experiences. Finally the time arrives for him to deliver his body to the physician. He takes several poison tablets, and sits down to await his death. But without his knowledge his wife has substituted harmless pills for the poison and they have no effect on him. Finally his wife calls to tell him that he doesn't have to fulfill his contract because the doctor is crazy.

Release Date Oct. 5, 1940 *20 minutes*

CONGAMANIA (Univ.)

Musical (5223)

Eddie Durante and his orchestra, currently appearing in "Strike Up the Band," provides the music for this subject. Specialties are contributed by Nick Lucas with his guitar and songs, Nina Orla, who recently made her film debut in "One Night in the Tropics," Peggy Carroll, performing a rhumba-conga, Jose Cansino sextette in colorful dances of South America, the Flores Brothers, Mexican radio singers, and Pepe Guizar, who appeared in "Down Argentine Way," and the Theodores Dancing Duo.

Release Date Oct. 16, 1940 *17 minutes*

SNEAK, SNOOP AND SNITCH (Par.)

Animated Antics Cartoon (HO-2)

The three little spies of "Gulliver's Travels" are engrossed in the business of spying on King Little. Their efforts to gain the contents of a strong box, the key to which the King carries on a chain around his neck, results in success by our three little spies, but reveals only a "Junior G-Man Badge" as the prize of the King's treasure chest.

Release Date October 25, 1940 *7 Minutes*

BOWLING FOR STRIKES (20th Cent.-Fox)

Sports Review (Ed Thorgerson) (1303)

This is a short on bowling with Ed Thorgerson describing the proceedings. Bowling competition and exhibitions by youngsters and a champion are pictured. Trick shots also are shown.

Release Date Dec. 20, 1940 *8 minutes*

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Title	Co.	Page
Acquitted by the Sea	20th-Fox	10
Bar Buckaroos	RKO	18
Bowling for Strikes	20th-Fox	17
Calling Dr. Porky	WB	10
Club Life in Stone Age	20-Fox	10
Cold Turkey	Col.	10
Community Sing #1	Col.	18
Community Sing #2	Col.	18
Congomania	Univ.	17
Constable, The	Par.	17
Farmer Tom Thumb	Col.	10
Goodnight Elmer	WB	18
Happy Haunting Grounds	20th-Fox	10
Historic Virginia	Col.	10
How Wet Was My Ocean	20th-Fox	10
Information Please #3	RKO	18
Islands of the West Indies	Col.	18
Just a Cute Kid	WB	17
Landing of the Pilgrims	20th-Fox	10
Lure of the Trout	20th-Fox	10
Master of the Cue	Col.	10
Midget Motor Mania	20th-Fox	10
Motorcycle Stunting	Par.	18
Mouse Meets Lion	Col.	18
Mr. Elephant Goes to Town	Col.	18
Mysterious Dr. Satan (Serial)	Rep.	18
Nice Work If You Can Get It	Col.	18
No Census, No Feeling	Col.	10
Pleased to Mitt You	Col.	18
Popular Science #2	Par.	17
River Thames—Yesterday	Par.	18
Savoy in the Alps	Col.	10
School Boy Dreams	Col.	10
Screen Snapshots #1	Col.	10
Screen Snapshots #2	Col.	18
Sneak, Snoop and Snitch	Par.	17
Spook Speaks, The	Col.	10
Sportsman's Partner	RKO	17
Tangled Television	Col.	18
Touchdown Demons	20th-Fox	10

POPULAR SCIENCE (Par.)

(JO-2)

Shown is E. K. Mead of Dallas, Texas, with his invention of a perfect sundial. Science in the baking of a cake and with many new kitchen gadgets are introduced. The Wiley Wizard of Waukesha introduces his latest—a nose scratcher. Dorothy Lamour is seen and heard recording one of her latest numbers in the sequence showing how phonograph records are made.

Release Date Nov. 1, 1940 *10 Minutes*

THE CONSTABLE (Par.)

Gabby Color Cartoon (Go-2)

Gabby is confronted by an irate Mayor, who complains of thefts of his prize pigs. Gabby disguises himself as a porker and mingles with the rest of the herd to await the return of the culprit. "Snith" pulls a snatch and Gabby is carried off to appease the appetite of Tony, the Villian. The tables are turned and Gabby emerges victorious exposing the guilty one.

Release Date Nov. 15, 1940 *7 minutes*

MYSTERIOUS DOCTOR SATAN (Rep)

15—Episode Serial

Dr. Satan, mysterious master criminal, has invented a mechanical man with which he plans to rob and terrorize the nation. He needs a remote control device recently developed by a scientist, Thomas Scott. His attempts to obtain it are thwarted by the appearance of a man in a copper mask. This "Copperhead" is Bob Wayne, who has adopted the disguise worn by his father when the latter was a fugitive from crooked justice in the old West. Bob is determined to protect society from the depredations of Dr. Satan; and, at the same time, wipe out the stigma attached to the name "Copperhead."

Dr. Satan makes various attempts to secure the remote control device by threatening the death of Scott's daughter, Lois. The "Copperhead" comes to her rescue when she appears doomed on a sinking yacht which carries to a watery grave the secret of the device.

Subsequently, Dr. Satan and his men salvage this control, the "Copperhead" risking spectacular death again and again to prevent the inhumane scientist from using it for the destruction of mankind.

The "Copperhead" escapes all traps, miraculously, and with the aid of the District Attorney's office, rounds up Dr. Satan and his gang, reveals his true identity and confesses his love for Lois.

CAST

Dr. Satan.....Eduardo Ciannelli
Bob Wayne.....Robert Wilcox
Speed Martin.....William Newell
Scott.....C. Montague Shaw
Lois Scott.....Ella Neal
Alice Brent.....Dorothy Herbert
Governor Bronson.....Charles Trowbridge
Chief of the Police Band.....Jack Mulhall
Col Bevans.....Edwin Stanley
Stoner.....Walter McGrail
Gort.....Joe McGuinn
Hallett.....Bud Geary
The Stranger.....Paul Marion
Airport Radio Announcer....Archie Twitchell
Scarlett.....Lynton Brent
Corwin.....Kenneth Terrell
Joe.....Al Taylor
Red.....Alan Gregg

SPECIAL REMARKS

Directed by William Witney-John English

CHAPTER TITLES

Episode One—"Return of the Copperhead"
Episode Two—"Thirteen Steps"
Episode Three—"Undersea Tomb"
Episode Four—"The Human Bomb"
Episode Five—"Doctor Satan's Man of Steel"
Episode Six—"Double Cross"
Episode Seven—"The Monster Strikes"
Episode Eight—"Highway of Death"
Episode Nine—"Double Jeopardy"
Episode Ten—"Bridge of Peril"
Episode Eleven—"Death Closes In"
Episode Twelve—"Crack-Up"
Episode Thirteen—"Disguised"
Episode Fourteen—"The Flaming Coffin"
Episode Fifteen—"Doctor Satan Strikes"

PLEASED TO MITT YOU (Col.)

All Star Comedy (2421)

Glove Slingers No. 2

Second of the new Glove Slingers series being introduced by Columbia this season. Terry Kelly, has saved money to go to college and is having his last date with pretty Kitty Malloy. Bill Diggins, disgruntled rival, tries to pick a fight with Terry. The quarrel is interrupted by the arrival of a troop of youngsters. There is a party and during a jitterbug contest, Diggins makes away with Terry's wallet containing his college money. The others catch Diggins in a cafe and the rivals engage in a fight that really makes the feathers fly. Terry gets back his money and wins a kiss from pretty Kitty.

Release Date Sept. 6, 1940 18 *minutes*

TANGLED TELEVISION (Col.)

Color Rhapsody (2501)

The professor explains to the audience just how television happened to come about and proceeds to demonstrate. His first attempt fails, but undaunted, he tries again, this time succeeding in projecting on the screen Television's dream girl. After the audience has recovered from this surprise, the professor with the aid of one of his marvelous instruments takes them on an optical journey to interesting places scattered around the world.

Release Date Sept. 30, 1940 *7 minutes*

INFORMATION PLEASE, NO. 3 (RKO)

Alice Marble Guest Expert (14,203)

A White Elephant, sheep mittens and a letter provide Mr. Fadiman with material for his questions. The experts abetted by the tennis playing Miss Alice Marble, identify the works of literature in which the articles were lost or stolen. Miss Marble and Mr. Levant answer cinema questions. The concluding query gives the board a chance for vocal renditions of the "Volga Boatman" and "Comin' Through the Rye."

Release Date, Nov. 1, 1940 10 *minutes*

MOUSE MEETS LION (Col.)

Fable Cartoon (2752)

A little mouse pulls a lion's mane, mistaking it for grass. The enraged lion catches the mouse and taunts him. Pleading for his release, the little mouse promises to remember the lion's kindness. The lion is amused to think that he should ever need a favor from a mouse. Later the lion, while strutting through the jungle, steps into a trap. Unable to escape, he cries for help. The mouse hurries to rescue the lion by gnawing the ropes.

Release Date October 25, 1940 *6 Minutes*

NICE WORK IF YOU CAN DO IT (Col.)

Cinescope (2973)

James Wallington, radio announcer, is the commentator. He introduces Jefferson Machamer, the comic artist, literally bringing his sketches to life in a most amusing way. Then comes Jack Gast, a master of make believe, who specializes in making novelty decorations out of wild grass weeds, corn husks, wheat and pine cones and demonstrates how he has made a big business out of it. The scenes showing a camera fiend experimenting with funny camera angles, providing amusing photographs, are interesting and instructive.

Release Date Nov. 8, 1940 *9 Minutes*

ISLANDS OF THE WEST INDIES (Col.)

Columbia Tours (2554)

Shown are a string of tropical islands in the West Indies, some are colonial possessions of England, France and Holland. The quaintest of the Dutch possessions is Curacao, another is Trinidad. The largest French island is Martinique, whose principal town and capital is Fort de France. Ships from all parts of the world find their way each year to these Caribbean ports.

Release Date Oct. 25, 1940 *9 Minutes*

BAR BUCKAROOS (RKO)

Ray Whitley No. 1 (13,501)

Ray Whitley and his Six Bar cowboys accept an engagement to play music to earn money to enter the town rodeo. The owner of the Silver Dollar Saloon is not so happy when the customers stop drinking to dance, and when the music turns sentimental and everyone starts for home, the owner goes into a rage and orders them to play something snappy or else. This results in a number which causes the customers to start a free-for-all, that sends Ray, the boys and the Sheriff to the hospital.

Release Date Nov. 8, 1940 16 *minutes*

GOODNIGHT ELMER (War.)

Merrie Melody (Technicolor) (6704)

Elmer decides to retire for the night but has considerable trouble in extinguishing the flame of the candle. He tries everything possible to put out the flame but without success. After ruining his bedroom, he finally succeeds, just as dawn is breaking and it is time for him to get up.

Release Date Oct. 26, 1940 *7 minutes*

RIVER THAMES—YESTERDAY (Par.)

Fascinating Journeys (Technicolor) (MO-1)

First of a new series, this subject takes the audience for a trip down the River Thames from its source high in the country—down to the sea. The attractive banks, the quiet and contentment of the countryside, are at sharp variance with the conditions we know exist there today.

Release Date Nov. 8, 1940 10 *Minutes*

MR. ELEPHANT GOES TO TOWN (Col.)

Color Rhapsody (2502)

A circus wagon is jogging along a country road. The bumping throws open the door and Blimpo, the baby elephant, who has been sleeping falls out and awakens. Scared out of his wits, he runs towards a big country house, where he flops down the cellar steps. He spys a jug of anti-cold solution, with an alcoholic content, which he tastes. The circus keeper finds him and returns him to his wagon. Blimpo doesn't feel well after his spree and resolves never to succumb to temptation again.

Release Date Oct. 4, 1940 8 *minutes*

COMMUNITY SING NO. 1 (Col.)

(2651)

This is the first issue of the new series of Community Songs for 1940-41 in which the following songs are employed: "Playmates," "I Dream of Jeannie With the Light Brown Hair," "Mister Meadowlark," "Avalon" and "The Tavern In the Town." Don Baker is at the organ.

Release Date Oct. 2, 1940 *9 minutes*

MOTORCYCLE STUNTING (Par.)

Grantland Rice Sportlight (RO-3)

This reel depicts all types of motorcycle riding. It starts by showing 100-mile national championship motorcycle races at Langhorn, Pa. Next is shown an unique cross-country race in California. Also shown is Victor McLaglen and his corps of motorcyclists in Hollywood in a display of trick riding and finally, "Lucky" Teter, daredevil rider, in a series of hair raising jumps and trick riding.

Release Date Nov. 1, 1940 10 *Minutes*

SCREEN SNAPSHOTS, NO. 2 (Col.)

Don Wilson (2852)

Don Wilson acts as master of ceremonies at the inauguration of Smiley Burnett as Honorary Mayor of Studio City. Seen in their order of appearance are: Richard Arlen, Andy Devine, Hugh Herbert, Bob Burns, Bette Davis, Rita Hayworth, Larry Simms, Billy Gilbert, Arlene Whelan, Alexander D'Arcy, Jerry Colona, Martha Raye, Ann Nagle, Tom Brown, Gene Autry, Parkyakarkus, and Smiley Burnette.

Release Date October 18, 1940 10 *Minutes*

COMMUNITY SING, NO. 2 (Col.)

Don Baker at the organ with the vocals by the Song Spinners.

A lively compilation of songs is offered here, songs that aroused a good sized audience to sing each song as though they meant it. Songs are "The Beer Barrel Polka," "You Made Me Love You," "Same Old Story," "I can't Give You Anything But Love," and "I Am An American."

Release Date Nov. 8, 1940 10 *Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	Min.
	ALL STAR COMEDIES		
2401	From Nurse to Worse (Stooges)	8-23-40	16
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	18
2402	No Census, No Feeling (Stooges)	10-4-40	16
2423	Cold Turkey (Langdon)	10-18-40	16
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	17
2425	Blondes and Blunders (Walter Catlett)	11-29-40	..
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
	COLOR RHAPSODIES		
2501	Tangled Television	8-30-40	7
2502	Mr. Elephant Goes to Town	10-4-40	7
2503	The Mad Hatter	11-3-40	7
2504	Wise Owl	12-6-40	7
	PHANTASIES CARTOONS		
2701	Schoolboy Dreams	9-24-40	5
2702	Happy Holidays	10-25-40	..
2703	The Wallflower	11-29-40	..
2704	Tom Thumb's Brother	1-17-41	..
	FABLES		
2751	Farmer Tom Thumb	9-27-40	6
2752	Mouse Meets Lion	10-25-40	..
2753	Paunch 'n' Judy	12-13-40	6
	CINESCOPES		
2971	Hobby Lobby	8-30-40	11
2972	Floating Elephants	10-4-40	8
2973	Nice Work, If You Can Do It	11-840	..
2974	Unique Industry	12-19-40	..
	TOURS		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	9
2554	Islands of the West Indies	10-25-40	..
2555	Sojourn in Havana	11-25-40	..
2556	Beautiful British Columbia	12-20-40	..
	20TH ANNIVERSAY SNAPSHOTS		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	10
2853	No. 3 (Ken Murray)	11-22-40	10
2854	No. 4 (Bob Hope)	12-27-40	..
	SPORT REELS		
2801	Master of Cue	10-4-40	9
2802	Hunting Wild Deer	11-8-40	9
2803	Ali the Giant Killer	12-27-40	..
	WASHINGTON PARADE (Series 3)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (West Point)	11-28-40	..
2903	No. 3 (United States Naval Academy)	12-20-40	..
	COMMUNITY SING (Series 5)		
2651	No. 1 (Jolly Tunes)	10-2-40	10
2652	No. 2 (Popular Love Songs)	11-8-40	..
2653	No. 3 (Melodies That Linger)	12-13-40	..
	QUIZ REELS		
2601	Take It Or Leave It	11-22-40	..

M-G-M

Prod. No.	Title	Rel. Date	Min.
	CRIME DOES NOT PAY		
P-201	Eyes of the Navy	10-26-40	20
	FITZPATRICK TRAVELTALKS (Tech)		
T-211	The Capital City	9-7-40	9
T-212	Cavalcade of San Francisco	9-28-40	9
T-213	Old New Mexico	10-26-40	9
T-214	Beautiful Bali	11-23-40	9
	PETE SMITH SPECIALTIES		
S-261	Quicker'n a Wink	10-12-40	9
S-262	Wedding Bills	11-30-40	..
	PASSING PARADE		
K-281	American Spoken Here	11-30-40	..
	MINIATURES		
K-231	Rodeo Dough	11-9-40	10
	OUR GANG COMEDIES		
C-291	Good Bad Boys	9-7-40	11
C-292	Waldo's Last Stand	10-5-40	11
C-293	Goin' Fishin'	10-26-40	10
C-294	Kiddie Kure	11-23-40	10
	TECHNICOLOR CARTOONS		
W-241	Lonesome Stranger	11-23-40	.

PARAMOUNT

Prod. No.	Title	Rel. Date	Min.
	ANIMATED ANTICS		
HO-1	The Dandy Lion	9-20-40	7
HO-2	Sneak, Snoop and Snitch	10-25-40	7
HO-3	Mommy Love Puppy	11-29-40	7
HO-4	Bring Himself Back Alive	12-20-40	7
HO-5	Zero, the Hound	2-14-41	..
	BENCHLEY COMEDIES		
SO-1	The Trouble with Husbands	11-8-40	10
	FASCINATING JOURNEYS (Tech)		
MO-1	River Thames, Yesterday	11-8-40	10
	GABBY COLOR CARTOONS		
GO-1	King for a Day	10-18-40	7
GO-2	The Constable	11-15-40	7
GO-3	All's Well	1-3-41	7
GO-4	Two for the Zoo	1-17-41	..
GO-5	Spunky's Diet	2-21-41	..
	HEADLINERS		
AO-1	Moments of Charm (Tech)	9-13-40	10
AO-2	Listen to Larry	10-25-40	10
	PARAGRAPHICS		
VO-1	Nature's Nursery	10-11-40	10
VO-2	Seeing Is Believing	11-22-40	10
	POPEYE THE SAILOR		
EO-1	Popeye Meets Wm. Tell	9-20-40	7
EO-2	My Pop, My Pop	10-18-40	6
EO-3	With Poopdeck Daddy	11-15-40	..
EO-4	Popeye Presents Eugene	12-13-40	.
EO-5	Problem Pappy	1-10-41	..
	POPULAR SCIENCE (Color)		
JO-1	No. 1	9-6-40	10
JO-2	No. 2	11-1-40	10
JO-3	No. 3	1-3-41	10
	SPORTLIGHTS		
RO-1	Diving Demons (Ted Husing)	9-6-40	9
RO-2	Sporting Everglades (Husing)	10-4-40	9
RO-3	Motorcycle Stunting (Husing)	11-1-40	9
RO-4	Marine Round-up	12-6-40	9
RO-5	Feminine Fitness	1-10-41	..
	UNUSUAL OCCUPATIONS		
LO-1	No. 1—Color	9-27-40	9
LO-2	No. 2—Color	11-29-40	9
LO-3	No. 3—Color	2-7-41	..

RKO

Prod. No.	Title	Rel. Date	Min.
	MARCH OF TIME		
13-101	On Foreign News Fronts	9-13-40	19
13,102	Britain's R.A.F.	10-4-40	18
13,103	Mexico	10-25-40	19
13-104	Arms and the Men—U. S. A.	11-22-40	19
	INFORMATION PLEASE		
14,201	No. 1 Anna Neagle	9-6-40	11
14,202	No. 2 Ruth Gordon	10-4-40	10
14,203	No. 3 Alice Marble	11-1-40	10
	SPORTSCOPE		
14,301	Quail Quest	8-30-40	9
14,302	Kentucky Royalty	9-27-40	9
14,303	Sportsman's Partner	10-25-40	9
14,304	Snow Fun	11-22-40	9
	PICTURE PEOPLE		
14,401	No. 1	9-13-40	10
14,402	No. 2	10-11-40	9
14,403	No. 3	11-8-40	10
	EDGAR KENNEDY		
13,401	Sunk by the Census	9-6-40	18
13,402	Trailer Tragedy	10-18-40	17
	LEON ERROL		
13,701	He Asked For It	9-27-40	18
13,702	Tattle Talevision	11-29-40	19
	RAY WHITLEY		
13,501	Bar Buckeroos	11-8-40	16

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	Min.
	ADVENTURES NEWSCAMERAMAN		
1201	Midget Motor Mania	11-8-40	8
	BELIEVE IT OR NOT		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR		
1401	Grunters and Groaners	8-30-40	9
1402	Tale of Butch the Parrot	12-6-40	..
	MAGIC CARPET		
1101	Eskimo Trails	8-2-40	10
1102	Land of Flowers (Tech)	9-15-40	9
1103	Isle of Mystery	10-25-40	10
1104	Old Dominion State (Tech)	11-22-40	9
	SPORTS REVIEWS		
1301	Vacation Time	8-16-40	8
1302	Lure of the Trout	10-11-40	8
1303	Bowling for Strikes	12-20-40	8
	TERRYTOONS (Tech)		
1551	Billy Mouse's Akwakade	8-9-40	7
1552	Lucky Duck	9-6-40	7
1553	How Wet Was My Ocean	10-4-40	7
1554	Landing of the Pilgrims	11-1-40	7
1555	Plane Goofy	11-29-40	..
1556	Temperamental Lion	12-27-40	..
	TERRYTOONS (Black & White)		
1501	Club Life in Stone Age	8-23-40	7
1502	Touchdown Demons	9-20-40	7
1503	Happy Haunting Grounds	10-18-40	7
1504	Magic Pencil	11-15-40	7
1505	Snow Man	12-13-40	..

UNIVERSAL

Prod. No.	Title	Rel. Date	Min.
	COLOR CARTOON		
5241	Crazy House	9-23-40	7
5242	Recruiting Daze	10-28-40	6
5243	Knock-Knock	11-25-40	6
	STRANGER THAN FICTION		
5371	No. 81	9-16-40	9
5352	No. 82	10-14-40	9
5373	No. 83	11-4-40	9
5374	No. 84	12-2-40	9
5375	No. 85	1-1-41	9
5376	No. 86	2-5-41	9
	GOING PLACES		
5351	No. 81	9-23-40	9
5352	No. 82	10-14-40	9
5353	No. 83	11-11-40	8
5354	No. 84	12-23-40	9
5355	No. 85	1-22-41	8
5356	No. 86	2-19-41	9
	MUSICALS		
5221	Class in Swing	9-11-40	17
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	18
5224	Tickled Pinky	12-24-40	..
	COLOR CARTOONS (Re-issues)		
5261 to 5266 inclusive (6)		6-3-40 to 8-19-40	

VITAPHONE

Prod. No.	Title	Rel. Date	Min.
	TECHNICOLOR SPECIALS		
6001	Flag of Humanity	10-19-40	19
6002	March on Marines	12-14-40	..
	ELSA MAXWELL COMEDIES		
6101	Riding Into Society	9-7-40	19
	BROADWAY BREVITIES		
6201	Just a Cue Kid	10-5-40	20
6202	Alice in Movieland	11-16-40	19
6203	Mack Sennett Revival	12-28-40	18
6204	Dog in the Orchard	1-25-41	20
	HOLLYWOOD NOVELTIES		
6301	Football Highlights	9-28-40	10
6302	Shark Hunting	11-9-40	10
6303	Mexican Jumping Beans	12-7-40	10
6304	History Repeats Itself	1-18-41	10
	THE SPORTS PARADE		
6401	Fly Fishing	9-21-40	10
6402	Dogs You Seldom See	11-2-40	10
6403	Diary of a Racing Pigeon	11-30-40	10
6404	California Thoroughbreds	1-11-41	10
	MELODY MASTERS BANDS		
6501	Matty Malneck & Orch.	9-14-40	10
6502	Joe Reichman & Orch.	10-26-40	10
6503	Jan Garber & Orch.	11-23-40	10
6504	Skinnay Ennis & Orch.	1-4-41	10
	LOONEY TUNES CARTOONS		
6601	Calling Dr. Porky	9-21-40	7
6602	Pre Historic Porky	10-12-40	7
6603	Sour Puss	11-2-40	7
6604	Porky's Hired Hand	11-30-40	7
6605	Timid Toreador	12-21-40	7
6606	Porky's Snooze	1-11-40	7
	MERRIE MELODIES CARTOONS (Tech.)		
6701	Malibu Beach Party	9-14-40	7
6702	Stagefright	9-28-40	7
6703	Holiday Highlights	10-12-40	7
6704	Good Night Elmer	10-26-40	7
6705	Wacky Wildlife	11-9-40	7
6706	Bedtime for Sniffles	11-23-40	7
6707	Of Fox and Hounds	12-7-40	7
6708	Shop, Look and Listen	12-21-40	7
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6710	The Fighting 69½	1-18-41	7

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REPUBLIC

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082	Mysterious Dr. Satan (15 Episodes)	12-13-40	..

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-1-40	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..

1940-41 ALPHABETICAL INDEX

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This index is cumulative and covers all issues of PRODUCT DIGEST published to date.

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LOOK!

On the opposite page appears the cumulative alphabetical index to the first issue of MOTION PICTURE HERALD'S new and valuable exhibitor service section

PRODUCT DIGEST

It is a master index to all information available to date on 1940-41 product. Simply check the title of any feature you want to look up, turn to the designated page, or pages, and you have all buying and booking information up to this very minute. This is the first issue of the section published in MOTION PICTURE HERALD. To get the fullest value from this new service begin a file of PRODUCT DIGEST with this issue and maintain your file regularly.

PRODUCT DIGEST will be published every other week alternately with the regular release chart. The next issue of PRODUCT DIGEST will appear in MOTION PICTURE HERALD dated December 14, 1940.

An introductory issue of PRODUCT DIGEST has been mailed to exhibitor subscribers of MOTION PICTURE HERALD. If you did not receive your copy write for a duplicate.

A complete file of PRODUCT DIGEST is important. Every issue will carry a cumulative index of all 1940-41 product and the section, as it accumulates, will give you synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other valuable information.

Watch for **PRODUCT DIGEST**

JACK BENNY

READY FOR
CHRISTMAS

Paramount's

"LOVE THY NEIGHBOR"

FRED ALLEN

MOTION PICTURE HERALD

REVIEWED IN THIS ISSUE:

Comrade X
Son of Monte Cristo
Little Men
Second Chorus
The Bank Dick
Murder Over New York
Jennie
San Francisco Docks
Dark Streets of Cairo
West of Pinto Basin

Looking into the Consent Decree, Hollywood Studios 'Blueprint' $40,000,000 Worth of Product

Independents' 1940-41 Buying is Only 67% Complete, Says Allied

Insurance Agents, Credit Men, Lawyers on Arbitration Boards

Telecasters are Ready for First Large-size Theatre Screenings

VOL. 141, NO. 10 DECEMBER 7, 1940

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MR. and MRS. LEO

(Reprinted from the nationally syndicated column JIMMIE FIDLER IN HOLLYWOOD)

HOLLYWOOD, Nov. 25.—I'm looking forward eagerly to "Comrade X," co-starring Clark Gable and Hedy Lamarr, remembering their appearance together in "Boom Town." Hedy had no lion's share of that picture, but her love scenes with Gable made the hair on the back of my neck bristle.

They should be the perfect foils for each other. Both have sex appeal, and Hedy, in full display of her charms, should be tops.

Gable needs beauty against his brawn. He is best when conquering a gorgeous creature. Gable and Loy, Gable and Colbert — intriguing combinations. Lamarr, having more beauty and appeal—if less acting ability—should bring out the maximum of Clark's masculine magnetism.

The ladies will be dreaming themselves into Lamarr's slippers in "Comrade X" and suffering (?) the embraces of Gable—and the men, fancying themselves in Clark's shoes, will be wooing Hedy!



"Papa, see what they're saying about 'COMRADE X'!"

GET GREAT NEWS!

TELEGRAM

CULVER CITY, CAL. PREVIEW OF 'FLIGHT COMMAND' SENSATIONAL. ROBERT TAYLOR NEVER BETTER. ALL SET FOR THE HEMISPHERIC PREMIERE DEC. 17th, WASHINGTON, HAVANA, MEXICO, TORONTO. TELL THE WORLD THAT THE HELL CATS OF AMERICA'S ARMADA OF THE AIR ARE COMING IN THE BIGGEST THRILL SHOW OF THE YEAR!

M-G-M



"Mama, wait till you read this wire about 'FLIGHT COMMAND'!"

FOR XMAS
THE CLOSEST THING
TO SANTA CLAUS IS

SANTA



WATCH!
NOTHING SEEN
LIKE IT!



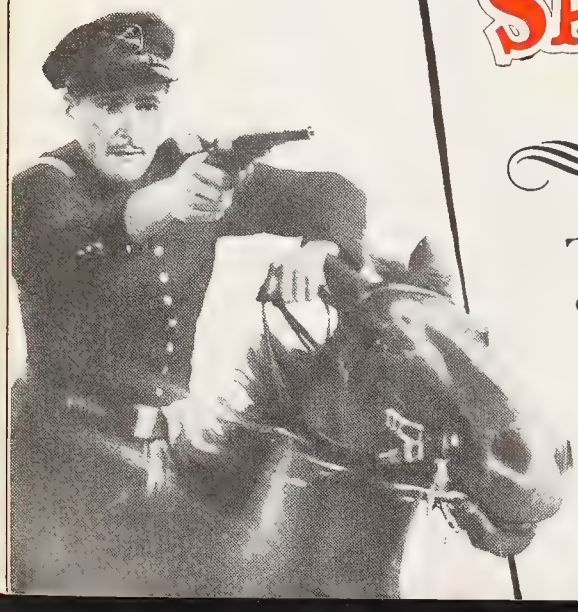




SANTA FE 75th JUBILEE

DECEMBER 11th, 12th, 13th, 14th, 15th !!

This is THE one! Warners' World Premiere send-off will out-publicize 'Knute Rockne'! Newspaper coverage! Network coverage! Newsreel coverage! All set to surpass everything in the past! It's a 5-Day Fiesta of the besta . . . a mass turnout of Hollywood's front-rank stars; Governors and officials of practically every state in the West; and a program of surprises that will be the talk of the nation for months!





Also William Lundigan • Van Heflin • Gene Reynolds • Henry O'

THE TRAIL

WARNERS PAVED IT WITH GOLD!

Starring ERROL

FLYNN

and OLIVIA

DeHAVILLAND



with RAYMOND

MASSEY

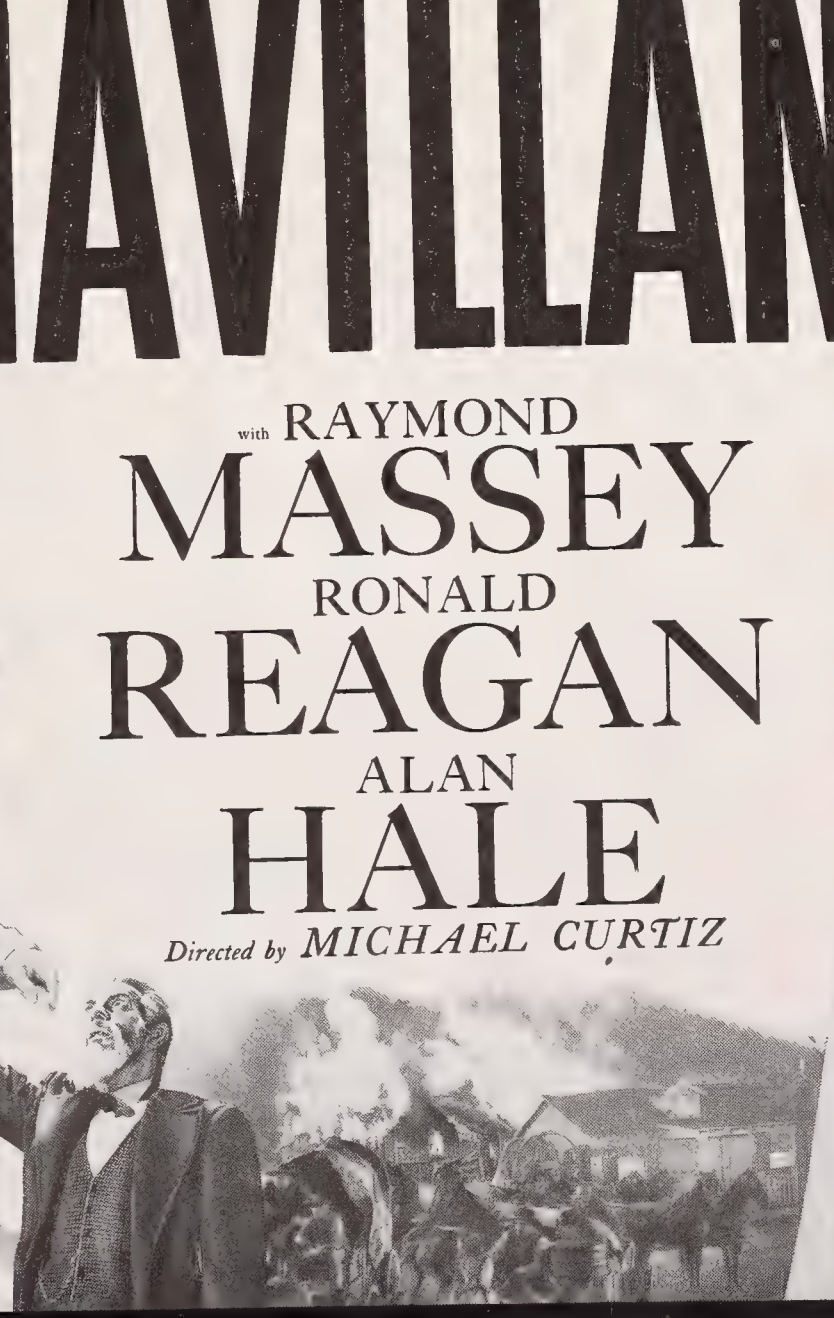
RONALD

REAGAN

ALAN

HALE

Directed by MICHAEL CURTIZ





HELD OVER 3rd WEEK AT THE ROXY!

. . . after a second Sunday even bigger than the record-breaking first!

TIN PAN ALLEY

. . . and it's that hot in every key-spot in the nation!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 10 December 7, 1940

FURORE on "FANTASIA"

MORE highbrow hell has been raised in less time by Mr. Walt Disney's "Fantasia" than any prior expression of the screen, excepting nothing from "The Birth of a Nation" down to today.

By now the first critical returns are in the file, with opinions, notions, essays and evasions from picture critics, music critics and even those so very esoteric persons, the dance critics. It begins to appear that maybe the dramatic critics will be letting it alone—presumably because they have been gingerly aloof of the cinema traditionally these many, many years.

The newspapers were not sure what to do about it in the first place. They sent their cinema critics because "Fantasia" involved the screen name Disney and was recorded on film. On second thought, there were to be considered the musical names of Mr. Leopold Stokowski and Mr. Deems Taylor, and, of course, sundry composers. Later, discovery of movement brought in the dance commentators. It still remains a possibility that the assignment desks will find that there's color, too, and be sending off Mr. Guy Pène duBois or Mr. Royal Cortissoz of the field of paint on canvas to have a fling at it.

To the motion picture industry and its showmen the main significance is that from the appearances of the initial run in New York the public is taking to "Fantasia" in a big way. That, to be sure, also bears on the fact that, whether they admit it or not, the "electricals" are not unmindful that this "Fantasia" project is a sort of pressure, for some future day maybe, toward re-equipment of the screen theatre. There's gold in that whisper. And there is more than a nod at that aspect in the more recent announcement from Warner Brothers and Major Nathan Levinson of "Vitasound".

It has become rather clear that "Fantasia" is actually most accurately to be described as a super "Silly Symphony". It is longer, bigger, better, more pretentious. It is by Disney out of Mickey Mouse, or vice versa, and that is not belittling. It is also "Three Little Pigs" done with dinosaurs, in the basic formula of bigger and better.

It is the commercial job of Mr. Disney, Mr. Hal Horne and Mr. Kay Kamen to go about the matter of getting back the two million dollars in the job, and it looks more and more as though they may. But that has nothing to do with the fact that, since the impact of "Fantasia", the ornamental noise end of the motion picture business will never be quite the same.

One important result just possibly may be that the motion picture makers will be more conscious of the rather generally able job that its employed musicians have been contributing for a long time.

SOMEWHAT more ephemeral, but interesting, is what "Fantasia" has done to the critics. The motion picture writers, we proudfully record, came off best. They appear to be most attuned to departures, adventures in expression. They all admitted they were puzzled, all said mostly that they liked it—whatever it was. Among movie pundits the attitude of caution brought now and then such phrases as Mr. Howard Barnes' line, in the New York Herald Tribune: "If it is not always perfect it is still a courageous and distinguished production."

The musical critics in the main felt that their art had been invaded, perhaps even raped. Said Mr. Virgil Thompson in the Herald Tribune: "What he does to dead composers is nobody's business." Then he made a crack about the "geology lesson".

In the New York Times Mr. Bosley Crowther, cinema, complained: "Menace, except when it is redeemed by a touch of humor, is usually dull in his films." In the main Mr. Crowther seems to have been entertained.

But on the subject of menace along came Mr. Burns Mantle, primarily critic of the drama, an abundantly experienced journalist, saying, " . . . a minor question of showmanship. It is not for children. . . . Very little children could easily be scared out of their tender skins . . . "

Mr. Disney officially denied that he scared babies, but just as he was saying it along came Miss Dorothy Thompson, who is that in print, and Mrs. Sinclair Lewis in private, shouting out loud that she had been scared plenty. She said that: "I left the theatre in a condition bordering on nervous breakdown." That would have been more informative if Miss Thompson had stated how she was feeling when she went in. Meanwhile, one must recall that every day she has to have a column and, somewhat like her contemporary, Mr. Westbrook Pegler, complete success is only to be had when there is a subject for extreme indignation. Miss Thompson got a column, not a breakdown, out of it.

Anyway, the Broadway theatre had four trunk 'phone lines to the box office when the show opened and in a week it had twelve. Says the New York Times, editorially, "Mr. Disney has made history."

△ △ △

"PUBLICITY"

JUST as drops of water make the ocean, so does the name and fame and repute of Hollywood grow, by words in print, pictures in print and, alas sometimes, too, by word-of-mouth.

With words and pictures, mostly in the tabloid journals, last week, Mr. Russell Birdwell "and Associates", publicity promoters, of Beverly Hills, have put imprimatur on a strip tease campaign in front of the Loew-Lewin building in Universal City, apparently in behalf of and by Miss Gerta Rozan, said to be a blonde Viennese actress. She was said to be protesting, a garment at a time, daily, about her part in "So Ends Our Night" being left on the cutting room floor. She won, maybe by arrangement, at the brassiere and panties stage.

The strip system came to flower a few years ago in New York under the administration of the Minskys, flowering in the career of Gipsy Rose Lee, later known as Miss Hovick. They have all gone down in history, quite a distance. In fact, neither fame nor ultimate profit seem to abide in the device. The timing of the current eruption in Hollywood makes it concurrent with a sharp increase in protests about the decay of decency discipline in those parts.

—Terry Ramsaye

This Week in the News

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CANADA bars camera, equipment premium and other imports Page 33
ARMY camps will not receive special clearance, distributors say; other film industry defense news Page 34
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NET PROFIT in 1940 for Universal estimated at $2,000,000 Page 58

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Arbiters' Salaries

DEPARTMENT of Justice anti-trust division officials in Washington, Wednesday, disclosed that arbiters on the 30-odd local jurisdictional boards handling cases under the Government-"Big Five" consent decree, will be paid per diem for their services, the amount not to exceed $50, and the American Arbitration Association has the authority to fix the exact fee. The Association now is studying the matter, with a view to setting the fees to be imposed in different cities throughout the country. It was reported that the Department of Justice might make recommendations to the Association.

The new administrative committee of the American Arbitration Association in charge of applying the new arbitration order to the motion picture industry met Wednesday in New York for the first time. A spokesman later declared that the committee would aim to make arbitration procedure as simplified and inexpensive for exhibitors as possible.

The committee drafted a tentative form for exhibitors for filing complaints and completed a cost form for listing changes involved in arbitration proceedings. Both forms were drawn with the idea that no attorney is required by an exhibitor desiring to start arbitration proceedings.

While the top daily pay for arbiters is set at $50, it was indicated that the rate would be fixed on what might be termed the "prevailing wage" basis in which consideration is given to the amounts which might be charged for similar services in the particular community. It is probable that the maximum will be imposed in only one or two of the largest cities.

Money from England

THE long negotiations between representatives of the American major motion picture companies and the British Government over a monetary agreement for the second year of the European War are about over.

The terms of the pact succeeding the one expiring October 31st, in effect are understood to be as follows: The eight major U. S. distributors can withdraw a maximum of $12,800,000 of their British film income from November 1, 1940, to October 31, 1941; 75 percent of the sum may be exported during the first six months; the remaining 25 percent in the second half of the year, if the $3,200,000 is actually earned; frozen funds may be used to pay up to one half of the cost of British films bought for export, also pay British salaries and costs of prints made in England. No money blocked in England can be used to purchase or invest in British theatres, it is understood.

David Rose, managing director in England for Paramount, said this week in New York, following his return from abroad, that Paramount was paying its mortgage debentures on theatre property in Britain with blocked funds. Other comments by Mr. Rose on the film situation in England are on page 50.

A delegation representing employees in the British film industry Thursday went before the Board of Trade in London to request Government action to aid the recovery of production by releasing studio space commandeered for war purposes and to grant leaves to technicians. American film groups had previously requested similar action. The employees council indicated that it would petition Ernest Bevin, High Minister of Labor, to act in the matter if the Board of Trade took no immediate steps.

The headquarters of the British sales force of Twentieth Century-Fox have been evacuated from Soho Square, London to Moreton Pinkney Manor, near Rugby in Warwickshire.

Newsreel Tempest

INDIGNANT denial, rolling in high waves swept across the newsreel map in New York this week with the arrival of the Standard, a Montreal, Que., daily containing a copyrighted interview with Louis De Rochemont, March-of-Time-Ramparts-We-Watch producer alleging that "the German Gestapo has an ironclad censorship in the United States over all newsreel material dealing with Germany."

Specifically Mr. De Rochemont was quoted as saying that the newsreels using German footage, supplied by UFA, had "to submit all commentary to Nitze (George Nitze, New York representative of UFA) giving him 48 hours to approve or disapprove. . . . We discovered that Nitze used the forty-eight hours to get an okay from Freiherr Ulrich von Gienanth . . . in the Germany embassy . . . Von Gienanth checked with Ernst Hepp. . . ."

From the editors of all newsreels came denial, from all the observation that as in France and England all outgoing film had to pass censorships, as also obtains in pictures concerning the U. S. Army and Navy, here, too.

It was stated and quoted from the standard UFA agreement that permits use of the German film sources that newsreel commentary should "be that of a neutral country."

In Montreal it was said that Mr. De-Rochemont was in Canada gathering material for a sequel to "The Ramparts We Watch."

To an inquiry through the HERALD'S Washington correspondent to the Department of Justice concerning the status of such a situation as alleged, if any, came the reply: "Not interested. If Germans want to dictate terms it is up to them. Newsreels don't have to use German pictures if they don't want to. No law involved."

Also, it may be added, the newsreels seem not to be using the film concerned anyway. —THE EDITOR.

Property Rights

AN old argument over the right of a theatre owner to remove certain property added to a theatre during the term of his lease, was settled, at least in one instance, this week, by the Appellate Division of the Court of the State of New York.

The decision reversing the lower courts was in the case of Avanti Realty Company, theatre landlord and plaintiff, against Codell Theatre Corporation, former operator of Avanti's Paras Court theatre, on Court Street, Brooklyn, N. Y., Max Cohen and Louis Goidell being partners in the theatre operation.

In the lower court, the claim of the plaintiff-landlord that marquee letters, certain equipment in the projection booth, seat covers and light bulbs, became a permanent part of the landlord's property, was upheld.

On appeal, however, Louis Nizer, film lawyer in New York, arguing for the defendant, contended that the property which formed the basis of the suit had been purchased and installed by the defendant and that it could easily be removed, therefore did not constitute a permanent improvement to the plaintiff's property.

Coast Charity

LEADERS of the industry's Community Chest drive division in Hollywood Tuesday reported collections of $465,708, an increase of about 49 percent over last year. Studio and labor group heads and others active in the campaign were honored by Chest officials at a luncheon in Biltmore Bowl where the report was made. Paul H. Yost, Chest drive chairman, congratulated Louis B. Mayer, industry campaign leader, and his aides.

Foreign 'Dictator' Deals

SEVENTY percent deals, including a large cash guarantee, extended runs and advanced admission prices, have been arranged for "The Great Dictator" in Argentina, Canal Zone, Java and Straits Settlement in the first foreign deal made on the film outside of England.

In the U. S., it is understood that the picture will be sold on a 50-50 basis in general release beginning late this Winter with no increased admission scale demanded; prices up to now are based on a 70 percent rental.

Meanwhile preparations were being made for the second "premiere" of "Gone With the Wind" in Atlanta prior to the general release of the picture after the first of the year. The new "Wind" terms were said to be 50-50 with minimum admissions of 40 cents in the afternoon and 50 cents in the evening when reserved seats will be recommended but not required.

REPRINTS AVAILABLE ON FINAL DECREE

The final, official, revised Consent Decree has been reprinted in pamphlet form, together with the Rules of Arbitration, the Map of Arbitraation Jurisdictional Districts and the Department of Justice's statement of policy and procedure under the consent settlement of its trust suit against the "Big Five" distributors. The pamphlet is available, without charge, to subscribers. Copies will be mailed without charge to those sending requests to Motion Picture Herald, Rockefeller Center, New York.

Fire on Decree

THE United States Government "has signed away all its rights to proceed against movie monopoly," comments an editorial in the Milwaukee *Journal,* attacking Attorney General Robert H. Jackson for promulgating the consent decree, which, two weeks ago, ended the Government's anti-trust suit.

The editorial declared: "Another consent decree on examination turns sour. That has been the history of these compromises between government and businesses which are accused by government of violating the law. . . . This consent decree instead of breaking up alleged monopoly, freezes it as it is and may even let it expand. The government agreed not to seek dissolution of the chains for three years. The companies agreed not to expand the chains—except for 'certain stated exceptions.'

"It is in the exceptions that the joker appears. The decree is not to 'prevent any defendant from acquiring theatres or interests therein to protect its investment or its competitive position or for ordinary purposes of business.'

". . . There is now nothing to prevent the chain companies from buying up all the theatres in the United States."

Movie Seasons

MOTION picture theatre attendance is greatest in the fall and winter, Outdoor Advertising, Inc., of New York, claims in a brochure entitled, "More Circulation," the purpose of which is to influence national advertisers to increase their budgets for poster display this winter.

It estimates that the fall months account for 28.4 per cent of the total attendance; the winter months, 28.3 per cent; summer, 21.2, and the spring, 22.1.

Pointed out, for its purposes, is the fact that people pass outdoor advertising both "coming and going to theatres."

For the Record

THE original partnership in the introduction of motion picture sound, of Warner Brothers and Electrical Research Products, long since dissolved, was formally and officially ended in all its legal ramifications, Wednesday, when H. M. Warner, president of Warner Brothers, announced that all existing contracts between the film company and ERPI had been discontinued as of that date, by mutual agreement. Several years ago Warners stopped using Western Electric recording equipment in its Burbank studio, replacing it with RCA Photophone.

The Warner Studio license agreements with ERPI had four more years to run. Only a "nominal, legal consideration" was tendered ERPI by Warners for the discontinuance of the contracts, Warner spokesmen said, Wednesday.

The contracts involved covered recording equipment only, since ERPI withdrew from the reproducing licensing field sometime ago.

A British Problem

ADDED to the voluminous war-and-defense matters for consideration by England's legislators is the proposal, in London, by Captain Plugge, in the House of Commons, that, in view of the complete cessation of television in that country, the Government should undertake the sale of the thousands of television receivers now inoperative. The Captain specifically referred to the United States, as the logical No. 1 customer.

In the ensuing discussion on the floor of Commons, members apparently overlooked the fact that England's telecast receivers do not incorporate U. S. A. patents—a matter later brought up by Harcourt Johnson, an observer from the British Government's Department of Overseas Trade.

Kennedy will Write

JOSEPH P. KENNEDY ended at least part of the suspense in the much speculated story of what he might be up to, this week by announcing he had resigned, just after the election, from his post as Ambassador to the Court of St. James's. He took off for a Palm Beach vacation and gave it out that he was presently to devote himself to the big job of "helping the President keep us out of war."

Washington has heard, presumably on excellent authority, that Mr. Kennedy intends to write some pieces for the magazines and that he may on occasion deliver some lectures.

The ambassador has been, as has been recorded, to Hollywood and San Simeon, and motion picture rumors continue. Those rumors have had no confirmation from Mr. Kennedy, quite the opposite in fact.

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THIS WEEK IN PICTURES



MAURICE A. BERGMAN, leaving Columbia's directorate of advertising, publicity and exploitation to become director of advertising at 20th Century-Fox, was given a farewell luncheon by Columbia at the Astor hotel, Times Square. In the far background above he is seated at the head of the table between Jack Cohn and Nate Spingold.



ARCH REEVE, center above, retiring director of advertising at 20th Century-Fox, was honored at a Park Central hotel dinner. Saying goodbye here is Charles E. McCarthy. At left is Jerome Beatty.



CONVENTION. Marc Wolf, Theatrical Managers; Wade W. Willman; Mike Cullen, MGM; H. M. Richey, MGM, at the annual Indiana ATO meeting in Indianapolis.



DAVID E. ROSE, above, Paramount's managing director for England, arrived in New York this week with a report that 200 theatres had been closed in London, and that business there was off 75 per cent. An interview is on page 50.



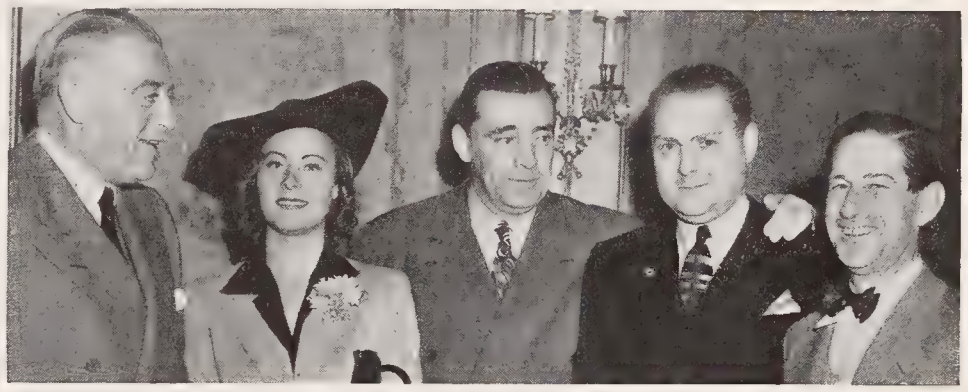


ARBITRATION. Above is S. J. Leidesdorf, new member of the AAA administration committee. At left is Joseph Hazen of Warners, on the budget committee. Walter Elliott, right, is clerk of the Los Angeles local board.





TESTIMONIAL. J. E. Flynn, retiring MGM district manager in Detroit, was honored last week at a farewell dinner in the Book Cadillac hotel by the Detroit Variety Club. Left to right at the speakers' table above: Ted O'Shea, W. A. Scully, Col. E. Resnick, E. M. Saunders, T. J. Connors, W. F. Rodgers, Judge Ira Jayne, toastmaster; David Newman, Rev. E. J. Markey, Judge Van Zile, E. J. Hudson, H. M. Richey, E. E. Kirchner, Dave Idzal and Eddie Alperson.





DANIEL GREENHOUSE, RKO manager for the Philippines, in New York this week to report to the home office, told the press domestic production in the Islands had cut American screen time to 50 per cent.

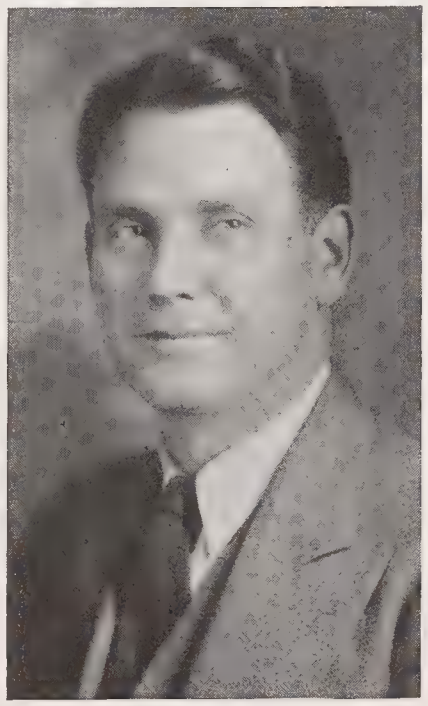


ARMY, above. Maj. Richard Schlossberg, in charge of the Signal Corps film laboratory, Washington; Walter J. Lynch, laboratory executive and an editor of Signal Corps films, and Lt. Col. Melvin E. Gillette, in charge of training films.

RECEPTION. RKO recently signed Michele Morgan, newly arrived from France, and promptly gave her a cocktail party at the Ambassador, Los Angeles. Here are Phil Reisman, Miss Morgan, J. J. Nolan, Reginald Armour, and Harry Edington, all executives.



RETIRING officials of the Dallas Variety Club above are Jack Underwood, Dough Guy; Robert J. O'Donnell, until now the club's only chief barker, and Lloyd Rust, Property Master since the Tent's founding. They will be succeeded by Ted DeBoer, Paul Short and Don Douglas, in that order.





PERRY SPENCER, Republic southeast publicity director, visits the Round Table.

J. C. SHANKLIN, left, operator of the Grand, Ronceverte, and the Greenbrier, Charleston, W. Va., has been elected representative to the State House of Delegates.

COAST, LOOKING INTO THAT DECREE, 'BLUE PRINTS' 40 FILMS ON ORDER

Major Productions Now Planned by Studios Are Budgeted at $40,000,000; Popular Novels, Plays, Stories To Be Filmed

by WILLIAM R. WEAVER
Hollywood Editor

Productions on order and in blue-print stage at this point is Hollywood's preparations for new screen material, categorize in a manner to reveal a state of mind paralleling in more ways than one that of the nation with respect to its tomorrows. Just as potentialities overseas have impelled America to the doubling of its fleet, so have implications of the consent decree inspired producers to the readying of more dreadnoughts of entertainment than in any previous year.

Just as nobody knows in advance the outcome of the wars being waged abroad, nor the consequences of that outcome, neither does anybody in Hollywood pretend to know in advance how many capital-ships are going to be required to head each fleet of five films sent into action on next year's sea, under the block-of-five consent decree selling provision; nor how much tonnage displacement per each will turn out to be par. That is why the scale of preparedness contemplates maximum.

Hollywood enjoys, however, an advantage not shared by the Navy department. A battleship may not be pared down to row boat dimensions after its keel is put down. A film dreadnought can be reduced in proportions at almost any point prior to launching. It will be in pattern with precedent if many of the craft hereinafter dealt with emerge as submarines, destroyers, even trawlers, or not at all. As of now, though, for the most part projects on paper and with no commitments made, they stack up as some $40,000,000 worth of fore-armament against whatever may come.

$1,000,000 for Hemingway Story

Nobody estimates at less than $1,000,000 and some double the figure, the cost to Paramount of delivering "For Whom the Bells Toll" to exhibitors. The manuscript price for the Ernest Hemingway novel already has been made known to the public by a publicity campaign reminiscent of that conducted in behalf of "Gone With the Wind" and taking on in other ways, such as the soliciting of suggestions for casting and the speculation as to whether Gary Cooper can be obtained for the lead, characteristics of that enterprise. This would appear, by all standards, certain to slip from the ways a capital ship of the Paramount fleet.

Nobody would estimate at less than a million, either, the cost of Cecil B. DeMille's next undertaking, in the Technicolor medium he has declared he will use in all cases henceforth, Thelma Strabell's "Reap the Wild Wind," a *Saturday Evening Post* story of the Florida Keys to which he will address his attentions at such time as his negotiations in the scripting and casting departments, always deliberate and painstaking, are completed. No personnel is ticketed for this as yet.

Two productions in blue print stage at weekend edged a step toward realization Tuesday when Samuel Goldwyn and Jack L. Warner agreed on terms of a talent trade assuring availability of Mr. Cooper for the title role in "Sgt. York," the Jesse Lasky film for Warners, and the services of Bette Davis for Samuel Goldwyn's "The Littles Foxes." Although Paramount declined to go on record immediately, it has been understood that Mr. Cooper's assent to this deal would be conditional upon Mr. Goldwyn's permitting him, subsequently, to accept the chief role in "For Whom the Bells Toll," a casting reported to have been petitioned for by Mr. Hemingway.

Definitely on the upper bracket agenda is Mr. Lasky's "Sgt. York," in his mind as idea and project for 22 years.

The Goldwyn production of the Broadway play "The Little Foxes" was the third side of the triple loan negotiations involving Miss Davis and Mr. Cooper who could be triplets and still be steadily employed. Another factor affecting the start of this picture is the Goldwyn-United Artists impasse, which may or may not terminate in time to make this film, a million dollar project by all reckoning, a 1940-41 item.

Musical for Metro

"Lady Be Good," the George Gershwin musical acquired by Metro-Goldwyn-Mayer, is talked of as a vehicle for Eleanor Powell, Tony Martin and other MGM talent of musical-comedy persuasion, on a scale commensurate with the leadership of any block-of-five.

"The Battle of Britain," up to now no more than in idea stage but announced by Richard Rowland has his next production for United Artists release, is sure to budget a million or more, and if advance reports of Rowland's "Cheers for Miss Bishop" augur true it will offer a multi-starred cast befitting that film's successor.

On the Disney list of things to come are "Reluctant Dragon," derived from the Kenneth Grahame book, which will combine cartooning with Robert Benchley's clowning, and, as yet not even down to advance sketch estate, "Alice in Wonderland." "Bambi" is also a prospect from this quarter, and "Dumbo," pertaining to an elephant which flies by its ears, all the Disney enterprises running to and for the most part beyond the million dollar mark as to cost.

"Flame of New Orleans," which will be Rene Clair's first directorial undertaking in America and will star Marlene Dietrich, is one of the upper-bracket productions now in preparation at Universal City. Another of this studio's larger prospects for the near or distant future, as it may work out, is a production by Henry Koster, from a story as yet unselected and with talent to be chosen, whose direction of the Deanna Durbin pictures has been of a quality to bring about the studio's decision to set him up independently of that and other associations.

"Strange Victory," the Sol Lesser production for United Artists, has been given to George Bruce for scripting, casting to follow.

"I, James Lewis," a story of the sea purchased from Paramount, is to be the next Frank Lloyd production and plans are to stage it on the scale of his "Howards of Virginia" and other films of recent years.

"Down to the Sea in Ships," a Twentieth Century-Fox filming of a story which proved its box office characteristics under another trade mark several years ago, awaits casting and other assignments, although a crew is already afloat making background shots.

"Blood and Sand," a story that made fame for Rudolf Valentino and profits for exhibitors the world around, is another Twentieth Century-Fox venture in the million-dollar class, with Tyrone Power, Number Two in the Motion Picture Herald-*Fame* 1939 poll of Money Making Stars, in the Valentino role.

Two Plays for Warners

"George Washington Slept Here," from the current Broadway hit, and "The Man Who Came to Dinner," likewise a Kauffman-Hart stage success, have been acquired by Warner Brothers for picturization when and as deemed desirable, both belonging in this or any canvass of standouts in blue-print. "Danger Signal," by Phyllis Bottome, is in the Warner portfolio.

Metro-Goldwyn-Mayer's acquisition in the musical sector alone indicates the state of preparedness prevalent in the realm of Leo the Lion. "Smilin' Through" and "I Married An Angel," an imperishable remake and a Broadway success, are carded as Jeanette MacDonald-Nelson Eddy vehicles. "Babes on Broadway," an original and as yet not reduced to paper, is down as a Mickey Rooney-Judy Garland follow-up to the same pair's "Babes in Arms" and "Strike Up the Band." Cost of the three is expected to exceed as many millions.

"The Life of William Allen White," with Spencer Tracy in the title part, is another MGM project for which costs will not be sheared, as is Margaret Kinnan Rawling's book, "The Yearling," a Technicolor number.

"And Now Goodbye," the James Hilton novel, is a Columbia production far enough along in planning to have Joan Fontaine and Brian Aherne settled upon as leads.

Edward Small has not yet cast his "Corsican Brothers," for which an expanded budget is contemplated.

"Kiss the Boys Goodbye," by Claire Booth; "There's Always Juliet," by John Van Druten, and "Sky Lark," Samuel Raphaelson's *Saturday Evening Post* serial, are among Paramount's more expensive productions on order. And far down the Paramount future looms another Cecil B. DeMille enterprise, thought of by himself as destined to be his biggest ever, "Queen of Queens."

Four at RKO

"True to Form," which David Butler will produce in Technicolor; "The Devil and Daniel Webster," the Stephen Vincent Benet work which William Dieterle will produce; "Sonny," the musical which Herbert Wilcox will produce as a vehicle for Anne Neagel, and an untitled, unselected story which Erich Pommer will produce as a vehicle for Charles Laughton and Elsa Lanchester, are among the top-budget films in prospect for RKO-Radio distribution.

December 1 of most years witnesses Hollywood producers saying much, in a general way, about the season ahead, little in the specific. This year the talk is specific, the general outlook discussed none whatever. It is, the reasoning seems to be, a time to stock the reservoir with materials of which to make whatever, and however much of it, the market may require.

GERMAN FILMS CAUSE TROUBLE

Because a film, obtained free from the German Railways Information office in Chicago, roused the ire of students of Polish descent at the Kosciuszko junior trade school in Milwaukee, Alderman Clemens F. Michalski has asked that all films to be shown in the city schools be passed by the city's motion picture commission.

INSURANCE, CREDIT AGENTS, LAWYERS ASKED TO SERVE AS FILM ARBITERS

Allied Pledges Support to Arbitration System; U. S. Names Wright to Head Unit Policing Trade Practices

The American Arbitration Association, administrator of the arbitration system under the new consent decree, has gone to insurance companies, credit rating groups, bar associations and educational institutions to obtain nominations for arbitrators to serve on the local boards or Tribunals to be located in 31 key cities. Previously it had been expected that the AAA would consult local Rotary Clubs, Better Business Groups and Chambers of Commerce in selecting members of the local arbitration panels.

Allied States Association, meanwhile, offered its cooperation to the association, although emphasizing that it did not approve all sections of the decree. This stand was in direct opposition to that taken by the Motion Picture Theatre Owners of America whose president, Edward Kuykendall, singled out the arbitration set-up for special attack in his statement on the consent decree. (See page 14, MOTION PICTURE HERALD, November 30th.)

Robert L. Wright, special assistant to the attorney general, has been appointed head of the new U. S. law bureau of the Department of Justice which will check on distribution under the consent decree. The group not only will supervise enforcement of the decree and effects of the arbitration system, but will make a constant study to stop the introduction of alleged undesirable methods. The headquarters of the unit will be in Washington, but, of necessity, much of the work will be done in the field. No large staff is planned.

The five majors motion picture companies which signed the decree were beginning to call conferences of sales and studio officials to discuss the new decree and consider selling policies and production procedure under its terms. See page 22.

In Hollywood, after looking over the decree the studios have drawn "blue prints" for 40 films on order, estimated to represent $40,000,000 of production. See opposite page.

Braden Touring Districts

J. Noble Braden, executive secretary of the AAA, who is now touring the country, selecting offices for local boards and getting information about prospective arbitrators, was authorized by the administrative committee to contact the following organizations in the various key cities to obtain lists of possible arbitrators who satisfy the requirements set forth in the consent decree: Dun & Bradstreet, Inc., Equitable Life Insurance Company, National Association of Credit Men, Bar Associations and Educational Institutions.

The AAA regularly draws its list of arbitrators from men recommended by Chambers of Commerce, Rotary Clubs and similar groups. However, on account of the requirements of the decree that no arbitrator may have any financial or other connection, previous or present, with the production, distribution or exhibition of motion pictures or any interest in any theatre or any other interest, special investigations are being made before selecting members of the local panels. In the regular arbitration proceedings in other industries it often happens that both parties agree on an arbiter in that same field.

For the motion picture arbitration system the AAA, according to one of its spokesmen, is seeking trained and experienced business men and experts in the professions to serve on the local Tribunals.

Allied Offers Cooperation

Abram F. M[illegible], Allied general counsel, and Lee Newbury, president of Allied Theatre Owners of New Jersey have forwarded to the AAA offers of cooperation, according to Paul Felix Warburg, chairman of the administrative committee.

It was pointed out by Mr. Myers that Allied was ready "to assist in any way possible" in setting up the arbitration machinery in the industry but the offer of cooperation did not "imply approval of all the provisions of the decree." Mr. Myers included a list of regional allied leaders who could be called on for help. Mr. Newbury wired his organizaiton's "support and cooperation."

In commenting on the offers of cooperation Mr. Warburg said, "They came as extremely good news to the Administrative Committee which is now completing its plans for organizing the Tribunals. Such evidences of cooperation on the part of major exhibitor groups will go a long way toward expediting the organizational work of the arbitration system. We feel confident that the industry in general and the theatre owners in particular will find arbitration a quick, efficient and inexpensive medium for settling practically every kind of motion picture trade dispute."

C. V. Whitney, president of the AAA, has announced the following budget committee which will determine the percentage of their gross income each of the five theatre-owning companies will pay towards maintaining the arbitration system: P. M. Haight, secretary-treasurer of the International General Electric Company and a member of the administrative committee, representative for the Association; Joseph H. Hazen, vice-president of Warner Brothers, representative for the five motion picture companies and, ex-officio, former Judge Van Vechten Veeder, chairman of the arbitration appeal board. Lucius R. Eastman, chairman of the board of the AAA, was named alternate for Mr. Haight. The chairman of the group will be selected at the first meeting.

S. D. Leidesdorf, CPA and treasurer of the Merchants Association of New York, has been added to the administrative committee. He is a member of the board of directors of the AAA.

On Wednesday morning the first official meeting of the administrative committee was held at the headquarters of the AAA in New York City. Mr. Warburg's committee considered what procedure should be established at the local Tribunals and what records should be kept. Forms for filing complaints and other matters were also discussed.

Exhibitors Continue Opposition

At the annual convention of the North and South Carolina Theatre Owners Association in Charlotte Monday Edward Kuykendall, head of the MPTOA, attacked the decree and charged that the Government lawyers had been "outsmarted." He also claimed that the decree, instead of abolishing blockbooking, really legalized it. The convention adopted a resolution criticising the Government's acceptance of a decree which would "work an undue hardship upon theatres."

The MPTOA, however, according to Henry G. Gray, counsel, plans no immediate action against the decree because it did not have a legal right to appeal from the action of Judge Henry W. Goddard in approving the decree.

Harry Brandt, president of the Independent Theatre Owners of New York, this week recommended that exhibitors give the decree a trial to determine its effect rather than continue opposition. However he pointed out that he did not agree with many provisions in the document. If the decree does not work Mr. Brandt indicated that he might support some form of legislation to correct alleged evils in the industry.

A. C. Hayman, managing director of the Lafayette theatre in Buffalo and president of the MPTO of Western New York, has sent a statement to Judge Goddard attacking the decree and predicting chaos in its wake. He said the decree was one of "the most outstanding betrayal stories in the annals of the amusement business."

"Instead of punishing the producer-distributors for their alleged illegal acts," Mr. Hayman said, "the Government proposes to turn the entire industry over to them, a proposal which will sound the death knell of the independent exhibitor."

On the subject of blocks-of-five he remarked, "The exhibitor is given the alternative of paying the price demanded for the five, regardless of their merit, or of closing his theatre through inability to procure film product.

"This plan is hailed by the government representatives as a new deal in the picture business. As a former film distributor more than 30 years ago, I can definitely state there is nothing new in it. It is a rehash of a similar plan attempted more than a quarter of a century ago and speedily abandoned as being impractical, unfair and unworkable.

"The decree further proposes a system of arbitration of industry disputes. Arbitration boards are to be formed in 31 film centers of the United States, under the supervision of the American Arbitration Association, at an estimated cost of more than $500,000 a year, to be included in rental price of the pictures, and therefore to be paid by the exhibitor."

Mr. Hayman also attacked the provision of the arbitration system which requires outsiders to be the arbitrators. "The situation will be

Continued on following page)

CONSIDERS FILING ANTI-TRUST SUIT

Fred Wehrenberg, co-owner of a chain of 25 neighborhood theatres in St. Louis and head of the Motion Picture Theatre Owners of Greater St. Louis, has announced that he has made no progress with distributors in a dispute over clearance dates. It was reported that he might file a suit charging a conspiracy to change clearance between second and third run houses in the territory. Mr. Wehrenberg claimed that in some cases the distributors conspired to give his competitors, chiefly Fanchon & Marco, an advantage in clearance dates.

Admissions in his theatres may be lowered from 25 to 15 cents, Mr. Wehrenberg said, because business is poor. It was said that the independents' buying strike in the area has continued.

TO END OTHER SUITS

(Continued from preceding page)

comparable to that of delegating to an unskilled laborer the decision as to how and whether a surgeon should operate on an ailing patient for an obscure disease when the surgeon himself is in a quandary," he charged.

The statement ended with a plea for exhibitor cooperation, "It has become obvious that condition never could have occurred had the independent exhibitors been properly organized."

George L. Denton, Knoxville circuit operator, commenting on the blocks-of-five selling plan said exhibitors probably would have to buy weak pictures under the new system in the same proportion as under the old selling system.

R. M. Savini, president of Astor Pictures, said there was a general feeling of optimism in the mid-West territory which he recently toured, due principally to the immediate results of the consent decree. Mr. Savini said the resultant confidence among independent exhibitors of a new opportunity for expansion was shown by the fact that many new theatres were being built and under discussion. He added that the tendency was towards smaller houses allowing greater turnover and lower admission prices.

Amended Complaint Attacked

On Thursday morning the "Little 3", led by Louis Frohlich, counsel for Columbia were scheduled to urge Judge Goddard to refuse to accept the amended complaint submitted by the Government.

Columbia the same day was to argue its motion to have the anti-trust suit against it dismissed. If the motion to dismiss were granted, the action against Columbia, United Artists and Universal would probably be ended. To support the petition to have the suit dismissed Columbia's motion pointed out that Thurman W. Arnold, assistant attorney general, and Paul Williams stated at the time the suit was filed that the three non-theatre owning companies had been named defendants only in a subsidiary sense and that they were, in effect, regarded only as accessories to the alleged monopoly in the industry.

The Columbia motion for dismissal then pointed out that the consent decree made no mention of the existence or discovery of any monopoly. Also mentioned was the statement made by James Hayes, assistant attorney general, during the November 14th hearing that the three non-theatre owning defendants controlled only 15 percent of the business and that assets of the three did not equal the assets of one of the five theatre owning companies which consented to the decree.

It was reported that Universal and United Artists were considering joining Columbia in the move to have the suit dismissed against those three companies.

Other Trust Actions Dropped

It was reported that the Government was considering whether the pending anti-trust actions in Nashville and Oklahoma City could be settled by consent decrees. The time for the filing of answers in the field suits has been extended. A 30 day extension to January 2nd has been granted in Oklahoma City and a 60 day delay to February 2nd in Nashville.

Dismissal of the Government's conspiracy case involving violations of the Balaban & Katz consent decree in Chicago was urged and in Oklahoma City seven defendants were dismissed on the application of the Government.

Edgar Eldredge of Ottawa, Illinois, master-in-chancery for Federal Judge Charles E. Woodward, on Monday filed a report in the 12-year old conspiracy case against the principal motion picture companies in Chicago and Barney Balaban and urged dismissal of the action, it was reported.

The defendants were: Balaban & Katz Corporation, Barney Balaban, its president, B. & K. Management Corporation, Paramount Pictures, Inc., Twentieth Century-Fox Film Corporation, United Artists Corp., Universal Film Exchanges, Inc.; Vitagraph, Inc., RKO Radio Pictures, Inc., Warner Bros. Pictures, Inc., Loew's, Inc.

The charges were brought against the corporations and Mr. Balaban two years ago when the government charged the defendants with conspiracy to restrain trade. Specifically they were accused of continuing preferential treatment of certain exhibitors, coercion of independent theatre owners and forcing the theatres to take all the product offered by the producers, in violation of the 1932 consent decree.

The consent decree signed in 1932 will be amended to conform with the consent decree signed by Judge Goddard with one notable exception, that on the definition of an independent exhibitor.

The Master's report which must be approved by Judge Woodward, discussed the long series of hearings held during the two year period the case has been pending, and further pointed out that during the time the case has been in litigation the government has abandoned some of the charges.

The government has until Aprli 1st, to file objections to the findings of Master Eldredge.

The case was instituted by the government in 1928 in the form of an injunction suit and resulted in the consent decree entered into in 1932.

Seymour Simon and Robert Wright, of the attorney general's staff, represented the government and at the offices of the trust division of the attorney general here no comment could be obtained. Attorneys in this office disclaimed any knowledge of any action to be taken by the government.

Court Dismisses Suit

Seven important defendants in the anti-trust suit against the Griffith Amusement Company and most of the major motion picture distributors were dismissed in the United States Court in Oklahoma City on Wednesday of last week.

Charles E. Dieker, Federal district attorney, filed a stipulation agreeing to the dismissal of the suit against Twentieth Century-Fox Corporation of Texas; Twentieth Century-Fox Film Corporation; Loew's Inc.; Metro-Goldwyn-Mayer Distributing Corporation of Texas; RKO Radio Pictures, Inc.; Vitagraph, Inc. and Paramount Pictures.

Remaining defendants in the suit include the Griffith company; Consolidated Theatres, Inc.; R. E. Griffith Theatres, Inc.; and Westex Theatres Inc.

January 6, 1941, has been set for the continuation of the hearing in the $1,472,000 damage action of the LaCrosse Theatres Co., La Crosse, Wis., against Paramount, United Artists, 20th Century-Fox, Welworth Theatres Co. and the Minnesota Amusement Co. in the U. S. district court in Madison, Wis. The hearing was started October 29th and adjourned November 7th following the sudden illness of Robert A. Hess, Milwaukee, counsel for the plaintiff.

Judge Ernest Simpson of the Superior Court in Middletown, Conn. has set Friday, December 13th as the last day for filing of attorneys' briefs on the law in the conspiracy cases of S. & S. Theatre Corp. and Middlesex Theatre, Inc. vs. Salvatore Adorno, their partner and general manager in 1932-34. The case consumed six weeks in trial, almost 75 witnesses were heard, and over 100 exhibits filed. Plaintiffs ask $269,000 damages and an injunction against the Adorno interests preventing them from operating a theatre in Middletown.

Sunday Shows Are Still Discussed

The continual discussion of the exhibition of Sunday motion pictures was brought up again this week by the various state and local municipalities. In Delaware the Blue Laws Commission held a two-hour meeting in regard to the Sabbath status but no statement was issued concerning the recommendations to be made to the legislature.

In Williamsport, Pa., learning that the Sunday film issue was defeated by only 75 votes, members of the motion picture operators' union began circulating a petition asking an official recount of the city's vote.

The Tamaqua, Pa., Ministerial Association decided not to institute an election contest to upset the result of the Sunday film vote of last month after calling a meeting of all church members to inquire into the recount and ascertain the direct change in the result. Original returns in the vote showed that Sunday films were defeated by 41 votes but a later check of the machines in one district revealed an error of 120 votes which gave Sunday films an affirmative advantage of 79.

Also in Pennsylvania, the alleged oversight of Allegheny County commissioners in failing to provide ballots for referendum on Sunday films in four precincts may effect another vote on the issue. In the first vote Sunday pictures were defeated by 213 votes.

Chief of Police A. B. Crews, of Fayetteville, N. C., ignoring a court ruling that the city's anti-Sunday films ordinance was invalid, caused the arrest of three local theatre managers who opened their theatres on Sunday.

In Westfield, N. J., although the Sunday film question was approved by a 641-vote majority, the Town Council had declined to adopt an ordinance providing for Sunday shows. Instead the Council will meet December 9th to act on a measure which would prohibit shows from 6 to 9 p.m. Sunday proposed at the request of church leaders.

FWC, "U" Breach Healed

Fox West Coast and Universal have settled their difficulties over an extended first run of "Spring Parade," at the independent Hawaii Theatre, Hollywood, and FWC will book the film when available into subsequent runs. The latter had refused to book the film after it was moved over from the Pantages and RKO Hill Street.

Walker Accepts

Frank C. Walker, postmaster general, has given definite word that he will attend the sixth annual banquet of the Philadelphia Variety Club December 12th at the Bellevue-Stratford hotel, according to Ted Schlanger, chairman of the affair.

Acquire Flint Houses

Butterfield Circuit has acquired four theatres in Flint, from Lester Matt, independent exhibitor, giving the circuit eight out of 20 theatres in the city. Houses include the State, Strand, Roxy and Della.

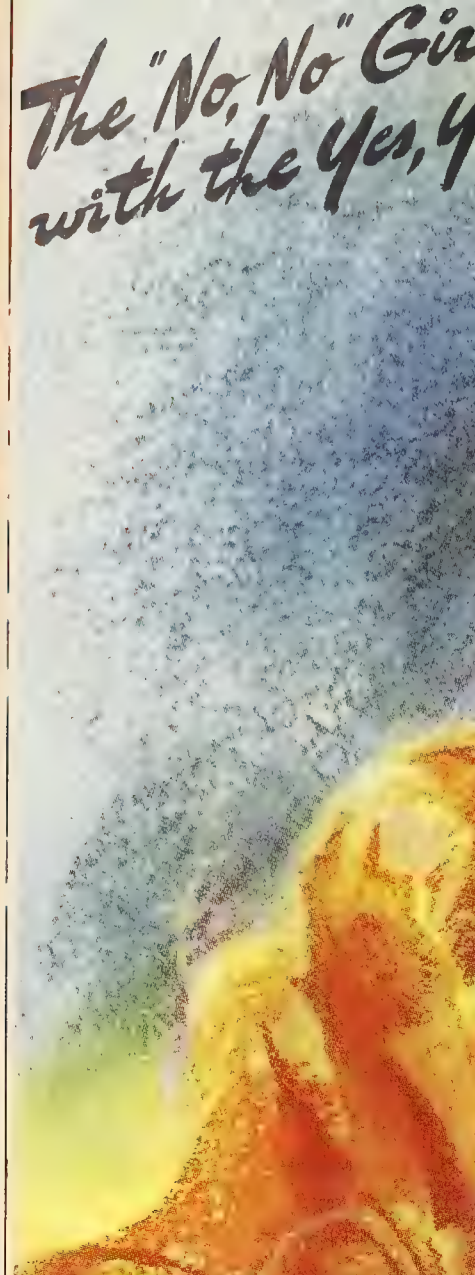
Bartlestein Buys Circuit

The Brechta Theatre Circuit, Chicago, has been sold to Bartlestein Brothers circuit.

RKO RADIO'S
GREAT
CHRISTMAS
ATTRACTION...



The "No, No" Girl
with the Yes, Yes eyes..





CHRISTMAS ATTRACTION
RADIO CITY MUSIC HALL

ALL THAT IT TAKES FOR A "MAKE-YOU-HAPPY" HIT!

The glamorous star of "Irene" in the famous "Tea For Two" musical romance... told to the lilting melodies of VINCENT YOUMANS... From stage to screen in a glorious sunburst of golden entertainment, with a happy-go-laughing cast playing the story to the hilt for comedy. A magnificent show for any day in the year—AND BOX-OFFICE EVERY MINUTE!





ANNA

NEAGLE

in

No, Nanette

with

RICHARD CARLSON ★ VICTOR MATURE ★ ROLAND YOUNG

HELEN BRODERICK ★ ZASU PITTS ★ EVE ARDEN

TAMARA ★ BILLY GILBERT ★ STUART ROBERTSON







Produced and Directed by

HERBERT WILCOX

Screen Play by Ken Englund

From the Musical Comedy—"No, No, Nanette"—by Frank Mandel, Otto Harbach, Vincent Youmans, Emil Nyitray

Music by Vincent Youmans—Lyrics by Irving Caesar and Otto Harbach

RKO RADIO PICTURES





YOU'LL BE SEEING ORSON WELLES SOON AS "CITIZEN KANE"



Anticipation is sweeping Hollywood over its first look at Orson Welles' long-awaited first motion picture, "Citizen Kane." Inside word has it that sensationally new dramatic treatments are only one of the unique elements that go to make it one of the biggest attractions ever screened. RKO Radio will release it soon—and another big one from the same studios soon to lead the nation in laughter is the Alfred Hitchcock-directed comedy starring Carole Lombard and Robert Montgomery—"Mr. and Mrs. Smith."

INDEPENDENT BUYING ONLY 67% COMPLETE FOR '41, REPORTS ALLIED

Second AID Report Made at Indiana Convention Lists Distributors' Variations from Announced National Policies

Independent exhibitors participating in Allied State's national product and sales policy survey have completed only two-thirds of their 1940-41 film buying. Of those reporting, the contracts of 52 per cent include a 20 per cent cancellation privilege and those of 11 per cent allow cancellations up to 10 per cent. The remainder did not stipulate the nature of cancellation allowances.

These disclosures will be made formally early next week, in the second product survey of Allied's Product Information Department, following their pre-release presentation, last week, by Sidney E. Samuelson, of Philadelphia, to members of the Allied-affiliated Associated Theatre Owners of Indiana, assembled in annual convention, in Indianapolis, at the Hotel Antlers.

Mr. Samuelson, early in the convention, accused distributors of still withholding pictures, forcing shorts and features which exhibitors did not want, and other practices considered unfair by exhibitors—as reported in MOTION PICTURE HERALD, November 30.

Warns on Admissions, Clearance

Later during the convention, Mr. Samuelson, speaking as chairman of Allied's Product Information Department, warned against "a trend" toward increasing admission prices and extending clearances.

"Remember that clearance has an unhappy knack of cutting both ways," he declared. "Clearance gains made by theatres in small admission brackets can result in pulling down business for the higher admission houses."

"Unless you watch this 'monkey business' of increased prices, you will wind up with contracts giving the distributor the right to raise admissions on several pictures each year and eventually actually setting the prices you are to charge at your box office," Mr. Samuelson warned the exhibitors, referring to the growing trend this season of distributors 'recommending to exhibitors that box office prices be raised for certain pictures selected by the distributor.

Mr. Samuelson then gave the Indiana exhibitors an advance insight into Allied's second Information Department product survey, reporting on the selling positions of the 10 distributors to date, on the basis of answers submitted to an Allied questionnaire by independent owners.

Buying by the independents reporting had been completed nationally on 67.8 per cent of films offered for 1940-41. In this connection, the sales positions of the 10 distributors among independents reporting was listed as follows.

Distributor	Per Cent Bought by Independent.
20th Century-Fox	57.7
Warners	51.0
RKO	47.4
Paramount	46.4
Metro	45.9
Universal	45.4
Columbia	41.8
United Artists	37.8
Republic	34.2
Monogram	14.3

Mr. Samuelson, continuing with the Allied survey, reported an unusual divergence of distributor selling policies for Indiana this season, due, it was explained, to a virtual absence of large dominating circuits in the territory. This places territorial independent owners in a better position to negotiate contracts, whereas, in circuit-dominated sections, the independent is either cut off entirely from early product negotiations, or must abide by the policies set down.

In Indiana, reported Mr. Samuelson, the following variations were made for 1940-41 by distributors in their general sales policies.

Columbia, 95 per cent sold away from national policy.

Metro, 100 per cent adherence to national policy.

Paramount, 30 per cent away from policy, 70 per cent to it.

RKO, 65 per cent away from policy, 35 per cent to it.

20th-Fox, 40 per cent away from policy, 60 per cent to it.

United Artists, "No sales policy as far as I can discover."

Universal, 92 per cent away from policy, 8 per cent to it.

Warners, 29 per cent away from policy, 71 per cent to it.

1940-41 Rentals

The following indicates the status of prices paid by independents reporting nationally to Allied—whether the prices paid for 1940-41 product is the same, higher or less than last year (Differences between total percentages listed and 100 per cent totals are attributed to the failure of some independents to answer.)

Distributor	Per Cent Paying Same Rentals, or Less,	Per Cent Paying Higher Rentals
Columbia	69.5	9.8
Metro-Goldwyn-Mayer	60.0	33.3
Monogram	60.7	7.2
Paramount	53.8	27.5
Republic	52.2	28.4
RKO	74.2	7.5
20th Century-Fox	68.1	14.2
United Artists	54.1	16.2
Universal	46.1	38.2
Vitagraph	56.0	26.0

"The practice of all distributors refusing to make available Class A product to theatres during the pre-Christmas period and the Lenten season is unfair and should be abolished," the Associated Theatre Owners of Indiana declared in resolution adopted at the convention.

Another resolution said:

"We object to the action of certain distributors who insist on increased admission prices and extended playing time on individual pictures. This practice is an unwarranted interference with the operation of the theatres and injures good will be destroying consistency in operating policy to which the public has become accustomed.

"We object to the unfair practice of holding up availability to the exhibitor who refuses to increase his admission prices or extend playing time."

The Hoosier-State independents also pledged their support of the Allied Information Department and "individually resolved to cooperate with Allied in its program of gathering and disseminating information to independent exhibitors."

H. M. Richey, director of exhibitor relations for M-G-M, told the convention that producers' losses will be at least $5,000,000 because of loss of foreign markets and may run as high as $25,000,000. He advocated increased playing times and higher admissions as remedies.

Carolina Owners Meet

At this weeks' annual North-South Carolina Theater Owners convention, at Charlotte, Ed Kuykendall, MPTOA president, denounced the consent decree. The distributors' lawyers "outsmarted" the government," he charged, adding that the decree legalizes block-booking instead of prohibiting it, will prove costly and hurtful to the entire industry, and that it is satisfactory to nobody in the industry.

Mr. Kuykendall opposes arbitration by outsiders who know nothing of the industry, and asserted the distributors "brought this all on themselves aided and abetted by some exhibitors."

A resolution was adopted expressing regret that the Government has adopted "a regulating decree that is looked upon with much disfavor by exhibitors generally and which will work an undue hardship upon theatres."

C. H. Arrington of Rocky Mount was elected president, succeeding H. R. Berry of Hartsville S. C. Berry was chosen vice-president; Roy Rowe of Burga was elected second vice-president, and Mrs. Pauline Griffith was renamed secretary-treasurer.

Addresses were made by William Conn, Webb theatre, Gastonia; Roy P. Rosser, Temple, Sanford, and Roy Rowe, Pender, Burga.

The following directors were elected: Frank Beddingfield, O. T. Kirby, George D. Carpenter, E. L. Hearne, H. F. Kincey, Albert Sottile, J. F. Miller, A. F. Sams, Jr., A. I. Mason, Ben Strozier, C. B. Floyd, Lyle M. Wilson, H. E. Buchanan and George W. Parr.

Plan Business Drive

In a drive to increase theatre attendance, Northwest Allied has organized an intensive campaign among its members to win the public back to the box office. Increased playing time for outstanding attractions will play a major part in the exhibitors' drive for increased revenue. Increased admission scales, even for special attractions, however, have been barred.

The campaign will be highlighted by extensive use by member theatres of valances, institutional trailers, bannerettes featuring special films and distribution of lapel badges. Special window cards and frames and newspaper and direct mail campaigns also are planned.

The general aim of the campaign is to provide greater emphasis and exploitation for the better pictures through publicity and extended playing time, which will be provided. The drive to increase theatre attendance and public interest in pictures will be the major objective of Northwest Allied during the new season.

Meanwhile Northwest Allied protested, this

(Continued on following page, column 1)

AFL WANTS CURB ON TRUST ACTIONS

Last week at the American Federation of Labor's convention in New Orleans a vigorous attack was made on Thurman W. Arnold's policy of prosecuting labor unions as well as companies under the anti-trust laws. The New Deal was urged to curb the anti-trust drive against unions.

The report said, "We must demand from those occupying higher positions than the person in charge of the anti-trust division that they curb these unwarranted and destructive activities against organized labor."

Exhibitor Groups Discuss Practises

(Continued from preceding page)

week, against the action of Minneapolis exchanges in extending clearance in 20- and 25-cent houses from two to three weeks. Film companies have, at Allied's request, suspended operation of the new move for 30 days, while the exhibitors' committee discusses clearance problems in the Twin City with them.

The organization has gone on record as opposed to advanced admission prices for special pictures. Members also want Columbia to include its "Arizona," on the 1930-1940 contract.

Committees Designated

Committees were named at the meeting of the newly-formed South Jersey unit of Allied Theaters of New Jersey, at the Broadwood hotel, Philadelphia, on Monday, as follows:

Entertainment—John Harwah, Mt. Ephraim; Mrs. Frances Fineman, Haddonfield; Mrs. Rose Picione, Landisville, and Murray Sternberg, Woodstown. Film committee—Ralph Wilkin, Pitman; H. A. Hill, Paulsboro; Clark Hildinger, Trenton. Legislative committee—Si Myers, Trenton; Jack Waxmann, Atlantic City; Mrs. Hildinger, Trenton.

E. Thornton Kelly, field representative of Allied submitted a report on national and State activities. Next meeting will be held January 6th.

The Northern New Jersey unit met Tuesday in New York.

The meeting was conducted by Maury Miller of Passaic, vice-president of the unit, in the absence of Lee Newberry, president, who is away on vacation.

Abram Myers' analysis of the consent decree was discussed by the 30 members who attended.

Set Annual Convention

The annual convention of the Kansas-Missouri Theatres' Association, will be held in Topeka, Kansas, December 17th, President Frank Cassil announced, this week, in Kansas City. Mr. Cassil indicated that the principal topic of discussion would be the consent decree. The convention had been postponed several times until outcome of the decree was made known. Legislation also will be discussed since the Missouri and Kansas Legislatures meet in January.

Boasts Biggest Group

The largest exhibitor association in Illinois and one of the largest state organizations of its kind in the country is the record set by the United Theatre Owners of Illinois in the five months it has been organized, Edward G. Zorn, president of the UTOI, claimed this week.

The enrollment of paid members in the organization at the end of five months was 256, he reported. This makes the UTOI almost a third larger than any other exhibitor organization in the state.

Plans are now being discussed for a meeting of motion picture exhibitors from all over the state to be held in Springfield, early next month. The geographical location of Springfield—in the center of the state—makes a popular place for the meeting.

Mr. Zorn, while announcing the growth of the organization, praised William F. Crouch, executive secretary, for his efforts in developing the UTOI. During the time the association has been formed, Crouch has toured the state getting members. At present, every district in the state, outside Chicago, is represented, making the UTOI definitely an all-state organization.

Latest additions to the organization are Ken Childs who operates theatres in Streator and Jacksonville; the Tri-States theatres in Moline and Rock Island; Arthur Struck, Arlee theatre, Mason City; Lake theatre, Antioch, and Fred Bron, Jr., Times theatre, Rossville.

George Brown Joins Directors' Guild Staff

The Screen Directors Guild in Hollywood, this week, named George Brown, former publicity director for Columbia and until recently a member of Warners' studio publicity department, to the executive staff as an advisor on public relations. Mr. Brown refused to say whether he would resign or apply for a leave of absence from Warners.

He was a newspaper reporter for a number of years after leaving college, then handled publicity for Reisenweber's, former New York night club. At 27 he was advertising manager for Universal, remaining there eight years. He free-lanced for a time, handling publicity for Helen Morgan, Texas Guinan and Harry Richman. After doing publicity for RKO, he became, in 1932, director of advertising and publicity for Columbia and stayed three years. In 1937 he was appointed publicity director of Columbia's studios in Hollywood. Later, he joined the Warner studio publicity staff.

Frank Braden Ahead Of "Fantasia"

Frank Braden, ex-theatre publicity agent and formerly associated for 12 years with the Ringling Bros. and Barnum and Bailey Circus, was to leave New York this week, for a tour of Washington, Boston, Philadelphia and Chicago, in advance of Walt Disney's "Fantasia."

Under the direction of Richard Condon, publicity director, Mr. Braden will pave the way for local campaigns and exploitation stunts in key cities where the Disney film will be shown. Previously, he was connected with Fox West Coast, Fox New England and other theatre chains, also handling vaudeville and legitimate attractions.

Murray Returns

William Murray, former Grand National office manager and booker in Albany and Buffalo, has returned to that city as booker for Monogram. He succeeds Mitchell Pantzer, who resigned to accept a position with a major circuit.

Mr. Murray, employed by various film companies in Albany for 15 years, managed the Auto Vision Theatre, operated by Owen Holmes, Springfield, Mass., exhibitor, last summer.

Name District Manager

Jesse Day, former manager of the Rialto Theatre, Fort Dodge, has been appointed district manager in charge of northern Iowa for the Central States Theatre Corp. The post is a newly-created one, which Mr. Day will assume December 1st. H. N. Schrodt will manage the Rialto.

Munsell Joins Drama Board

Warren P. Munsell, Sr., has been named managers' representative to the three-man permanent tribunal set up to administer the amended Dramatists Guild pact governing the sale of stage plays to motion picture companies. Brock Pemberton, producer, has been named alternate representative.

New Branch for Universal

Universal will erect a two-story building at an estimated cost of $35,000 to house its branch office in Cincinnati, Ohio. Peter Rosian is the local branch manager.

Stage Season Set In Philadelphia

Philadelphia legitimate theatres are promised a new lease on life with an abundance of theatrical fare, studded with many screen names, promised the Forrest and Locust St. theatres for the next three months, according to the announcement of bookings made by Lawrence Shubert Lawrence, who operates the two houses for the Shubert interests.

New Musical To Open

Following the current engagement of "DuBarry Was a Lady" at the Forrest with Bert Lahr, Frances Williams and Benny Baker in the cast, "Pal Joey," a new musical with Vivienne Segal, Gene Kelly, Jack Durant and movie starlet Leila Ernst opens a 10-day engagement on December 11. On December 26, Dennis King makes his bow as star and producer of a new musical play, as yet untitled, with Walter Catlett, Paula Stone and Marcy Westcott. "Crazy With the Heat," another new musical with Willie Howard and Luella Gear follows for a single week on January 13 with Alexander Woolcott in "The Man Who Came To Dinner" following on January 20 for two weeks. For February, "Hellzapoppin" is scheduled to open an indefinite engagement on the 17th with an April booking also set in, the Lunts coming in for two weeks on the 14th with "There Shall Be No Night."

"Off the Record," with Bruce Cabot, Betty Furness, Hugh O'Connell, Mary Brian and Dennie Moore opens a fortnight's engagement at the Locust St. Theatre on December 9th following the current run of Flora Robson in "Ladies in Retirement." Other Locust St. bookings bring Dante's "Sim Sala Bim," magic show on December 23 for a fortnight; Alan Dinehart, Glenda Farrell and Lyle Talbot follows on January 6 in "Separate Rooms" for two weeks; with two more weeks starting January 27 for "The Time of Your Life" with Eddie Dowling and Julie Haydon.

Other bookings for the Shubert houses, although no definite dates have been set as yet, include "The Male Animal" with Elliott Nugent; a return of Grace George in "Kind Lady"; revival of "Blind Alley," the gangster melodrama; and a revival of "Blossom Time" with Everett Marshall and Nancy McCord.

William Goldman, who took over the operation of the Erlanger Theatre last month, has promised legitimate attractions for the house with "Life With Father" mentioned for Christmas.

The emphasis on movie names has not been at the legitimate theatres alone. Since Warner Brothers returned vaudeville to its downtown Earle Theatre, the stage emphasis has been on those with a Hollywood background instead of a steady parade of name dance orchestras as in previous seasons.

Miami Adds Three Houses

Paramount Enterprises, Inc., will operate 16 theatres in Miami and Miami Beach, this season, three more than last year. Four will be new houses, recently completed. Paramount's Community, in Lincoln Road, has been sold to Bradley-Thompson, Inc., for $142,500. It will be torn down and replaced by stores in the Spring.

The circuit is preparing to open its new 1,600-seat de luxe house on Lincoln Road; to be called the Beach Theatre; a second in Coral Gables, seating 1,000; a third recently completed in the northwest section, seating 1,000. Already operating, is its new Boulevard on Biscayne Boulevard in the northeast section.

DUAL SALES POLICY U.A.'S ANSWER TO NEW ORDER UNDER THE DECREE

Exhibitors May Be Offered Option of Buying in Single Block or Blocks-of-Five; Trend to English System Is Predicted

United Artists may distribute the 15 to 20 pictures on its 1941-42 schedule both by the old single block system, because the company "never will be" a party to the consent decree, and on the block-of-five trade showing method, if required by competition or exhibitor preference, according to present plans. If the optional selling policies were adopted each exhibitor could decide for himself which method he wished to use in buying United Artists pictures.

Sees Weak Features Eliminated

Maurice Silverstone, chief of the company's world wide operations, said Tuesday in New York that the consent decree might be a means of eliminating a good proportion of poor pictures. Competition is so keen for the domestic market, now that foreign distribution is limited, he pointed out, that distributors would not be able to sell four weak pictures along with a single hit film.

"We are heading very fast in this country towards the English system of selling," Mr. Silverstone predicted. He said that after the Films Act, which he called the English equivalent of the Consent Decree, was passed grosses went up "amazingly" on good pictures. The poor pictures failed to get wide distribution. Under the Films Act pictures are sold after they are made.

Mr. Silverstone pointed out that United Artists was not a party to the consent decree and asserted that "it never will be." The company sells pictures singly, sometimes in advance of production, sometimes after, according to the wish of the individual producer. This year the whole program was sold in advance with the exception of Alexander Korda's "Lady Hamilton."

Better Pictures Predicted

Arthur W. Kelley, new general sales manager, commented that while the company might be obliged to offer its pictures next season on the old and new selling systems it was his opinion that most of the exhibitors would prefer to buy their films in the old way.

"Fewer pictures mean better pictures and better sales opportunities," Mr. Silverstone said in explaining the company's decision to release only 15 or 20 pictures in 1941-42. With the exception of the Walter Wanger and Hal Roach units all the other United Artists producing groups may each make only one picture during the year. Mr. Wanger and Mr. Roach may each produce more than one film.

Quality product will be necessary to compete in conditions imposed by the consent decree, with pictures probably sold on their individual merits, Mr. Silverstone said. Another reason for emphasizing quality and releasing fewer pictures is the loss of the foreign market, he remarked.

Mr. Silverstone said negotiations were under way for "at least four new producers." The deals for the producers are contingent on the important setup that the prospective UA producers can present. In this connection Mr. Silverstone mentioned the importance of the director in any production setup. Also, he said the company would attempt to develop new faces and exploit them to the public.

United Artists will ask 50 percent of the gross during the general release of "The Great Dictator" beginning in the late Winter, if Charles Chaplin, the producer, agrees to the terms, according to Mr. Kelly. In the special pre-release engagements the company was reported to be asking 70 per cent.

Under present plans exhibitors showing the Chaplin picture on general release will not be required to increase admissions. They may be asked to do so but the decision will rest with the individual exhibitor.

In January Mr. Silverstone and Mr. Kelly will discuss selling terms with Mr. Chaplin in Hollywood. In some cities general release can not begin until six months after the close of the pre-release engagement.

Producers Committee Discussed

The company's producers have formed a committee, Mr. Silverstone said, to meet regularly. Of this general committee a smaller committee will be formed to present suggestions to the company as to selling policy and other matters. Walter Wanger is the first chairman. The committee, he said plans to meet about once a week.

Objectives of the new committee were described as primarily cooperative. These include avoiding duplication of story material, simultaneous production and release of films and the exchange of ideas on talent and production methods and closer cooperation with each other and the home office. Mr. Kelly is scheduled to go to the coast after the first of the year to discuss the situation with the producers.

In this connection Mr. Silverstone said that in the 21 years of existence of the company United Artists producers always have had the right to approve or reject, no matter how large or small, any agreement the company makes with the buyer on their product.

Goldwyn-UA Relations Improved

Although pointing out that he had no authority to speak for Samuel Goldwyn, producer, who has been sueing the company, Mr. Silverstone said that relations had improved and he said that he believes there a genuine desire on the part of Mr. Goldwyn and on part of the company "to get together."

On the same day reports came from the Coast also indicating that the rift between Mr. Goldwyn and UA may be healed. Charles Schwartz, company attorney, and James Mulvey, Eastern representative for Mr. Goldwyn were reported to have conferred. Mr. Korda also is said to have attempted to bring about an amicable solution of the year and a half old dispute.

In New York also on Tuesday Federal Judge Edward A. Conger reserved decision on an application of United Artists Corporation to dismiss the complaint of Mr. Goldwyn which seeks cancellation of his distribution contract. If the application is denied UA asks as an alternative that Mr. Goldwyn be required to separately state and number his causes of action.

The pre-trial examination of Mr. Korda will be held in abeyance until the Judge gives a decision on the application to dismiss the complaint. If Mr. Korda is unable to come to New York a deposition will be taken on the West Coast.

Personnel Changes

Haskell Masters, Canadian division manager of United Artists, has not decided on an offer of a home office position with increased duties, according to Mr. Kelly.

Al Margolies, publicity manager, has been appointed director of publicity, under a revision of the department Mr. Silverstone said. Monroe Greenthal, head of the department, will name someone to take his former post as exploitation manager when he returns from the West Coast next week.

Other personnel changes announced by Mr. Kelly include Earl Collins, United Artists branch manager in Denver, becomes branch manager of the Los Angeles Exchange, replacing Ewen MacLean, resigned. Al Hoffman, chief salesman in the Denver territory, takes Collins' place as Denver branch manager. Alex Singelow, Denver salesman, moves into a more important post with the Seattle Exchange. Jack O'Bryan also makes a promotional move from Seattle to the San Francisco Exchange.

Neither the Fairbanks, Goldwyn, Korda nor any other stock has been offered for sale to stockholders or directors. Mr. Silverstone said that under the by-laws of the company the stock must be offered to the corporation and none has.

"Thief" Release in Chicago

"The Thief of Bagdad", Alexander Korda's color production will not be sold at increased prices to exhibitors nor will there be increased admissions at the box office in Chicago. This was learned after a conference betwen Jack Kirsch, president of Allied Theatres of Illinois and representatives of the United Artists exchange in Chicago.

The film was originally sold in the 1939-40 contract as a "black and white". With the start of hostilities in Europe, Mr. Korda brought some of the members of the cast from England to the United States and completed the picture in color. It was reported that plans were being considered to release the picture on a road-show basis with an increased admission price at the box office. Mr. Kirsch protested the proposed increase and after a series of meetings with United Artists heads in Chicago it was agreed upon to maintain the original status of the film as provided for in the selling contract.

Eight UA Films Ready

Within the next four months United Artists will have ready for release the following eight productions: "Lady Hamilton", Alexander Korda film starring Vivien Leigh and Lawrence Olivier; Sol Lesser's "That Uncertain Feeling", Merle Oberon and Melvyn Douglas; Gabriel Pascal's "Major Barbara", Wendy Hiller and Robert Morley; James Roosevelt's "Pot O' Gold", James Stewart and Paulette Goddard; "So Ends Our Night" produced by David L. Loew and Albert Lewin, starring Fredric March, Margaret Sullavan and Frances Dee; "Topper Returns" and "Broadway Limited" from Hal Roach and "Cheers for Miss Bishop", Richard A. Rowland production.

U. A. GIVES BONUS TO ENGLISH STAFF

The United Artists board of directors has voted a "substantial bonus" for approximately 450 employees of the company in Great Britain, including those now in military service. The action was taken as a special reward for the way British workers are carrying on the company's business under difficult circumstances.

MAJORS CALL SPECIAL SESSIONS TO DISCUSS DECREE APPLICATION

Sales Staff and District Changes Aimed at Adaptation to New Order Begun by Distributors; Studio Executive Meetings Set

Major distributors are calling special conferences of production and field staffs to discuss the application of the consent decree to product and policies.

Reorganization of selling forces to adapt them to the new order is also under way. Metro-Goldwyn-Mayer has announced the creation of a new sales division and four new sales districts, and Warner Brothers two weeks ago, at the time the decree was signed, made a number of changes in the sales personnel.

Sidney R. Kent, president of Twentieth Century-Fox, will preside at studio conference about the middle of January. Paramount studio officials and home office and theatre executives met two weeks ago on the west coast.

The consent decree, parts of which have already gone into effect, has been a factor in the various changes in field selling organizations and in special meetings. This week Hollywood was considering the decree from a production viewpoint and was preparing "blue prints" of $40,000,000 worth of product on order. Story on page 12.

So far as the decree itself was concerned, the principal activity was at the American Arbitration Association where plans were being made to have the arbitration machinery established in the decree operating by early February. See page 13.

United Artists was speculating on the adoption of a dual selling system for 1941-42, one the present system and the second a system similar to that under the decree. See page 21.

Up to now the companies have given little indication of definite selling procedure. It was reported that this was being done so that the competition would not learn the other company's plans too soon and also because the exact selling methods have not been finally determined. The most complete statement of selling policy under the decree was made by Barney Balaban, president of Paramount, who said that, according to present plans, 1941-42 pictures would be made available in each district only after preceding blocks-of-five had been bought and booked and that selling probably would be by territories. The story was on page 14 of the November 23rd issue of the HERALD.

MGM Forms New Division

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, announced on Monday the creation of a new central sales division to be headed by E. K. O'Shea, formerly New York division manager, and four new sales districts. The changes are to be effective January 1st or as soon after that date as practicable.

It was reported that the changes in the sales organization were decided on in anticipation of the conditions which will prevail after September 1, 1941, when the block-of-five and trade show provisions of the decree become effective. Mr. Rodgers explained the new set-up at a sales meeting in Chicago over last weekend.

The new district managers are: John P. Byrne, Boston branch manager; Rudolph Berger, Washington branch manager; John J. Bowen, New York branch manager, and Burtus Bishop, Jr., Pittsburgh branch manager.

Other promotions include the following: Thomas J. Donaldson, New Haven branch manager, succeeds Mr. Byrne in Boston; Ralph Pielow, Albany, takes Mr. Bowen's place in New York; John S. Allen, Cincinnati salesman, becomes Washington branch manager, succeeding Mr. Berger; Bryan D. Stoner, Cleveland salesman, becomes Pittsburgh branch manager in place of Mr. Bishop; Maurice Goldstein, Boston salesman, becomes New Haven branch manager, and Herman Ripps, New York-New Jersey salesman, goes to Albany as branch manager.

The promotions were made from men in the company ranks. Vacancies made in the sales force are also expected to be filled from within the organization. It was said that division of the territories would make possible closer supervision and analysis of each branch office's problems.

Sales Alignment Announced

MGM announced the new sales alignment as follows:

Among home office sales managers, Thomas J. Connors will supervise the districts headed by Maurice N. Wolf, Mr. Bowen, Mr. Berger, Charles E. Kessnich, the Philadelphia office headed by Robert Lynch, and Canadian offices. Edward M. Saunders will supervise the districts headed by John E. Flynn, Mr. Byrne and George A. Hickey; and Mr. O'Shea will supervise the districts headed by Harris P. Wolfberg, John J. Maloney and Mr. Bishop.

Among district managers, Mr. Wolf will supervise the Boston, New Haven and Albany offices; Mr. Berger, the Washington and Charlotte offices; Mr. Bowen, New York and New Jersey; Mr. Maloney, Buffalo, Cleveland, Detroit and Pittsburgh; Mr. Wolfberg, St. Louis, Cincinnati and Indianapolis; Mr. Bishop, Kansas City, Memphis and Oklahoma City; Mr. Kessnich, Atlanta, Dallas and New Orleans; Mr. Byrne, Des Moines, Omaha, Denver and Salt Lake City; Mr. Flynn, Milwaukee, Chicago and Minneapolis; and Mr. Hickey, Los Angeles, Seattle, Portland and San Francisco.

The Chicago sales meeting last weekend was attended by some 50 branch and district managers and other officials. Others from the home office included Howard Dietz, advertising and publicity director; T. J. Connors, E. K. O'Shea, E. W. Aaron, Alan F. Cummings and Tyree Dillard, of the legal staff, who explained the decree. Also considered were plans for the general release of "Gone With the Wind" and forthcoming pictures.

About the middle of January Sidney R. Kent, president of Twentieth Century-Fox, will open a series of conferences at the studio during which preliminary plans for the 1941-42 season will be considered and general effects of the consent decree discussed. Those scheduled to attend the meeting include the following: Herman Wobber, general manager of distribution; Joseph M. Schenck, chairman of the board; Darryl F. Zanuck, vice-president in charge of production, and William Goetz, assistant to Mr. Zanuck.

The effects of the consent decree on selling policies and practices will also be considered at a series of meetings for branch office personnel. Sessions will be held at all branches. William Sussman, W. C. Gehring and William Kupper, division managers, will preside in their territory. A member of the home office legal staff will also speak at each meeting. Felix A. Jenkins, general counsel, was reported to be preparing a manual outlining operations under the decree for use by the field force.

The week of December 8th to 14th has been designated as Branch Managers' Week by 20th-Fox in the S. R. Kent Drive. M. R. Levy, drive leader, will conduct the final branch meeting of the campaign at the New York exchange on December 9th.

RKO Meetings Scheduled

Andy W. Smith, sales manager of RKO, has been presiding at a series of meetings at Western exchanges at which the problems created by the decree will be considered from the viewpoint of the field selling force. Discussions with branch managers were scheduled at the following exchanges: Los Angeles, San Francisco, Portland, Seattle, Denver and Salt Lake City. Also considered was the company's new product. Mr. Smith was accompanied by J. H. MacIntyre, Eastern district manager.

Nate J. Blumberg, president of Universal, arrived in Hollywood Wednesday to begin a survey of forthcoming product in preparation for the annual product conference of home office and studio officials scheduled for next week.

Others planning to go to the West Coast next week include: J. Cheever Cowdin, chairman of the board; W. A. Scully, vice-president and general sales manager, and Joseph H. Seidelman, vice-president and foreign manager. Studio officials to attend the meetings include Cliff Work, Matthew Fox, Milton Field and John Joseph.

Gradwell L. Sears, general sales manager of Warner Brothers, is making a tour of Western and Southern exchanges in connection with the new season's selling campaign. The tour will end at the studio. Mr. Sears is expected back in New York in about three weeks.

Joseph Bernhard, general manager of Warner Brothers theatres, presided over a two-day meeting of zone managers on Tuesday and Wednesday at the home office. Those scheduled to be present were:

James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; John J. Payette, Washington; Herb Copelan, Atlantic City, and Howard Waugh, Memphis; from the Home Office, Clayton Bond, Ed Hinchy, Leonard Schlesinger, Harry Goldberg, Frank Phelps, Nat Fellman, Abel Vigard, W. Stewart McDonald, Harry Rosenquest and others.

LOS ANGELES POLICE SEEK CENSOR POWER

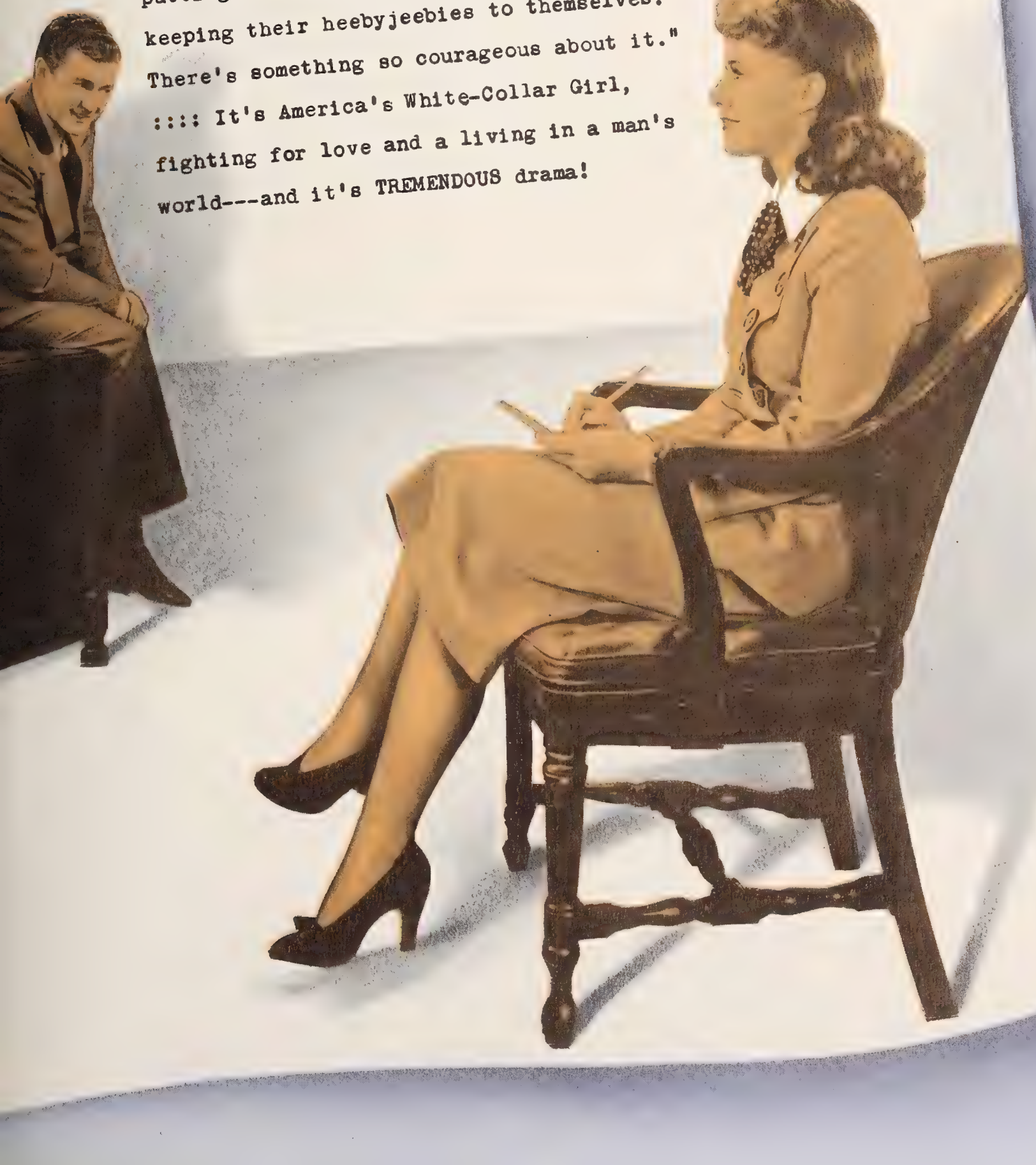
Recommendations that the City Council enact a theatre licensing measure giving the Los Angeles Police Commission the power to close houses showing indecent films or playing questionable shows have been made this week by the Police Commission. The Council took no action.

Films which have an industry Production Code seal would be exempt from scrutiny but the measure would be aimed primarily at imported films about which there have been many complaints.

Kitty Foyle Speaking---

"When I think I was 28 this year and what I've gone through in ten years, it's almost funny. But I'm here to say I've had joy and given it and I was in there fighting. I read about the guts of the pioneer woman. What about the woman of the covered typewriter? I see them on subways and buses, putting up a good fight in their pretty clothes, and keeping their heebyjeebies to themselves. There's something so courageous about it."

:::: It's America's White-Collar Girl, fighting for love and a living in a man's world---and it's TREMENDOUS drama!




How about
seeing me
after work?
Kenneth
X X

GINGER ROGERS as the heroine of the year's biggest best seller, "KITTY FOYLE," the most daring novel ever written by a man about a woman :: Christopher Morley's Natural History of a Woman :: The story of a Career Girl facing the crisis of her life, revealed in her innermost thoughts :: It's the heart-cry of millions of love-and-a-home-hungry girls, adrift and alone in the fight-or-die jungle of business life.

RKO-Radio's Sensational New Year's Attraction!





GINGER ROGERS

In the First Great Romance of the White Collar Girl

"KITTY FOYLE"

Christopher Morley's Natural History of a Woman

With

DENNIS MORGAN • JAMES CRAIG

Eduardo Ciannelli • Ernest Cossart • Gladys Cooper

Directed by SAM WOOD

Who Made "Goodbye, Mr. Chips"

RKO RADIO PICTURE

RKO RADIO PICTURES

Produced by David Hempstead • Harry E. Edington, Executive Producer
Screen Play by Dalton Trumbo. Additional Dialogue by Donald Ogden Stewart







ALFRED HITCHCOCK DIRECTS LAST SCENES OF CAROLE LOMBARD AND ROBERT MONTGOMERY IN "MR. AND MRS. SMITH"

The director of "Rebecca" and "Foreign Correspondent" ha turned his hand to comedy with an hilarious flair. Rapidly near ing completion is this riotou story of a bride who couldn' stay mad. It is planned for earl release, as is also another forth coming big one from RKO Radi Orson Welles, in "Citizen Kane.

LITHO U S A

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

WITH ALL THE NEWSPAPER obituary attention to the passing, last Sunday, of Charles Richman, 70, matinee idol of yesterday, there was overlooked entirely, probably the most colorful incident of his 46 years in theatricals, an incident, ironically, which carries many parallels of America and World War I and America and World War II.

Unintentionally, on his part, Mr. Richman, in 1915, was in the middle of a heated argument between Americans with sympathies for and against U. S. aid to the Allies against Germany.

World War I had been in progress a year in the autumn of 1915, when, as Terry Ramsaye records in his "Million and One Nights," history of the motion picture, the pressure of political and economic events were operating to draw America closer to the struggle. The first motion picture recognition that it might be America's war, too, came with Commodore J. Stuart Blackton's swift enthusiasm over Hudson Maxim's war-inspired book, "Defenseless America," a title, incidentally, which easily applies to some conversations and writings anent the state of affairs today.

Commodore Blackton, who conducted Vitagraph, which later formed the nucleus of the present Warner Brothers' film distributing system, read Maxim's book one night and dashed off a letter to the author asking for filming rights. He enclosed a check as first payment as material evidence of his earnestness.

Under the title of "The Battle Cry of Peace" the picture was pretentiously produced and duly presented in September, 1915, at the Vitagraph theatre on Broadway. The picture starred Norma Talmadge and Charles Richman.

It was a preparedness preachment which won warm endorsement from the belligerently minded, most conspicuously from Colonel Theodore Roosevelt, the Rough Rider, former President of these United States, who, at the time of Commodore Blackton's "Battle Cry of Peace," was having a bully time with the Army's Plattsburg (N. Y.) training camp.

National exploitation of the picture began.

Just when Henry Ford had begun to put his mind on Peace and a Peace Ship envoy to Europe's war fields, on December 1, 1915, Mr. Ford's Detroit was "bombed" by an airplane—an airplane laden with advertising matter for "The Battle Cry of Peace." This was no time to litter up Ford's front yard with heralds on a war movie. He was positively annoyed. He promised to look into the matter and give it sincere attention, later. At the moment he was busy on the blue prints of a plan to "get the boys out of the trenches by Christmas."

On April 12, 1916, Mr. Ford finally did get around to "The Battle Cry of Peace." On that day important papers all over the country carried a full-page, paid proclamation by Ford charging that the picture was plain propaganda for the professional war merchants and munitions makers. He pointed out that Maxim munitions corporation stock was on the market.

Vitagraph countered with a suit against Ford for one round million dollars, and the fight was on.

MAJOR CURTIS—HE WAS SOME ACE

Edward Peck Curtis, Eastman Kodak's ambassador of raw-film sales to the motion picture industry, this week returned to the service of the United States Army, resuming his commission as Major, with the Air Corps Plans and Operations division.

Out of World War I, the then 21-year-old U. S. Army air ace carried the Distinguished Service Cross, the Order of St. Anne and the Croix de Guerre, tributes from the United States, England and France, for two years of air exploits about which much is written in the war records of those three governments.

. . "Ted" was 20 when he arrived in France, in 1917, as an ordinary ambulance driver. When he was mustered out, two years later, he was an ace, with six enemy planes to his credit, and the youngest major in the American air service. He flew with the 95th Aero Squadron, the first American squadron to go to the front.

Irving Liner, manager of the Fabian circuit's Proctor's theatre, Troy, New York, is one of the few survivors of the "Lost Battalion."

Mr. Liner is a patriot, says he will not tolerate any Fifth Columning—least of all, in his theatre.

Which brings a story.

The other night, out of the darkness of the auditorium, rushed a woman patron, panting. A man next to her, she said, was taking motion pictures off the screen. And on the screen were newsreel shots of the Watervliet arsenal, near by.

Mr. Liner sent an usher to collect the culprit. Two minutes later the usher appeared in Mr. Liner's office, dragging a little man, all of five feet two, and "scared to death." From his hand drooped an eight millimetre motion picture camera.

The man looked suspicious—he had one of those Prussian haircuts.

With the diplomacy that precedes a call to the authorities, and sensing something of importance, Mr. Liner put his arm over the man's shoulder and said patronizingly:

"I understand you've been taking pictures of the arsenal, off the screen?"

"Yes," the man replied, in a voice quite American—"did you see the shot of the man painting the barrel of the big gun?"

Mr. Liner acknowledged he had.

"Well," said the little man, "that was me."

▽

And that quiet, unassuming, soft-spoken George Borthwick, custodian of funds at the Hays office in New York, is the same George Borthwick who fought with that hard fightin', hard bitin' "Ladies from Hell" Scottish regiment in World War I. The French nicknamed them so because of their kilted-skirts.

THE RIPLEY DEPARTMENT: "Minnie," house cat at the Queen theatre, St. Stephen, New Brunswick, Canada, not only keeps that border picture house free of rodents, single handed, but is a business booster for the theatre—giving special attention to a hotel directly opposite, and bearing the same name as the theatre.

Minnie leads a parade, nightly, across Water Street, from the hotel to the theatre. Both are owned by the William Smith estate. Charles E. Staples has managed the theatre for the past quarter century.

Just before the theatre opens each night, at seven, Minnie assembles a party of transient and permanent guests of the hotel dining room customers, and local droppers-in, by rubbing against trouser or silk stocking legs. She widens her following as she walks along the street. People come regularly from across the river and U. S. boundary in Calais, Milltown, Woodland, Baring, Princeton, all Maine border towns, to the Queen to see Minnie do her stuff.

▽

Two youthful miscreants thought they had the perfect theatre crime within their grip the other night as they approached the cashier's window at the Colonial Theatre, Albany, N. Y.

As they approached the ticket window the boys opened a cardboard box and threw mice into the cage operated by Cashier Caroline Singer. As Miss Singer reacted in an entirely female way to the threat, one of the boys grabbed the loose change. Miss Singer recovered quickly, however, grabbing the invader's arm, meanwhile calling for Manager Everett Stutz, who put an end to the holdup.

▽

The boys-will-be-boys division of Philadelphia's Temple University has voted Fox's Betty Grable "what they most would like to find in their Christmas stockings."

▽

Spyros Skouras, senior brother of the brothers Skouras of the Skouras theatre operating family of the east, the midwest and the west, has been flying around the country, north and south and east and west, calling on Greeks in America to contribute $10,000,000 for the relief of their countrymen, and their women and children in the war with Italy.

Skouras reminds his countrymen here of Thermopylae, that famous pass some nine miles south and southeast of Lamia, where, in the year 480 B. C., a mere handful of Greeks heroically held off vast armies of Persians from invading Greece, the while the country behind them prepared for the invaders, much in the same manner that the Greeks, some 2,400 years later, are battling invaders in the mountain passes today.

▽

Treasury officials complain that they're having a heck of a time turning out money at the U. S. Mint in Denver. Even with three shifts, working 24 hours, the mint still is running thousands of dollars a day behind orders.

BERGMAN, REEVE, BRODY, MILLER, OTHERS HONORED

Bernhard of Warners Given Dinner on 10th Anniversary; Jubilee for Four Exhibitors

Testimonials were given this week in various parts of the country to a dozen film executives, and to four exhibitors who have completed a quarter century of service, also to a district manager who is observing his 20th anniversary in the industry, and to Joseph Bernhard, of Warners, for his 10th anniversary.

Columbia Honors Bergman

One hundred Columbia executives, employees and friends honored Maurice A. Bergman at the Hotel Astor, November 29th, at a farewell luncheon. Mr. Bergman, advertising and publicity director at Columbia for the last three years, assumed his new post as advertising director of Twentieth Century-Fox on Monday, this week.

Farewell speeches were made by Jack Cohn, Columbia vice-president, and Nate Spingold. The guest of honor was presented with a watch by his former associates. Guests were presented with an eight-page press book containing a humorous treatment of Mr. Bergman's career. Strung across the ballroom where the dinner was held, was a 20-foot banner inscribed: "Columbia Pictures presents to 20th Century-Fox 'Golden BOYgman' starring Maurice Bergman."

Bernhard's Anniversary

Joseph Bernhard, general manager of Warner Theatres, was the guest of honor of the theatre department Tuesday night at a dinner at the Waldorf-Astoria, observing his 10th anniversary with the company.

Hosts were Warner zone managers and members of the home office executive staff: Moe Silver, Nat Wolf, Howard Waugh, James Coston, Donald Jacocks, I. J. Hoffman, Ted Schlanger, Harry Kalmine, John J. Payette, Herb Copelan, Clayton E. Bond, J. M. Brennan, Frank E. Cahill, Nat Fellman, Jules Girden, Harry Goldberg, Ed. E. Hinchy, Louis J. Kaufman, Sam E. Morris, Herman Maier, Harry Mayer, W. Stewart McDonald, Frank Phelps, Harold Rodner, Harry Rosenquest, Leonard Schlesinger, Abel Vigard, M. Blackman, Jules Levey, Rudy Weiss, Ben Wirth and Lou Brager.

Guests were: Major Albert Warner, Sam Schneider, Sam Carlisle, Carl Leserman, Herman Starr, Mort Blumenstock, Stanleigh P. Friedman, Harold S. Bareford, R. W. Perkins, Miles Alben, H. Levinson, Morris Ebenstein, Joe Hummel, Karl Macdonald, Roy Haines, Ben Kalmenson, Al Schwalberg, Arthur Sachson, Arthur J. Siegel, T. J. Martin, W. S. Halliday, Frank L. Gates, Barney Klawans, Herman Levine, Max Friedman, Sol Bragin, Alex Halpern, Frank Damis, Max Hoffman, Lester Krieger, Harry Feinstein, George Crouch, Ralph W. Budd, A. C. Brauninger, Mike Dolid, Jake Schwartz, Frank Marshall, Don Sherwood, W. G. Wallace, Martin F. Bennett, Harry Kaplowitz, Moe Henry, Dan Triester, Lou Siegel, Ray Hewlett, Harry Kaestner, Joe Tisman, Leonard Ormaner, A. Rockvam.

Reeve Honored

Arch Reeve, retiring advertising manager of 20th Century-Fox and Maurice Bergman's predecessor, was guest of honor at a testimonial dinner last Friday night at the Park Central Hotel, New York.

Charles E. McCarthy, advertising and publicity director of the company, was toastmaster. Mr. Reeve was presented with a watch. Among the guests were:

Jerome Beatty, S. Barrett McCormick, Paul Benjamin, Gus Eyssell, John C. Flinn, Mark Larkin, Charles E. Lewis, Lester Thompson, Al Wilkie, Rodney Bush, Earl Wingart, James P. Cunningham, Lou Rydell, Herbert Fecke, James Cron, Maurice Kann and Morris Kinzler. Two days before, distribution executives of the company gave Mr. Reeve a luncheon.

He planned to leave for the Coast this week, but illness of his son delayed his departure.

Dinner for Miller

Celebrating 20 years with the company, Dave Miller, Universal district manager, was given a testimonial dinner last Saturday evening November 30th, at the Hotel Hollenden, Cleveland. More than 100 exhibitors, local filmites, home office executives and civic leaders, attended. Mr. Miller was presented with tickets for a Caribbean cruise, which he plans to take this winter. Among guests were:

William A. Scully, Universal's general sales manager; F. J. A. McCarthy, Judge Silbert, Senator-Elect Harold L. Burton. Gloria Jean, Universal starlet, and F. T. Murray and B. B. Kreisler, from the home office in New York.

Mr. Miller came into the film business as an usher in a Cleveland Theatre, while still attending high school. He joined the Universal's Cleveland exchange in 1920 and subsequently saw service in Buffalo, New York, Cincinnati and Chicago. He assumed his present post in 1938.

Four Harrisburg exhibitors whose experience totals more than 100 years, were honored by the Motion Picture Associates of Philadelphia at a testimonial dinner held in Harrisburg on Tuesday night, this week. They were: C. Floyd Hopkins, local representative of Wilmer & Vincent; Ike Marcus, owner and general manager of Rialto and National theatres; Walter F. Yost, operator of the Grand, Roxy and Penway theatres, and Ben Shindler, owner of the Star theatre.

Two district managers and six branch managers from Philadelphia were among the 80 persons who attended. They were: Nat Levy, RKO district manager, who was toastmaster; Edgar Moss, 20th Century-Fox district manager; and the following branch managers: George Schwartz, Universal; Earl W. Sweigert, Paramount; Sam Gross, 20th Century-Fox; Max Gillis, Republic; Charles Zagrans, RKO, and Sam Rosen, Monogram.

Other guests were: Sidney Samuelson, Albert Cohen, Dave Milgrim, and Leon Leopold.

Broidy Honored

Postponed from last Saturday, the farewell dinner to Steve Broidy, former Monogram New England sales representative, was held at the Statler Hotel, Boston, on Tuesday night, this week. Mr. Broidy leaves for the Coast next month, to become general sales manager for Monogram.

More than 250 gathered in the Statler, where Mr. Broidy was presented with a plaque by the Variety Club of New England of which he is first chief barker. In addition, the Boston Salesmen's Club presented him with luggage. Some 200 feet of color film shots of the proceedings were made and will be presented later.

Hy Fine of the M & P chain was toastmaster for the dinner. The committee was headed by Morey (Razz) Goldstein of MGM and included Ed Morey, Murray Weiss, Eddie Ansin, Pat Braen, E. X. Callahan, Joe Cifre, Jack Davis, Johnny Dervin, Ted Fleischer, Hy Fine, Nat Furst, Major Pat Healey, Al Kane, Bill Kelly, Max Levenson, Joe Levenson, Abe Levine, Max Mellincoff, Bill Mancuso, Tom Maren, Marty Mullin, Herman Rifkin, Phil Seletsky, Phil Smith, Ralph Snider, Harold Stoneman, Martin Tuohey, Lou Walters, Ben Welansky, Maurice Wolf and Abe Yarchin.

Robert Dunbar and F. D. Moore, of Warners' Pittsburgh exchange, will be guests of honor at a testimonial dinner at the William Penn Hotel, Pittsburgh, on December 9th.

Mr. Dunbar has been designated manager of the Cincinnati branch and Mr. Moore assistant manager of the Pittsburgh office. E. T. Beedle is chairman of the arrangements committee which includes George Purcell, John Perry, Carl Poke and Jack Mapel.

"Night of Stars" Nets $80,000 for Charity

The "Night of Stars" sponsored by the United Jewish Appeal for Refugees and Overseas Needs committee netted some $80,000 Wednesday night, November 27th, when 1,400 internationally known personalities paraded before the footlights at Madison Square Garden in New York in benefit performances at this seventh annual affair.

As in former years, the show presented a wealth of entertainment. Eddie Cantor, Al Jolson, Jay C. Flippen, Dick Fishell and Henny Youngman were masters of ceremonies. Marvin Schenck of Loew's was in charge of production, assisted by Arthur Knorr, Lester Isaac and others.

In Des Moines, Iowa, Sam Horowitz, head of Affiliated Enterprises, Inc., and Myron Blank of Central States Theatres, team captains on theatres and amusements committee, were the first in the 1940 Community Chest drive to make their quotas of $4,700.

Jack Kirsch, president of Illinois Allied, reported from Chicago, that film interests in that city had collected $26,000 for the Community Fund, exceeding the industry's quota.

Chicago film theatres will also hold special morning shows on December 23 to raise funds to be expended for Christmas cheer for the needy.

Dinner Dance Planned

The second annual dinner dance of the Staten Island (New York) Fabian theatres employes will be held January 16th at the Meurot Club. The event will be a barn-dance with the following committee named to make arrangements: John Kimmis, entertainment; Elihu Glass, advertising; Henry Suchman, tickets; Edgar Goth, publicity; Arthur Lane, house; Roy Sharker, purser.

Adds 11th Theatre

Associated Theatres of Detroit, recently organized, has taken over its 11th theatre, the Norwood, formerly operated by Ben and Lou Cohen. The theatre will be operated by the Standard Company, an affiliate. Joe Klein, who formerly managed the Loop, will handle the Norwood, with Fred Walton, succeeding him at the former house.

Name Block Critic

American Banker, daily paper in the banking field, has named John Arthur Block, drama and film critic.

Acquires Fourth House

Jack F. Goldman has acquired the Regal Theatre in Cincinnati and began operation this week. Mr. Goldman now controls four theatres, catering to colored people, in the same city.

LARGE SCREEN TELEVISION SHOWING PLANNED FOR NEW YORK THEATRE

RCA to Show 9 by 12 Screen at Public Demonstration This Month; Network Operation Is Goal, NBC Executive Says

Large screen, theatre-size television is ready to emerge from the laboratory-private demonstrate stage to public exhibition.

American theatre television, with a picture 9 by 12 feet, will be shown publicly for the first time within three weeks at the New Yorker theatre in New York by the Radio Corporation of America, according to Frank Mullen, vice-president and general manager of the National Broadcasting Company, and A. H. Morton, NBC vice-president in charge of television.

In June, 1939 Gaumont-British showed its Baird large screen television system, also with an image 9 by 12 feet, in New York City. Also another British Company, Scophony, is now preparing to demonstrate its theatre television apparatus in New York. Before the war interrupted television in England both Baird and Scophony had installed their equipment in several theatres.

Intermediate Size Shown

RCA showed its wide-screen television, 4½ by 6 feet, to the members of the Federal Communications Commission at Camden, N. J., in February, 1940, and to its stockholders in New York last May. The intermediate model between the home receivers with a 10-inch picture and the planned theatre system giving an image 9 by 12 feet or larger could be used in schools and small auditoriums, it was said. However no effort has been made to market the 4½ by 6 feet RCA projector and the company's engineers have been working on a system which will meet theatre standards.

Instead of the projection system used by Baird and Scophony, which is somewhat similar to regular motion picture projection, the RCA apparatus used a method adapted from equipment used in astronomical work.

Dr. Morton of NBC said it was not certain whether theatre television programs would be transmitted by radio on frequencies which home sets could not receive or by special telephone wires. The Bell Telephone Company is conducting experiments to develop wires suitable for theatre television.

NBC's ultimate aim in television is national and not local coverage, according to Mr. Mullen who said, "Television will not get anywhere without national syndication. Television, ultimately, will be network, not local. Our ambition is national television."

$500,000 for Television Development

A sum of $500,000 is being spent each year by NBC on television development, Mr. Mullen said. He pointed out that the company was proceeding with plans to link New York, Philadelphia and Washington in the first television network. The FCC has already approved the location of the Washington transmitter at the Wardman Park hotel and NBC is now looking for a suitable site in Philadelphia.

NBC will continue with its television development program even if the FCC does not grant commercial status to the new entertainment medium, following the report in January of the National Television Systems Committee, it was said. National defense, requiring special consideration to Government orders, will not cause NBC to suspend television operations, it was also remarked. Delays however are expected in obtaining certain parts and equipment from manufacturers.

By the end of 1941 the four New York television stations (NBC, DuMont-Paramount, Columbia Broadcasting System and WOR-Bamberger) will be offering about 21 to 35 hours of weekly television programs in the opinion of Dr. Morton. The hope was expressed that the various stations would stagger their programs so that the television audience could witness all the programs that are telecast over the air.

To make a necessary checkup and overhaul following special FM tests for the industry television committee seeking standards to recommend to the FCC, the NBC station, W2XBS, will be closed down from December 4th to December 11th. On Tuesday night the motion picture "Circumstantial Evidence," with Chick Chandler and Shirley Grey was shown. Other programs scheduled wrestling and college basketball.

Heads Paramount Station

Lewis Buddy, formerly in charge of Paramount News in Europe, has been appointed director of the Television Productions station in Los Angeles. Television Productions is a Paramount subsidiary.

Paul Raibourn, Paramount television coordinator, said Tuesday in New York that Mr. Buddy would go to the West Coast to take over his television duties about the first of the year. It was reported that the Television Productions station in Los Angeles would begin operation in the spring.

Equipment for the Paramount station in Los Angeles will be manufactured by the Allen B. DuMont Laboratories in which Paramount has a substantial interest. The DuMont company is completing work on its New York television station and also has received a license for a transmitter in Washington. DuMont also maintains an experimental station at the laboratory at Passaic, N. J.

In Chicago work is also continuing on the Balaban and Katz television station atop the State Lake theatre building. No date for the beginning of program operation has been announced.

Howard Gates, former vice-president in charge of engineering for the Detrola Radio Corporation, was appointed president and director of the Majestic Radio and Television Corporation, effective last Sunday, December 1st, according to an announcement by Elmer C. Upton, treasurer of Majestic and Balaban and Katz official in charge of television.

In June the reorganization of Majestic was approved under a plan which gave control to the Allen B. DuMont Laboratories, Paramount television affiliate. Mr. Upton, Allen B. DuMont and Paul Raibourn are directors. Other directors include Curtis Franklin, Parker McMahon and Rex Parkin.

Mr. Gates succeeded Walter Glenn Scott who was acting president from the reorganization until last week. Mr. Gates has a background of 21 years in designing, engineering and building radio receiver sets.

Majestic is the successor of the Grigsby Grunow Company and its offices and factory are locted at 2600 West 50th Street, Chicago. The company is expected to manufacture television sets under the DuMont patents when mass production becomes advisable. The main DuMont Laboratory in New York would then specialize in experimental work and the construction of a limited number of custom made television receivers.

Review of Year Published

"Television's First Year," a promotion booklet, has been distributed by NBC to television set owners in the New York area. The booklet is a worthwhile addition to television literature, chronicling important events that were televised during W2XBS's first year of regular programs. Television pioneers who appeared on various programs during the first year were listed.

Last week the Columbia Broadcasting System participated in the observance of National Art Week by showing, over its color television system, reproductions of paintings by American artists. Guests included artists, critics, museum directors and members of the National Art Week committee. Gilbert Seldes, CBS director of television programs, said in introducing the program, "When color television has reached into the American home, we hope it will become a great force for wider appreciation of the visual arts, as radio has been for the appreciation of fine music."

According to present reports the National Television Systems Committee will not make its final report to the FCC until a month or more beyond the original deadline of January 1st. A progress report will be made at the public meeting with the FCC scheduled for January 27th. However at that time the commission will not ask for definite recommendations on the question of what standards should be adopted.

The FCC has granted a modification of a construction permit authorizing the WCAU television station in Philadelphia. The transmitter will be located at 117 S. 17th Street, Philadelphia. Dr. Leon Levy is president of the WCAU Broadcasting Company.

"Valuable Information"

To the Editor of the Herald:

I am glad to be able to contribute to "What the Picture Did for Me" because by doing so I may be able to help other exhibitors, as I, myself have received valuable information from this department. When I receive my copy of the Herald I always read "What the Picture Did for Me" before looking at any other part of your magazine.

I may also add that we have been only in the show business for four years, and I can truthfully say that I do not think we could have carried on so well only for the help we obtained from read the Motion Picture Herald.

Fred Basha,
Palace Theatre, Corner Brook, Newfoundland

Earl Collins Shifted

Earl Collins, United Artists manager in Denver, has been transferred to Los Angeles where he will operate in the capacity of branch manager. Al Hoffman, salesman for United Artists in Denver, has been named to take over the managership of the Denver office. Mr. Hoffman was manager of the same office prior to Mr. Collins.

U.S. 'WATCHING CLOSELY' AS MUSIC WAR SPREADS

Justice Dept. Officials Deny Impending Radio Investigation but Admit Studying "War"

Despite reports that the Department of Justice was about to launch an investigation of monopoly in broadcasting "as soon as adequate personnel is available," anti-trust division officials this week declared there has been no change in the situation. However, the Department is watching the fight between ASCAP and the broadcasters, as the broadcasters near the zero-hour for stopping all ASCAP music on chains, December 31st.

It was suggested that the reports were based on recent developments in the fight between the American Society of Composers, Authors and Publishers and Broadcast Music, Inc., together with the opening of oral argument by the Federal Communications Commission on the monopoly report submitted by its special chain committee last June. Story on page 57.

It was explained by Department officials that the division "has been in and out" of the radio situation right along, but it was declared there was nothing new and that there was no present intention of launching an investigation of possible monopoly.

Watching Music Fight

On the other hand, the Department is watching the music fight closely and may make some move in the direction of a new investigation. It was pointed out that investigations have been made of ASCAP, and it was indicated that after the turn of the year, it would be quite in order, to complete the picture, to study BMI and also the possibilities of some agreement among users of music to refuse to play ASCAP music.

However, no such step would be taken for at least a month after the proposed new set-up goes into effect January 1st, when ASCAP will be barred from many stations, in order that there may be time for the situation to settle down, it was said.

The Columbia Broadcasting System banned all ASCAP music on its sustaining programs last Sunday, December 1st. Only BMI music or music in the public domain will be played on non-sponsored programs. If no new contract with ASCAP is signed by January 1st all the Society's music will be put off the CBS network.

NBC - MBS Effect Ban

The National Broadcasting Company and the Mutual Broadcasting System plan similar action. On December 15th NBC will follow the action of CBS by barring ASCAP music on all non-commercial remote pick-up programs. On Sunday, December 8th, Mutual is scheduled to drop the Society's music from sustaining programs. All the bans apply to remote pick-ups as well as to studio programs.

If the ASCAP-radio industry music fight is not settled shortly musical films may lose some radio exploitation and indirectly the motion picture owned or controlled music publishing houses may suffer.

However, it was reported that the CBS copyright department has decided that ASCAP music may be played over the network after January 1st when used as part of a dramatization of the full story, or a substantial part of it, from a musical film. But independently tunes from musicals, if by ASCAP members, cannot be broadcast under the ruling.

The basis of the dispute is that ASCAP has proposed a new contract calling for rate increases which, according to the National Association of Broadcasts, would make the radio industry pay about $9,000,000 for the use of music in 1941. Radio interests wish to only pay for the music which is actually used. Payments to BMI are based on the number of times each song is played.

On Monday Gene Buck, president of ASCAP, announced that 44 persons had been added to membership in the Society. 139 new members have been added this year, bringing the total to 1,306, including 1,166 composers-authors and 140 publishers. It was pointed out that the membership is greater than at any time since the Society was founded in 1914.

Many Applications for Membership

Mr. Buck said, "the unprecedented number of applications for membership in the Society, at a time when the radio chains are exerting every effort to induce composers to join their subsidized music organization, reflects the feeling on the part of music creators that ASCAP is best equipped to protect their rights and to serve the interests of music in general."

He also remarked, "Although the chains have been able to hold the whip over band leaders, singers and advertisers up to now, the public will soon have something to say about it."

Among the new members announced by Mr. Buck were Eugene Ormandy and Aaron Copland. However, Mr. Copland, who is president of the American Composers' Alliance, wired Mr. Buck Monday denying his election saying the announcement, "was designed to obscure the real attitude of ASCAP toward the serious musicians and the serious music of America." Mr. Buck remarked that Mr. Copland had never indicated his wish to withdraw an application for membership made in 1937.

Meanwhile BMI increased its music catalogue by acquiring Cuban music of Institucion Nacional de Autores, Compositores y Editores de Cuba and of the Sociedad General de Autores de Cuba. Beginning on January 1st it will also control the music of the Society of Authors, Composers and Editors of Music in Mexico City.

No AFM Strike

In Chicago officials of the American Federation of Musicians denied that any general sympathy strike of musicians to aid ASCAP in its dispute with radio interests was planned.

Jack Robbins, of the Big 3 music publishing company, Robbins, Feist and Miller, said, "Never in the past three years has our gross business reached the high level it did during October and November. That's why we're not alarmed over the radio-ASCAP situation."

A number of band leaders and other song writers were reported to be holding back publication of new compositions until the BMI-ASCAP struggle reaches a climax sometime after the first of the year when all ASCAP music is expected to be barred by the networks and a number of independent stations.

WCFL, Chicago station, operated by the Chicago Federation of Labor, has signed a new five-year music license contract with ASCAP, according to an announcement by Mr. Buck. The station will feature the slogan, "Chicago's Station for Good Music."

The National Association of Broadcasters, headed by Neville Miller, has issued a pamphlet called, "Portrait of a Protector" which explains, with drawings, the position of the radio interests in the dispute with the Society.

Cincinnati Tent Elects, Dallas Plans Party

John M. Allen, MGM city salesman, was elected chief barker of the Cincinnati Variety Club this week, succeeding Arthur Frudenfeld, who has occupied the chair for two years. William Onie and William Koegel were named first and second assistants, respectively. Saul M. Greenberg was re-elected property master, and Ralph Kinsler, dough guy.

New Canvassmen are: William Devanney, Peter Niland, James J. Grady, Nathan Kaplan, Andrew Niedenthal and F. W. Huss. Also serving will be Mr. Frudenfeld, Joseph J. Oulahan and Harry Wessel, past chief barkers, in addition to the new officers.

Allan S. Moritz was re-elected national committeeman, and Noah Schecter was appointed to the national convention committee.

Mr. Frudenfeld and Mr. Kinsler will be delegates to the national convention in Atlantic City next April, with Mr. Allen and Mr. Devanney, alternates.

Installation dinner was held December 2nd, in the club's quarters.

Robert J. O'Donnell, chief barker of the Dallas Variety Club and the board of directors of that tent have extended invitations to attend "An American Party," the sixth annual New Year's Eve celebration of the Variety club, to be held in the grand ball room of the Adolphus Hotel in Dallas, Tuesday evening, December 31st.

700 Dates for "Power"

"Power and the Land," Government documentary, has been booked into 700 theatres throughout the country, Harry Michalson, short subject sales manager for RKO, distributors of the film, announced, this week, in New York. The U. S. Department of Agriculture has directed its various agencies to cooperate with theatres in exploiting the picture. Several hundred thousand mailing pieces devoted to the film have been mailed from Washington, during October and November.

The documentary will have its New York premiere at the Rialto, New York, next Wednesday, December 11th. It shows the transformation of rural America through electrification of farm communities.

Named Miami Manager

Stephen A. Lynch, president of Paramount Enterprises in Miami, has appointed George C. Hoover as city manager of the circuit's 15 theatres in Greater Miami. Mr. Hoover formerly operated the Sheridan at Miami Beach.

Riter Sales Manager

William C. Riter has been appointed sales manager of the Los Angeles Columbia exchange, by Sam Nathanson, western franchise holder.

Wilby Books "Angels"

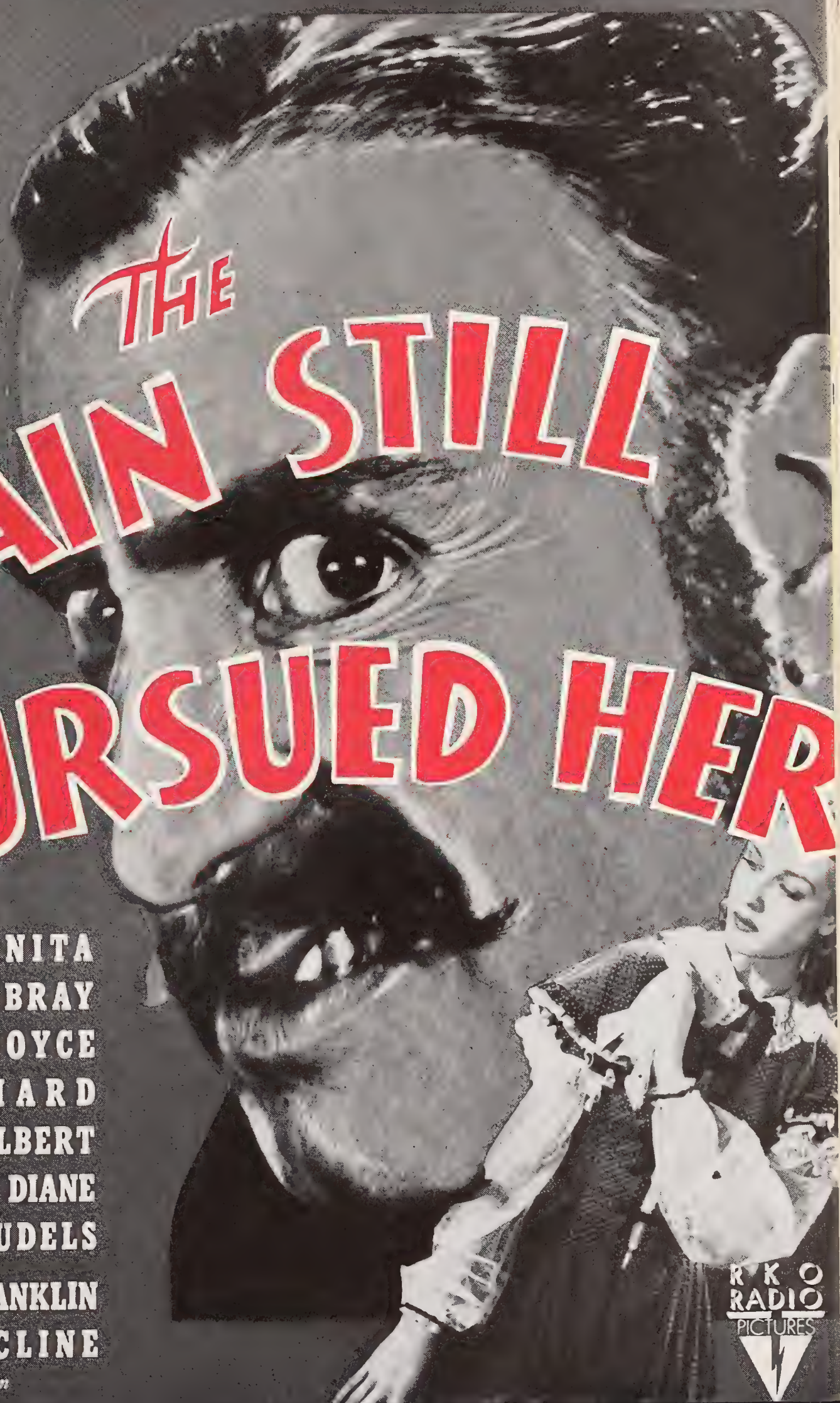
The Wilby Kincey circuit has booked Astor Pictures' "Hell's Angels" for all its houses.

Damery Joins Regal

Jack Damery, formerly at the Capitol, St. John, N. B., has joined the Regal Films exchange there, succeeding Morris Nelson, who died recently.

LET YOUR FANS CUT LOOSE AND RAISE THE ROOF!!

Showmanize yourself for a series of stunt "nights" and gag promotions with the picture made for that express purpose—to give the fans their big chance to HISS THE VILLAIN—OUT LOUD! . . Every help and suggestion on things to do for novelty presentations in the press book. Book it for this special purpose—and cash in!



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MARGARET HAMILTON • DIANE FISHER • CHARLES JUDELS

Produced by HAROLD B. FRANKLIN

Directed by EDWARD CLINE

Screen Play by Elbert Franklin

RKO RADIO PICTURES

'Flight Command' Premieres Fixed

The National Aeronautic Association, embracing a membership of the country's foremost aviators, will sponsor the Washington portion of Metro-Goldwyn-Mayer's "hemispheric" premiere of "Flight Command" to be held Tuesday, December 17th at Loew's Capitol theatre in Washington, D. C.

Gill Robb Wilson, president of the Association, and Col. G. de Freest Larner, general manager of the N.A.A. announced the sponsorship of the film. Mr. Wilson said at the same time that the general public was intensely more air-minded today than ever before and that films possessing the general entertainment value of "Flight Command" were certain to do their part in spreading the knowledge of aerial training and progress.

Four Showings Set

The film will be shown simultaneously in Havana, Mexico City and Toronto. The quadruple screenings are in honor of Pan American Aviation Day which President Roosevelt proclaimed for December 17th. Robert Taylor is starred in the picture which is a story of the "Hell Cats," the United States Navy's fighting squadron. Ruth Hussey and Walter Pidgeon head a supporting cast.

Metro-Goldwyn-Mayer has also scheduled seven pre-release engagements for "The Philadelphia Story," which is announced as the company's first big picture release of 1941. Starring Katharine Hepburn, Cary Grant and James Stewart the picture will open December 26th at the Radio City Music Hall in New York, following December 5th preview engagements in Providence, Rochester, Louisville, Cincinnati, Reading and Milwaukee. The picture will be nationally released after the first of the year with the tentative national release date set for January 10th, 1941.

"Lady With Red Hair"

Warners' picture "Lady With Red Hair" starring Miriam Hopkins and Claude Rains, will have opened in 273 simultaneous engagements this weekend. Based on the memoirs of Mrs. Leslie Carter, famous actress at the turn of the century, Richard Ainly and Laura Hope Crews are in supporting roles.

Theatre Replaces Loan

RKO Proctor Corp. has obtained replacement of a first mortgage loan of $650,000 at 4¼ per cent and 4½ per cent interest on the RKO 58th Street Theatre and commercial building at 964 Third Avenue and 146-162 East 58th Street, it was disclosed, this week, by Samuel Kronsky & Company. Built in 1895, the theatre contains 3,180 seats.

Named Office Manager

The Milwaukee MGM exchange has as its new office manager Joseph McMahon, who will succeed Joseph Imhof as chief booker, in addition to his managerial duties. Mr. Imhof has been transferred to the Chicago branch after 20 years' service in Milwaukee.

Negro Film Distributor

Expected to distribute, in the East, the Negro-cast features made on the Coast by Harry Popkin, the Million Dollar Distributing Corporation has been chartered by New York's Secretary of State.

C. Henry Gordon Dies; Was Screen Villain

C. Henry Gordon, screen villain, died December 3rd, in the Hollywood Hospital, Hollywood, following amputation of a leg, necessitated by the presence of a blood clot. He was 56 years old.

Born in New York, his most recent appearance was in Edward Small's "Kit Carson." Recently he had appeared in "Return of the Cisco Kid," "City of Darkness," and "Trapped in the Sky." For more than a decade he had specialized in screen villainy. He had made appearances in vaudeville and in Broadway shows, before he began his screen career in 1930 with Victor McLaglen in "A Devil With Women."

Some of the notable pictures in which he appeared were: "Scarface," "Mata Hari," "Gabriel Over the White House," "Broadway Through a Keyhole," "Men in White," "The Crusades," and "Charge of the Light Brigade."

Latin America Film Tie-up

A Latin American tie-up with Max Factor, Hollywood manufacturers of make-up products, has been made by Paramount's foreign publicity and exploitation department on Cecil B. DeMille's "North West Mounted Police." A full-page ad is to be placed in the Spanish fan magazine "Cinalandia" illustrated with photos of Madeleine Carroll and Paulette Goddard. Newspaper ads will be prepared for distribution in the Spanish language countries. Window stickers, with scenes from the picture, will be combined with Factor products and will be distributed to retail merchants.

Bill Brumberg Promoted

Mort Blumenstock, director of advertising and publicity for Warner Brothers in the East, has assigned Bill Brumberg, for the last three years assistant manager of Warners Chicago exchange, to the home office in New York to work in the advertising and publicity department. Following a term in the home office Mr. Brumberg will be sent to an important post in the field.

Collins to Coast

Earl Collins, United Artists exchange manager in Denver, has been transferred to the Los Angeles exchange in the same capacity. Al Hoffman, former Denver exchange manager and a saleman for the past 16 months, will succeed Mr. Collins.

Exhibitor on Council

Ansel Sanborn, operator of theatres in Wolfboro, Centre Ossipee, and Wakefield, all of New Hampshire, has been elected a member of that state's Governor's Executive Council. Mr. Sanborn was Speaker of the House at the last legislative session.

Signs Booking Agreement

John Atchison, operator of the Palace, Skiatook, Okla., has completed booking arrangements with the K. Lee Williams Theatres, Inc., Oklahoma City, which includes an option to purchase.

Exhibitor Appointed

Appointed as lieutenant governor by Governor L. D. Dickinson of Michigan, to fill an unexpired term until December 31st, this year, is Mrs. Mayilda R. Wilson, owner of the Wilson Theatre in Detroit.

Nominate Academy Governing Board

On December 12th the ballots for the annual election of the Academy of Motion Picture Arts and Sciences will be sent to the members. Three from each branch are to be selected and they will elect officers while other nominations may be made by petition. The polls for these elections close December 20th.

Meanwhile, officers of the Academy are making plans for the 1941 Academy Awards, with Walter Wanger, president, authorized to ask the Screen Actors, Directors and Writers guilds to again participate on the awards committee.

Nominations for the board of governors are: actors, Edward Arnold, Fay Bainter, Donald Crisp, Bette Davis, Greer Garson, Gene Lockhart, Tyrone Power, Rosalind Russell, James Stewart; directors, Frank Capra, Michael Curtiz, C. B. deMille, Garson Kanin, Frank Lloyd, Mervin Leroy, Ernst Lubitsch, Sam Wood, William Wyler.

Producers, Henry Blanke, Y. Frank Freeman, Jesse L. Lasky, Sol Lesser, Kenneth MacGowan, Joe Pasternak, David O. Selznick, Walter Wanger, Darryl F. Zanuck; writers, Sidney R. Buchman, Howard Estabrook, James Hilton, Talbot Jennings, Jane Murfin, Norman Reilly Raine, Robert Riskin, Allan Scott, Carey Wilson.

Science branch of the Academy, Bernard Herzbrun, Jack Otterson, Farciot Edouard, Ray Wilkinson, John O. Aalberg, Nathan Levinson, Thomas T. Moulton, Anne Bauchens, Harold J. McCord.

Film Shipments Normal

Film shipments through the Texas panhandle are assuming normal proportions, after the transportation breakdown which followed last week's storm. The storm had isolated Amarillo and an area within a radius of 50 miles. Exchanges, in this area, were out of touch with their accounts for two days. Eastern New Mexico also was affected.

To Book Stage Plays

Harry Brown, manager of the Nixon theatre in Pittsburgh, Pa., has announced that his theatre will book stage productions whenever available. The only plays set so far are Dennis King's new play "New Pins and Needles" and "The Man Who Came to Dinner."

Altec Closes Two Deals

Altec Service Corp. has renewed a service agreement with Michael Kallet, covering 24 Kallet houses in New York State and Jayem Management Corp. has renewed with Altec for Jayem Theatres in West New York, N. J., Cliffside, N. J., and Brooklyn.

Name Moore Manager

F. D. Moore has been named office manager of the Pittsburgh branch of Warners, to succeed Robert Dunbar, transferred to Cincinnati as manager.

Joins Theatre Staff

Tom Johnson, of the Oklahoma City branch of National Screen Service, has resigned to become assistant manager of the Coronado Theatre, Bethany, Okla., operated by Cecil Davis.

CANADA BANS REPRODUCER IMPORTS, CAMERAS, PREMIUMS 'FOR DURATION'

New Restrictions to Conserve Exchange Include 1,000 Items; End of Giveaways Seen; New Accessory Centralization Idea

The premium-giveaway practice virtually came to an end this week at Canadian theatres for the duration of the war. The Canadian War Government, on Tuesday ordered immediate discontinuance of all imports—other than those from countries in the British Empire, of all items of chinaware, cutlery, toilet-ware, glassware, jewelry trinkets, and the like, most of which have been used for theatre giveaways.

In a further tightening of the Dominion's economic structure for war purposes, to conserve the country's monetary resources, the Government acted swiftly to stop imports of nearly 1,000 items, among them printed paper accessories, air conditioning equipment, cameras, and sound reproducers for theatres and elsewhere. There was no mention of films or projection equipment.

While the motion picture industry in Canada escaped new taxation in the new Federal budget adopted Tuesday, the curtailment of the aforementioned articles, obviously, will have some effect on industry operations.

Plan Accessory Unit

Probably anticipating the banning of printed film accessory imports from the United States, the source of such material for films of U. S. distributors, interests in Canada, last week, approached a new plan for the centralization of printed advertising matter in Canada. The practice in Canada heretofore has been that each exchange covers its own territory in such advertising distribution.

Now, it is proposed to relieve the exchanges of distributing advertising matter and establish a clearing house for each territory. Although exchanges and advertising bureau will be in the same communities, and will cooperate, they will be under different auspices.

Sponsors of the centralization plan contend it would coordinate all the advertising distribution and improve conditions for both distributors and exhibitors.

Postpone Clearance Meeting

The meeting of the Motion Picture Section of the Toronto Board of Trade, to consider further steps in connection with the organization of the National Clearance Board for Canada, has been postponed to provide time for further study of the situation.

The board, as now proposed, would have equal representation of three members each from the circuit interests and from the independent exhibitors. The distributors, however, have requested membership places as well. Organized independents have proposed equal representation for the exchanges.

Named to Film Board

J. D. Davidson of London, England, has been named assistant commissioner of the National Film Board of the Dominion Government, of which John Grierson is the commissioner. Mr. Davidson was a member of the Film Section of the Empire Marketing Board and, more recently, was with the General Post Office Film Unit, which was organized in England by Mr. Grierson.

Clair Hague, president of the Canadian Picture Pioneers, has launched a move for the organization of a Variety Club in Toronto for the purpose of providing a social center for film trade old-timers and raising funds for administrative and charity accounts. Mr. Hague pointed out that the Pioneers had sponsored many features for the benefit of worthy causes but the organization had little money of its own.

War Activities

Both sexes in the St. John film colony, N. B., are participating in war activities. The Film Girl's Patriotic Club, composed of female employees of the exchanges, have made their debut as sponsors of entertainments with refreshments for the men of the Canadian army and air force and of the Canadian and British navies and merchant marine. The girls are also knitting socks, sweaters and mufflers for the service men during lunch hour at the exchanges and at home.

On the male side, two of the exchanges are being represented in the army reserve for home defense by three staff members each. Arthur Heenan, Walter Rowley and Edward Cox are in uniform from Universal, with which is merged Empire Films, and William Steen, Fred Mann and Leslie Kerr are in home defense from Twentieth Century-Fox.

The six drill two nights a week and are also called on for Saturday afternoons and Sundays for war maneuvers and parades. Sam Kunitzky, a partner of Sam Jacobs in Eastern Films, an independent exchange, is in the draft and will do a month's soldiering at Fredericton, N. B., with the possibility of this being prolonged to four months.

Net proceeds of $22,300 were made available to air raid victims in England from the patriotic rodeo in the Toronto Coliseum under the auspices of the Canadian Motion Picture Service Committee, according to N. L. Nathanson, chairman. The four performances drew a total of 23,500 persons. The committee in charge of the show was part of the Canadian Picture Pioneers.

Famous Players Canadian Corporation has equalled its 1939 dividend record on the common shares of the company by the declaration of a fourth payment of 25 cents to be made December 27th for the final quarter of the current year, making a total of $1 for the 12 months.

Hamilton United Theatres, Ltd., a subsidiary operating theatres in Western Ontario, has also declared a dividend of 1¼ per cent on the preferred shares, payable at the end of the year.

The Halifax city council has endorsed the opening of theatres on Sunday to provide entertainment for service men. The provincial government has the final word.

Community Border Theatres

Not to be deprived of their movies, residents of the islands of Grand Manan, Deer and Campobello, on the Canadian side of the U. S.-Canadian border in the Bay of Fundy have opened community theatres, since war restrictions have prevented them from attending U. S. theatres in nearby Maine.

Campobello, which came into public view when President Roosevelt chose it for his summer vacation some years ago, has its Maple Leaf Theatre; Deer, its Mayfair Theatre. Both houses are converted public halls, seating 400. Grand Manan was the first of the three islands to acquire its own theatre. Failure to have the border and currency restrictions modified led residents of the three islands to open their own houses.

Each of the three theatres is a community enterprise. The Maple Leaf was financed by the taxpayers. Reversing an age-old habit, residents of Lubec and Eastport, Maine, now travel to Deer and Campobello for their movies.

Restrictions on cross the border, imposed by U. S. and Canadian authorities and the latter's currency restrictions, established as a war measure, had cut Canadian patronage of U. S. border theatres to zero. Before the war, Canadians motorboated to the Maine border towns of Lubec and Eastport or took ferries to those towns to attend the movies.

Taxes Hit Profits

The annual report of Marcus Loew's Theatres, Ltd., Toronto, has disclosed improvement in net operating profit for the fiscal year ending August 28, last, but higher taxes reduced the net profit to $94,508, from last year's $121,000. Company's properties include Loew's Theatre in Toronto, and the Uptown Theatre, leased to Famous Players Canadian Corp.

During the past year, preference dividends totaling 14 per cent were paid to stockholders covering arrears up to December 31, 1938. Notice has been given of a 3½ per cent dividend on the arrears of the preferred shares, to be paid December 21st to stockholders of record December 7th.

Loew's London Theatres, Ltd., operating Loew's Theatre at London, Ont., showed an increase in revenue of $10,920 over last year's total of $148,266 and net operating profit of $28,872. After taxation and other charges were deducted, however, the net shown was $7,707, compared with $11,815 a year ago.

GOVERNOR ESTIMATES YEAR'S FILM RECEIPTS

Governor Herbert H. Lehman, New York, for a second year came within 3 per cent of estimating the total fiscal year receipts of the Motion Picture Division. Last February, the Governor's budget to the legislature estimated $300,000 gross receipts and $245,000 net profit, while the figures were $311,800 and $247,922.24, respectively, as reported in Motion Picture Herald, November 30th, page 21.

A year ago Governor Lehman also estimated $300,000 receipts, and the division, under Irwin Esmond, received $298,023.50, with a $230,727.05 net as against the Governor's $233,000 figure.

Actually Governor Lehman has a tougher job in computing receipts than it would seem, since the number of original films licensed at $3 and prints at $2 per 1,000 feet widely fluctuate from month to month.

Levy $250 License Fee

An annual fee of $250 will hereafter have to be paid by the Runnemede Theatre, Runnemede, N. J., to the municipality, the Borough Council voting to enforce a long dormant amusement license ordinance. The theatre, the only one in town, formerly paid no license fee.

Joins Monogram Staff

Victor D'Ambrozio has joined the sales staff of Monogram in Philadelphia.

NO EXTRA CLEARANCE FOR CAMPS; SPECIAL STAGE SHOWS ORGANIZED

U. S. Navy Now a $400,000 a Year Film Customer, and Spending $300,000 a Year for Theatre Equipment

Motion picture distributors are understood to have no intentions of upsetting film clearance schedules in sectors where U. S. Army camps or posts are operating or are contemplated to house the new defense army, despite demands of Army officers that releases of new pictures be advanced for Army posts, and ten-cent admissions charged.

As has been pointed out, film distributors have no general policy for clearance covering theatres at Army camps, the local, individual exchange of each company being expected to decide what clearance is reasonable with local conditions. Usually clearance is worked out for Army showings just as it would be for regular houses in the vicinity, with regular exhibitor customers receiving clearance over the camps when posts are near towns having theatres.

Theatre Preference Seen

In distribution circles in New York it is generally believed that while there is no desire either by the companies or exhibitors to place the army camp theatres in any unfair position in the matter of clearance, the general policy will be to release pictures to the camps only after theatres in the surrounding area have played them.

Because of the delicacy of any public discussion which might be misinterpreted or misunderstood either by the public, patriotic groups or press in these days of war-defense fervor and fever, distribution officials at New York home offices are reluctant to openly state their positions on the subject of Army clearance as against clearance for theatres in a competing zone.

Typical of the distributors' policy, however, one executive of a company among the "Big Three," has said, "To protect exhibitor customers the company has tried to reasonably hold back dates on Army bookings," adding that they would not consider waiving clearance on engagements for Army theatres.

Ten days ago, Major General William N. Haskell, commander of the New York 27th Division, encamped at Fort McClellan, Alabama, disclosed that he was making an effort to get current releases at the camp at a ten-cent admission. He wrote to the War Department at Washington, complaining that "his boys" were seeing pictures at least 30 days later than regular theatre exhibitions at Anniston, only six miles away. General Haskell also has free shows in mind.

Meanwhile there has been no open statement from the War Department on what it intends doing about the General's complaint, if anything.

Businessmen Set Up Entertainment Unit

Proceeding, independently, without waiting for the formulation of plans by any regular branches of theatricals—stage, vaudeville, road show—to route units over all or part of the country's new system of Army encampments, little businessmen of America this week took unexpected and swift action to place entertainment in camps without further delay.

Recognizing the need for entertainment to maintain the morale of draftees, the Smaller Business Association of New York, of which Henry Modell is president, announced plans, Monday, for the formation of a central clearing house to coordinate all activities relating to recreation of conscripts in training, first in camps in the First Army Area in the East. It is hoped that the system will spread to other Army groups throughout the country.

Military and Government officials have given their enthusiastic support to the project, it was said. These include: Secretary of War Henry L. Stimson, Lieutenant General Hugh A. Drum, Commander, First Army; Colonel Julius Ochs Adler, Arthur V. McDermott, executive director of the New York Selective Service Board.

Also Lieutenant Governor Charles Polletti of New York; Governor A. Harry Moore, New Jersey; Major General Clifford R. Powell, Commander, Fort Dix.

Radio executives, including Donald Flamm of WMCA; William S. Paley, of CBS, and Alfred McCosker, of Mutual, are giving their support, according to Mr. Modell.

Mr. Modell said: "We are convinced of the need for keeping the draftees happy, especially those of us who are veterans of the last war. Officials of the Army are convinced also of the need for entertainment and for a coordinating "group which will prevent overlapping and duplication of effort."

Mr. Modell announced that the group plans to hold monthly vaudeville shows in the various camps within the First Army area. The first show was held at Camp Dix, N. J., Thursday. Last minute efforts were being made to secure services of Kate Smith to sing "God Bless America."

Among three entertainers scheduled were the Argonne players who enacted plays in the Argonne Forest during that battle in the last war and the Camp Upton singers, who appeared in "Yip Yip Yaphank," presented at the Century Theatre, shortly after the outbreak of World War I. Some ten acts entertained.

Assisting Mr. Modell in formulating and executing plans are: Nick Kenny, Allan Corelli, Al Rogers, Adolph Pincus and Jack Lowe.

Major W. G. Donahue, morale officer of Camp Dix, furnished the entertainers with meals at the training camp. Some 2,000 draftees, confined by routine quarantine, witnessed the show.

The formation of the entertainment clearing house and presentation of shows at regular intervals is part of the "national unit campaign," of the Smaller Business Association.

MORE FILM MEN LEAVE FOR ARMY

Appointed this week to a first lieutenancy of Company I, 51st Regiment, New York Guard, John B. Kimmis, manager of Fabian's Staten Theatre in New Dorp, N. Y., is a veteran of China and Philippine service with the U. S. Army. He held expert rating in the use of the machine gun, rifle, pistol, bayonet, mortar and hand grenade, while in the army. He has been instructor to West Point Cadets and policemen in the use of pistols and machine guns.

The first employe in the home office of RKO in New York to enlist is Bernard Cohencious, of the purchasing department. He volunteered in the regular army and accompanied a contingent to Camp Upton, N. Y., last Saturday. He has been working for the company four years.

Myron J. Segal, eldest son of Harry Segal, president of Imperial Pictures in Boston, has enlisted in the National Guard's Quartermaster Corps.

Navy Now a $400,000 Yearly Film Customer

Uncle Sam's Navy stands today a $400,000 a year customer of U. S. motion picture distributors, and a $300,000 a year customer of motion picture equipment manufacturers and theatre supply dealers.

Expansion of the Fleet has made it necessary for the U. S. Navy to increase its contracts with motion picture producers from two to three prints of each picture it buys, with indications that a further expansion will be necessary as additional vessels are commissioned and to provide recreation for men at the new naval bases recently secured from Great Britain, it was disclosed Monday in the annual report of Rear Admiral Chester W. Nimitz, chief of the bureau of navigation, in Washington.

Rental costs of pictures distributed by the Navy during the fiscal year ended June 30, last, was $386,631, of which $199,993.99 came from welfare and recreation funds appropriated by Congress and the remainder from ships' stores, ships' exchange, ships' service and Marine Corps post exchange profits and from the Navy bureau's reserve. The Coast Guard and Army Transport Service, which avail themselves of the Navy's distribution machinery, contributed in proportion to the films used.

During the year approximately $10,499 was expended for miscellaneous supplies and maintenance for the Navy motion picture exchange, and $293,028 was spent for new equipment for ships and stations.

"Home Talent" Shows On Air from Camps

The NBC-Blue network will inaugurate a series of 13 programs from Army training camps, starting Friday, December 20th, at 8 P.M. A mobile unit will pick up the entertainment, to be furnished by the trainees themselves. The schedule begins with Fort Dix, followed by Langley Field, Fort Bragg, Camp Jackson, Fort Benning, Fort McClellan and others.

Assisting the conscripts in staging the shows will be George Hicks, special events announcer, and Lester O'Keefe, program director.

Wider Radio Scope In New War Plans

Wider participation of broadcasters in development of plans for war-time control of radio, is evident in the announcement by the Defense Communication Board in Washington, this week, that the broadcasters may also be represented on the Industry Advisory Committee, "whenever a problem involving domestic or international broadcasting shall arise." This is in addition to the broadcasters' representation on their own advisory committees—domestic broadcasting and international broadcasting.

The National Association of Broadcasters has been invited to name a representative to the International Broadcasting Committee. The former was not included among the groups from which nominations were sought. Representation of the broadcasters on the industry advisory committee would give them a voice in the most important group working under the defense board.

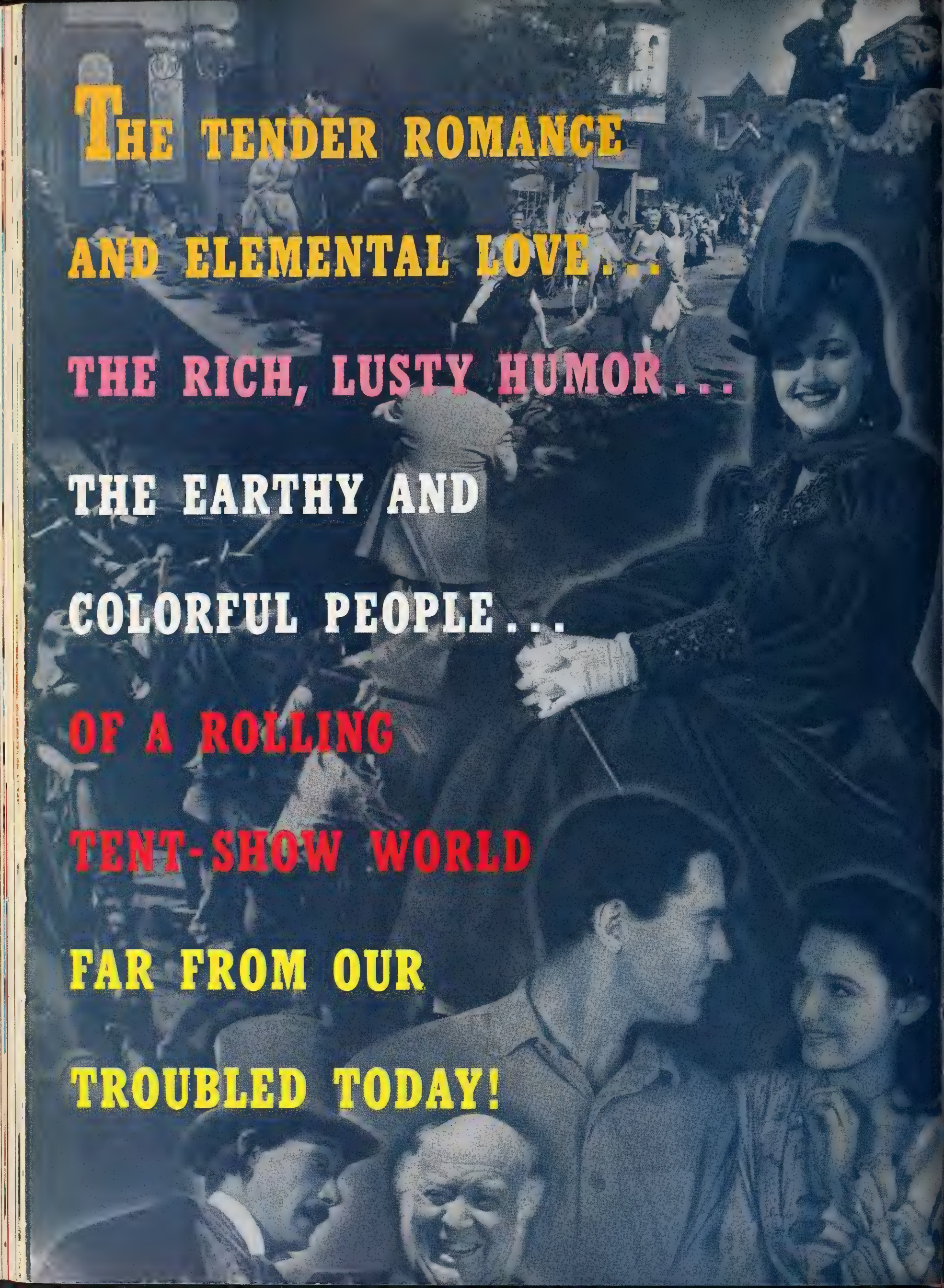
To Make Your Holidays Happy!

A GREAT

BEST-SELLER

LIVES... IN

TECHNICOLOR!


THE TENDER ROMANCE
AND ELEMENTAL LOVE...
THE RICH, LUSTY HUMOR...
THE EARTHY AND
COLORFUL PEOPLE...
OF A ROLLING
TENT-SHOW WORLD
FAR FROM OUR
TROUBLED TODAY!

CHAD HANNA

BY *Walter D. Edmonds*



Printed in

THE SATURDAY EVENING POST

as

"RED WHEELS ROLLING"

20th is opening up a new boxoffice world to you!

Henry **FONDA** · *Dorothy* **LAMOUR** · *Linda* **DARNELL**

in

CHAD HANNA

IN TECHNICOLOR!

The Story of "Red Wheels Rolling"
by Walter D. Edmonds

featuring

Guy Kibbee • Jane Darwell
John Carradine • Ted North
Roscoe Ates • Ben Carter

Directed by Henry King

Associate Producer and Screen Play
by Nunnally Johnson



•Dorothy Lamour as "Albany" Yates, who was sultry allure riding the upstate lanes!

•Henry Fonda as Chad, dazzled by a woman such as he had never seen!

•Linda Darnell as the lovely Caroline, the girl at his side he forgot!


THE LOVE STORY
OF THE YEAR!
In a setting
vivid and
fascinating...!
CHAD
HANNA
IN TECHNICOLOR!
Your Christmas Entertainment from 20th Century-Fox
20th
CENTURY

THE HOLLYWOOD SCENE

Up Again

Up to approximately the level of a fortnight ago, production this week on the part of Hollywood's studios showed nine pictures finished, four more than last week; 11 started, six more than in the preceding period, and 37 shooting, two more than during the previous stanza.

Being prepared were 13 films, as compared to last week's 16, and 66 were being edited, the same number as last week.

The week's tabulation:

COMPLETED

COLUMBIA
The Face Behind the Mask
MGM
Come Live with Me
Wild Man of Borneo
MONOGRAM
Trail of the Silver Spurs
PRODUCERS RELEASING
Misbehaving Husbands
Billy the Kid's Gun Justice
REPUBLIC
Robin Hood of the Pecos
UNIVERSAL
Who's Crazy Now?
WARNERS
The Wagons Roll at Night

STARTED

MONOGRAM
You're Out of Luck
PRODUCERS RELEASING
Billy the Kid's Range War
PARAMOUNT
Las Vegas Nights
RKO
They Met in Argentina
Prodigy
REPUBLIC
Ridin' On a Rainbow
20TH-FOX
Tobacco Road
Uncensored
The Outlaw
WARNERS
Stuff of Heroes
Here Come Happiness

SHOOTING

COLUMBIA
Penny Serenade
Blondie Goes Latin
The Devil Commands
LESSER-LUBITSCH (UA)
That Uncertain Feeling
MGM
The Ziegfeld Girl
Men of Boys Town
The Bad Man
Four Cents a Word
PARAMOUNT
The Lady Eve
The Road to Zanzibar
New York Town
Border Vigilantes
ROACH (UA)
Topper Returns
20TH-FOX
Western Union
Tall, Dark and Handsome
Murder Among Friends
The Road to Rio
Sleepers West
UNIVERSAL
Back Street
Nice Girl
WARNERS
Footsteps in the Dark
Strawberry Blonde
Her Great Lie
The Sea Wolf
Knockout

One short subject was finished and one started.

The Americas

Latest step in "hemisphere solidarity" undertaken by the industry, an action pattern commented on previously in the pages of MOTION PICTURE HERALD, is set for this month with a four city preview on the part of Metro-Goldwyn-Mayer.

On December 17th, MGM's "Flight Command," which deals with U. S. naval aviation and stars Robert Taylor, will get a quadruple premiere in Washington, Havana, Mexico City and Toronto. The affair will also serve as a studio salute to Pan-American Aviation Day, set aside by Congressional resolution and authorized by White House proclamation. Marking the anniversary of the first flight of a heavier than air machine, the commemorative event is expected to be an annual event.

To be held at Loew's Capitol Theatre under the sponsorship of the National Aeronautics Association, the Washington premiere, like the others, was the outgrowth of a suggestion made by Dr. Leo Rowe, director general of the Pan-American Union.

Stories

Bolstering future production needs, Hollywood's studios bought four story properties during the last two weeks of November, with Warners accounting for two and Paramount and RKO one apiece.

Purchased by Warners were "Winged Victory," A. J. Cronin play, and "The Man They Couldn't Kill," an original by Sidney Biddell and Frederick Frank. Production is to start December 16th on the former, with a new starring team of James Stephenson and Geraldine Fitzgerald set for the leading roles. Howard Koch and Anne Froelick will develop the screen play.

"The Devil and Daniel Webster," Saturday Evening Post story and, later, published in book form, written by Pulitzer Prize winner Stephen Vincent Benet, has been bought by William Dieterle and will be the first of his two RKO productions. Mr. Benet will do the screen treatment of his own book.

First feature to be set for producer Sol Siegel, who recently left Republic to join Paramount, will be "Two Bad Angels," an original by William A. Ullman, Jr., and Arthur Landau. The story deals with the adventures of an American orphan girl who poses as a wealthy young British refugee and so becomes involved with a pair of confidence men.

MAN BITES DOG

There was many a lifted eyebrow to be seen, many an incredulous "Whew!" to be heard, along Gower Gulch and west to Vine and Hollywood this week.

For a pretty girl had refused an offer of a movie career.

Refuser was Vivian Stolfus, TWA airline hostess, currently acting as technical adviser on stratoliner sequences in RKO's "No, No, Nanette".

Said Miss Stolfus: "I prefer to really *be up in the air."*

"Topper" Again

Currently shooting at the Roach studios is the third of the "Topper" pictures, based on the characters created by the late Thorne Smith.

Described as carrying its principals further into the realm of ectoplasmic highjinks, the picture again casts Roland Young and Billie Burke as "Cosmo Topper" and his wife, while Joan Blondell is the "spirit," and Carole Landis and Dennis O'Keefe the romantic leads. H. B. Warner, Eddie Anderson ("Rochester") and Patsy Kelly will also be seen.

▽

United Artists' pending deal with Gene Towne and Graham Baker provides for two or three films a year for five years. The proposed contract would be effective in June, 1941, after completion for RKO of Messrs. Towne and Baker's "How To Meet a Man."

▽

Alexander Korda has signed Laurence Stallings to write the screenplay for Rudyard Kipling's "The Jungle Book" which is to star Sabu. Mr. Korda's brother, Zoltan, will direct. The production will be released through United Artists.

▽

Albert J. Cohen, story editor for Republic Pictures and for the past number of years connected in writing capacities with various motion picture companies, has been appointed a producer by M. J. Siegel, studio head. Maurice Hanline, assistant story editor, succeeds Mr. Cohen.

▽

SPENCER TRACY will next be starred in MGM's "Dr. Jeykll and Mr. Hyde.

HENRY BLANKE has been signed to a new two-year producers contract by Warners.

HENRY FONDA will appear in "The Great American Broadcast" for Twentieth Century-Fox.

EDWARD ARNOLD received a long term MGM contract.

GEORGE BRUCE is to do the screen play of "Strange Victory" for Sol Lesser Productions.

ARTHUR LUBIN has been signed to a three year directorial contract by Universal.

BRENDA MARSHALL and JEFFREY LYNN have been set for leading roles in Warners "Jinx Woman."

HUGH HERBERT received a five year contract at Universal.

GORDON DOUGLAS is to direct "Broadway Limited" for Hal Roach.

LENORE COFFEE is doing the screen play of "Quietly My Captain Waits" for Warners.

FRED MACMURRAY will co-star with MADELINE CARROLL in Paramount's "One Night in Lisbon," it has been announced by the company.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Comrade X

(MGM)

Comedy, Communism and Clark Gable

Previewed for press, profession and public in a cinema situated on the fringe of a college campus, which is to say at a place where dialogue spoofing "intellectuals" and their ideologies might be expected to elicit resentment if anywhere, this comedy satirizing, burlesquing and lambasting Communism and its works had its audience in laughter that shook the rafters at point after point, subsiding now and again to chuckles, grunts and guffaws as the style of humour varied. Foyer comment left no possibility of doubt that these people considered themselves entertained in a manner they'd remember and talk about.

Scene of the screenplay written for pungency and speed by Ben Hecht and Charles Lederer, from an original by Walter Reisch, is the Moscow of today, including the interior of the Kremlin, but the war now going on in Europe is not mentioned although Germany and its relationship to Russia is. Dealt with are the experiences of press representatives from other nations under a censorship tightened to force exposure of one among them whose writings under signature of "Comrade X" have irked the government.

Press censors commissioned to detect the offender die in the sequence of their failures to do so, while the American reporter sought attempts to smuggle a girl out of the country on her father's wish imposed under pain of discovery. After complications of variety and kind to suit all tastes, escape to Roumania is effected by means of a tank commandeered by force and followed in its crossing of mountain, plain and river by a battalion of the same. This sequence, coming at picture's end, is Sennett in treatment on a scale and with a result Sennet never achieved.

Clark Gable as the American reporter dominates the picture but his associates crowd him for place and pace. An item of news for showmen to tell their customers is that in her casting as a girl member of the Communist party, up on her textbooks and taking love and marriage in stride, Hedy Lamarr resembles in no detail but her person the glamourite they have seen before and proves she can act with the best of them. Support by Oscar Homolka, Felix Bressart, Sig Rumann, Eve Arden, Vladimir Sokoloff and Natsha Lytess sparkles.

Produced by Gottfried Reinhardt and directed by King Vidor as a King Vidor production, the picture excels in mounting, in timing of lines and situations, in variety and pointedness of humour and in immediacy of effectiveness.

Previewed at the Village Theatre, Westwood, with the results noted above.—WILLIAM R. WEAVER.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Gottfried Reinhardt. Director, King Vidor. Original story, Walter Reisch. Screen play, Ben Hecht and Charles Lederer. Director of photography, Joseph Ruttenberg. P. C. A. Certificate No. 6794. Release date, December 13, 1940. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

McKinley B. Thompson.....Clark Gable
Theodore .....Hedy Lamarr
Vasiliev .....Oscar Homolka
Vanya .....Felix Bressart
Jane Wilson.....Eve Arden

Son of Monte Cristo

(UA-Small)

Swashbuckling in the Balkans

Again exercising the penchant for depiction of adventure by the sword which moved him to give the screen "Monte Cristo" and "The Man in the Iron Mask," Producer Edward Small offers showmen, at a time when the Balkans are in the headlines, a tale of romance, statecraft and dualing with wit and blade set in a mythical Balkan kingdom in 1865. In common with its predecessors, the film dallies not with plausibility, realism or logic to the point of impeding the action, which is keynote of the enterprise from opening to close.

Principals to the fore are Louis Hayward as the son of a father whose fame is legend, George Sanders as a peasant risen to rank of power behind the throne and Joan Bennett as the sovereign sought in marriage by both. Involved in the plottings and counter-plottings which make up the narrative are dungeons, catacombs, secret passages, together with confinements in and escapes from same, palaces, countrysides, balconies, gardens, all the settings and situations custom demands of a film in this tradition.

The screenplay by George Bruce brings the son of Monte Cristo onto the scene at breakneck speed to rescue the fair ruler of the monarchy as she flees pursuing horseman. Checkmated in this attempt, but not before falling in love with the lady and vice versa, he goes to her capital and advances a loan to her conniving aide by way of gaining his confidence. Posing as a fop, he utilizes knowledge thus gained to thwart the plotter while garbed in black cloak as leader of the restless citizenry. Circumstances require him to do this several times before the plotter and his plottings are put an end to.

Rowland V. Lee directed the picture, Grant Whytock serving as assistant to the producer.

Previewed at the Ambassador Hotel Theatre in Los Angeles to an invited audience of press and profession numbering some 350 *who displayed approval.*—W. R. W.

Produced by Edward Small. Distributed by United Artists. Director, Rowland V. Lee. Screen play, George Bruce. Music, Edward Ward. Art director, John DuCasse Schulze. Assistant producer, Grant Whytock. Cameraman, George Robinson. Costumes, Edward Lambert. Makeup, Don Cash. Sound, Charles Althouse. Film editor, Arthur E. Roberts. Re-recording editor, Richard Heermance. Second unit director, Lambert Hillyer. Special effects, Howard A. Anderson. Set decorations, Edward Boyle. Assistant director, Joseph Boyle. Production manager, Val Paul. P. C. A. Certificate No. 6650. Running time, when seen in Hollywood, 100 minutes. Release date, January 1, 1940. General audience classification.

CAST

Count of Monte Cristo.....Louis Hayward
Grand Duchess Zona.....Joan Bennett
Gurko Lanen.....George Sanders
Mathilde.....Florence Bates
Colonel Zimmerman.....Lionel Royce
Baron Von Neuhoff.....Montagu Love
Conrad Stadt.....Ian Mac Wolfe
Fritz Dorner.....Clayton Moore
Gluck.....Ralph Byrd
French Ambassador.....George Renavent
Pavlov.....Michael Visaroff
Hans Mirbach.....Rand Brooks
Captain.....Theodor von Eltz
Lieutenant.....James Seay
Schultz.....Henry Brandon
Schmidt.....Jack Mulhall
Turnkey.....Edward Keane
The Baron.....Lawrence Grant

Little Men

(RKO Radio)

Farce

This Gene Towne-Graham Baker version of Louisa May Alcott's "Little Men" retains some of the Alcott characters changing some others. It stresses the farce and comedy, assuming soberness only in the passages which show "Don," played by Jimmy Lydon, undergoing changes of character at the school in Plumfield. Dialogue and situations evoke laughs in abundance.

Although the authoress is credited on the screen as source of the story, readers who remember the book as written will note departures from context, emphasized in a program for the film's preview which said, "Faced with the problem of bringing to the screen a book which even the authoress admitted had no plot, Towne and Baker concocted their own story."

Kay Francis enacts the role of the schoolmistress, Carl Esmond that of her husband. George Bancroft is seen as "Burdle," the confidence-man who adopts the son of a criminal and rears him, Jack Oakie as "Willie the Fox."

"Burdle," whose activities range from selling a postage stamp as an engraving of Washington to vending an "alcoholism cure," takes "Don" with him on his travels until, realizing that the boy has had no schooling, he places him in "Aunt Jo's" school. Her husband entrusts "Burdle" with funds to invest but failure of a bank and need of meeting demands of a mortgagor creates a crisis. A chain of events which brings about the saving of the school and the making of restitution for their crimes by "Burdle" and "Willie" is managed in a way to keep from "Dan" the knowledge that his foster-father is a criminal.

Mark Kelly and Arthur Caesar, who wrote the screenplay, and Norman Z. McLeod, who directed, obtained a maximum of laughs from the opportunities afforded.

Previewed at the Pantages Theatre, Hollywood, before an audience which howled, roared and chuckled throughout the film.—V. K.

A "The Play's the Thing" production. Produced by Gene Towne and Graham Baker. Distributed by RKO Radio Pictures. Director, Norman Z. McLeod. Screen play, Mark Kelly and Arthur Caesar. From the novel by Louisa May Alcott. Musical score, Roy Webb. Associate producer, Donald J. Ehlers. Diretor of photography, Nicholas Musuraca. Special effects, Vernon Walker. Art director, Van Nest Polglase. Associate, Al Herman. Costumes, Edward Stevenson. Set decorations, Darrell Silvera. Sound, John E. Tribby. Film editor, George Hively. Assistant director, Sam Ruman. P. C. A. Certificate No. 6514. Release date, November 29, 1940. Running time, 84 minutes. General audience classification.

CAST

Jo.....Kay Francis
Willie.....Jack Oakie
Maj. Burdle.....George Bancroft
Dan.....Jimmy Lydon
Nan.....Ann Gillis
Professor.....Charles Esmond
Teddy.....Richard Nichols
Robby.....Casey Johnson
Bess.....Francesca Santoro
Silas.....Johnny Burke
Asia.....Lillian Randolph
Tommy.....Sammy McKim
Demi.....Edward Rice
Daisy.....Anne Howard
Jack.....Jimmy Zaner
Adolphus.....Bobbie Cooper
Nat.....Schuyler Standish
Stuffy.....Paul Matthews
Ned.....Tony Neil
Emmett.....Fred Estes
Billy.....Douglas Rucker
Frank.....Donald Rackerby

Second Chorus

(Paramount)

Musicomedy

A variety of approaches to the exploitation of this subject are open to showmen. It is the first pairing of Fred Astaire with Paulette Goddard in stardom and the first film in which Miss Goddard dances, doing it with Mr. Astaire. It is likewise the first coupling of these with Artie Shaw and his band, a coupling in both music and story. It is the first picture produced by Boris Morros for Paramount which he served for years as music department chief, and who is at the moment on tour of the exchange centers presenting the film to exhibitors in person.

What with all these firsts, it would appear, a campaign calculated to attract the music-conscious of all shades and grade of interest is a natural. For the limousine trade, it may be remarked, there is an Artie Shaw composition in the symphonic form performed in the concert manner near close of the picture. And for the collegiates it may be mentioned that Mr. Astaire is cast as a college boy whose pursuit of a career as swing trumpeter is mainspring of the story. Mr. Shaw's vogue in jitterbug circles and Miss Goddard's contemporary appearance in "The Great Dictator" are factors of significance in any exploitation campaign.

Mr. Astaire dances twice in the picture, once with Miss Goddard and once while directing Mr. Shaw's band. Mr. Shaw plays a part and the playing of it includes the playing of his clarinet. Burgess Meredith is foil for Mr. Astaire and is to be seen here for the first time as a comedian.

Robert Stillman served Mr. Morros as associate producer and H. C. Potter as director. The story by Frank Cavett and the screen play by Elaine Ryan and Ian McClellan Hunter place emphasis on the music, spacing out with humor between highlights.

Press-shown at the Village theatre, Westwood, a college community, to an audience which indicated enthusiasm for Mr. Astaire's dancing and Mr. Shaw's orchestral numbers.—W. R. W.

Produced by Boris Morros. Distributed by Paramount. Associate producer, Robert Stillman. Directed by H. C. Potter. Story by Frank Cavett. Screen play by Elaine Ryan and Ian McClelland Hunter. Music by Artie Shaw. Bernie Hanighen and Hal Borne. Lyrics by Johnny Mercer. Photographed by Theodor Sparkuhl. Edited by Jack Dennis. P. C. A. Certificate No. 6809. Release date, January 3, 1940. Running time, when seen in Westwood, 83 minutes. General audience classification.

CAST

Danny O'Neil.....Fred Astaire
Ellen Miller.....Paulette Goddard
Artie Shaw and His Band
Mr. Chisholm.....Charles Butterworth
Hank Taylor.....Burgess Meredith
Stu.....Frank Melton
Mr. Dunn.....Jimmy Conlon
Hotel Clerk.....Don Brodie

Jennie

(20th Century-Fox)

Family Drama

"Jennie" is a story of life in an emigrant German family settled in an eastern city whose head, the father, becomes overbearing in his domination of the household. It is an intensely human document, made more so by the performances of Virginia Gilmore, in the title role, and Ludwig Stossel, a German refugee player, as the domineering father who is finally brought to his senses by his daughter-in-law.

The story of "Jennie" recites the almost inhuman overbearing of the father of a German family in a small eastern town, long before there is any thought of Hitlerism. A period picture laid in possibly the early 1900's, the film tells of the regeneration of a family tyrant, first by the ruse of his daughter-in-law having a "grandchild," and then by his realization that his actions are really alienating the affections of his children.

Supporting Miss Gilmore and Stossel, both of whom do surprisingly good jobs, are William Henry, George Montgomery, Dorris Bowdon, Rand Brooks, Joan Valerie, Irving Bacon and others. Harold Buchman and Maurice Rapf adapted the original story by Jane Eberle, with David Burton directing the Sol M. Wurtzel production.

Previewed at the Fox Wilshire Theater, Beverly Hills, where the audience, sincere in its applause, lauded the homeliness of the offering. —V. K.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by David Burton. Screen play by Harold Buchman and Maurice Rapf. Original story by Jane Eberle. Photographed by Virgil Miller. Art direction by Richard Day and Lewis Creber. Edited by Al De Gaetano. P. C. A. Certificate No. 6409. Running time, when seen Los Angeles, 78 minutes. Release date, Dec. 20, 1940. Adult audience classification.

CAST

Jennie.....Virginia Gilmore
George Schermer.....William Henry
Franz.....George Montgomery
Fritz Schermer.....Ludwig Stossel
Lottie.....Dorris Bowdon
Karl.....Rand Brooks
Clara.....Joan Valerie
Amelia.....Rita Quigley
Mother Schermer.....Hermine Sterler
Mr. Veitch.....Harlan Briggs
Real Estate Broker.....Irving Bacon
Mrs. Willoughby.....Almira Sessions
Dr. Hildebrand.....Aldrich Bowker

SHORT PRODUCT PLAYING BROADWAY

Week of November 30

CAPITOL

Eyes of the Navy.....MGM
Answer Please.....MGM
Kentucky Royalty.....RKO Radio
Feature: Son of Monte Cristo. United Artists

CRITERION

Sitka and Juneau.....MGM
Mendelssohn's Wedding March.....MGM
Feature: Dulcy.....MGM

MUSIC HALL

March of Time, No. 3 (Mexico).....RKO Radio
Feature: Bitter Sweet.....MGM

PARAMOUNT

No Shorts
Feature: North West Mounted Police.....Paramount

RIALTO

Just a Cute Kid.....Vitaphone
Joe Reichman and His Orchestra.....Vitaphone
Feature: Dark Street of Cairo. Universal

RIVOLI

Donald's Vacation.....RKO Radio
Wanderers of the Desert...United Artists
Feature: Seven Sinners.....Universal

ROXY

Plane Goofy.....20th Cent.-Fox
Lure of the Trout.....20th Cent.-Fox
Feature: Tin Pan Alley.....20th Cent.-Fox

STRAND

Mexican Jumping Beans...Vitaphone
Malibu Beach Party.....Vitaphone
Feature: The Letter.....First National

Dark Streets of Cairo

(Universal)

Diamonds and Dirty Doings

Death and destruction follow in the wake of the discovery of the seven jewels of the seventh pharaoh when the precious stones are uncovered by an American archeological expedition in the course of sifting some ancient mummy shroud. Entangled in the diamond doings are a Swedish antique collector, his adventuresome niece, a couple of young men attached to the snooping party from the States, an English police official and an assortment of dark skinned and befezzed menaces. The tussles take place in and around the sunny environs of Cairo, Egypt, and particularly in the dark and dank mazes of underground hideaway maintained by the chief culprit of the jewel thieving clique.

Sigrid Gurie with not much to do but disappear for several reels of the story, Ralph Byrd, carrying a resemblance to Clark Gable, Rod LaRocque as the police power, George Zucco in the role of the chief native mobster and Katherine DeMille, cast as his exotic wife whose heart belongs to the British representative of law and order, are prominently concerned with the plot proceedings. Comedy comes chiefly from Eddie Quillan, as a wise cracking example of American humor, offering a brand of puns that should have made him target number one for the killers' darts. One of the nicest surprises in the film is the appearance of a newcomer, Yollande Mollot, in the role of a shapely target for a knife throwing act.

Seen at an afternoon performance at the New York Rialto Theatre, famed for murder and mayhem melodramas, where a full sized audience, chiefly male, were absorbed in the picture, although some brash individuals offered incredulous laughter at certain crucial points.—Joseph F. Coughlin.

Produced and distributed by Universal Pictures. Associate producer, Joseph G. Sanford. Director, Leslie Kardos. Original screen play, Alex Gottlieb. General musical director, Charles Previn. Musical conductor, H. J. Salter. Cameraman, Elwood Bredell. P.C.A. Certificate No. 6797. Release date, February 14, 1941. Running time, 59 minutes. General audience classification.

CAST

Ellen.....Sigrid Gurie
Dennis.....Ralph Byrd
Jerry Jones.....Eddie Quillan
Abadi.....George Zucco
Shari.....Katherine DeMille
Joachim.....Rod LaRocque
Khattab.....Sig Arno
Margo.....Yollande Mollot
Baron.....Lloyd Corrigan
Hessien.....Henry Brandon
Ahmend.....Nestor Paiva
Nardo.....Dick Botiller
Bellboy.....Steve Geray
Prof. Wynham.....Wright Kramer

The Bank Dick

(Universal)

W. C. Fields Field Day

Showmen whose customers are addicted to yearning for the W. C. Fields of other years and/or the comedies that were Keystones are now in position to promise them satisfaction of both of these yearnings in one and the same film. For here is the Fields of yore in a film of his own fashioning directed by the Edward Cline who directed more Keystones than he can remember.

The story, by one Mahatma Kane Jeeves whom everybody understands to be W. C. Fields, is about a small town gentleman whose occupation at opening of the film is attending cinemas on bank night, answering radio contests and suggesting slogans, work which leaves him plenty of time to spend in the town bar. Coincidence makes him hero of a bank robbery, much to his surprise, and gets him a job and uniform as bank detective, which interferes not at all with a stint of directing supplied a visiting film production unit willy nilly. Accidents and alcohol combine to cause confusion on many sides, circumstances always making the bank dick a hero. Last and most excitement attends an automobile chase in the Sennett manner plus modern touches.

Designed for humor and humor only, the Fields and Cline variety, the film seeks to entertain and do no other thing, least of all to advocate temperance.

Press-shown at the Hillstreet theatre, Los Angeles, a cinema serving metropolitan and transient trade, where the audience laughed itself to the verge of hysterics.—W. R. W.

Produced and distributed by Universal. Directed by Edward Cline. Screen play by Mahatma Kane Jeeves.

Continued on following page)

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from preceding page)

Photographed by Milton Krasner. Art director, Jack Otterson. Edited by Arthur Hilton. P. C. A. certificate No. 6809. Release date, Nov. 29, 1940. Running time, when seen in Los Angeles, 73½ minutes. General audience classification.

CAST

Egbert Souse.....W. C. Fields
Agatha Souse.....Cora Witherspoon
Myrtle Souse.....Una Merkel
Elsie Mae Adele Brunch Souse.....Evelyn Del Rio
Mrs. Hermisillo Brunch.....Jessie Ralph
J. Pinkerton Snoopington.....Franklin Pangborn
Joe Guelpe.....Shemp Howard
Mackley O. Greene.....Richard Purcell
Og Oggilby.....Grady Sutton
J. Frothingham Waterbury.....Russell Hicks
Mr. Skinner.....Pierre Watkin
Filthy McNasty.....Al Hill
Cozy Cochran.....George Moran
Otis.....Bill Wolfe
A. Pismo Clam.....Jack Norton
Assistant Director.....Pat West
Francois.....Reed Hadley
Miss Plupp.....Heather Wilde
Doctor Stall.....Harlan Briggs
Mr. Cheek.....Bill Alston

San Francisco Docks

(Universal)

Melodrama on the Waterfront

This variant of the tale of the innocent man accused of murder with whom the law has its way while his friends seek detection and apprehension of the guilty party as means of saving the condemned, has an escape from Alcatraz as a factor distinguishing it from others in kind. The scene is the San Francisco waterfront and the hero a longshoreman, as are the friends who effect his vindication.

Burgess Meredith portrays the innocent man and Irene Hervey his sweetheart. Ed Pawley is seen as the murderer and Esther Ralston, returned to the screen in "Tin Pan Alley," plays his wife. Raymond Walburn and Barry Fitzgerald supply humor. Robert Armstrong enacts a priest.

Marshall Grant is down as associate producer, Arthur Lubin directing from an original script by Stanley Crea Rubin and Edmund L. Hartman.

Previewed at studio.—W. R. W.

Produced and distributed by Universal. Associate producer, Marshall Grant. Directed by Arthur Lubin. Screen play by Stanley Crea Rubin and Edmund L. Hartman. Photographed by Charles Van Enger. Edited by Bernard Burton. P. C. A. certificate No. 6829. Release date, Jan. 10, 1941. Running time, when seen at studio, 66 minutes. General audience classification.

CAST

Johnny Barnes.....Burgess Meredith
Kitty Tracy.....Irene Hervey
The Icky.....Barry Fitzgerald
Admiral Andy.....Raymond Walburn
Cameron.....Robert Armstrong
Sanford.....Lewis Howard
Frances March.....Esther Ralston
Hank.....Ed Gargan
Monte March.....Ed Pawley
Felipe.....Don Zelaya
Conway.....Colin Campbell
Mike.....Glenn Strange
District Attorney.....William Davidson
Cassidy.....Joseph Downing

Murder Over New York

(20th Century-Fox)

Melodrama

Saboteurs who, working for an unnamed country, attempt to prevent shipment of bombing planes from the United States to England, are exposed in "Murder Over New York," latest of the "Charlie Chan" detective melodramas at 20th Century-Fox. With Sidney Toler again playing the title role and Sen Yung, as one of his sons, the cast includes Marjorie Weaver, Robert Lowery, Richardo Cortez, Donald MacBride, Melville Cooper, Jean Valerie, Kane Richmond and Clarence Muse.

Lester Ziffren wrote the original screenplay based on Earl Derr Biggers' character. Harry Lachman directed, under the guidance of Executive Producer Sol M. Wurtzel.

Laid in New York, the timely story, which does not discuss the ideologies of England's foes, has the Chinese detective rounding up all the suspects in the murder-sabotage ring and taking them on a test flight in a bomber which is doomed by the criminals. The saboteur is forced to expose himself to prevent his own death.

Previewed at the Fox Uptown Theatre, Los Angeles, to an audience which gave evidence of thoroughly enjoying the film.—V. K.

Produced and distributed by 20th Century-Fox. Directed by Harry Lachman. Original screenplay by Lester Ziffren. Based on the Earl Derr Biggers character. Photographed by Virgil Miller. Art direction by Richard Day and Lewis Creber. Edited by Louis Loeffler. Musical direction by Emil Newman. P.C.A. Certificate No. 6517. Running time, when seen in Los Angeles, 65 minutes. Release date, Dec. 13, 1940. General audience classification.

CAST

Charlie Chan.....Sidney Toler
Patricia Shaw.....Marjorie Weaver
David Elliott.....Robert Lowery
George Kirby.....Ricardo Cortez
Inspector Vance.....Donald MacBride
Herbert Fenton.....Melville Cooper
June Preston.....Joan Valerie
Ralph Percy.....Kane Richmond
Jimmy Chan.....Sen Yung
Richard Jeffery.....John Sutton
Boggs.....Leyland Hodgson
Butler.....Clarence Muse
Hugh Drake.....Frederick Worlock
Ramullah.....Lal Chand Mehra

West of Pinto Basin

(Phoenix-Monogram)

Western

Third of the "Rangebusters" series of westerns produced by George Weeks for Monogram, this has its share of hard ridin' and shootin' as well as as of melody and romance. Ray "Crash" Corrigan, John "Dusty" King and Max "Alibi" Terhune are supported by a cast including Jerry Smith, billed as "The Yodeling Cowboy" of station WHO, Des Moines, Iowa, Gwen Gaze, Tristram Coffin, Jack Perrin, Carl Mathews and Dirk Thane.

The story, an original by Elmer Clifton with adaptation by Earle Snell, takes the starring trio through various adventures during which they discover the people responsible for robbing the stagecoach and thus preventing money from leaving the town of Pinto Basin which in turn prevents building of an irrigation project. The film's featured song and written by Lew Porter and Johnny Lange, and Jerry Smith sings two others. S. Roy Luby directed.

Previewed in studio projection room.—Walter Selden.

Produced and distributed by Monogram Pictures. Producer, George W. Weeks. Director, S. Roy Luby. Original story, Elmer Clifton. Cameraman, Ed Linden. Musical director, Frank Sanucci. Production manager, William Nolte. Film editor, Roy Claire. P. C. A. Certificate No. 6808. Release date, December 10, 1940. Running time, 56 minutes. General audience classification.

CAST

Crash.....Ray Corrigan
Dusty.....John King
Alibi.....Max Terhune
Joan Brown.....Gwen Gaze
Ware.....Jack Perrin
Joe.....Carl Mathews
Lane.....George Cheseboro
Jerry.....Jerry Smith
Hank.....Dirk Phane
Harvey.....Tristram Coffin

Mysterious Doctor Satan

(Republic)

Mystery-Melodrama

The first of fifteen episodes in this serialized melodrama for Republic is opened with the usual formalities of introducing the various characters and the parts they will portray in forthcoming chapters. Immediately following, crime complications ensue and the story gets under way with action as the keynote. The title role, "Doctor Satan," is played by Eduardo Ciannelli whose lust for world dominance is hindered by his inability to get control of a remote control system to operate a robot which will fulfill his desires. Robert Wilcox is seen as the special investigator assigned to track down the mysterious "Doctor Satan" and put an end to the reign of terror. In supporting roles are seen William Newell as the assistant to the investigator, C. Montague Shaw, inventor of the remote control system desired by the criminals, and Ella Neal as the daughter of the inventor and romantic interest in the story. The first chapter runs 31 minutes with succeeding episodes running two reels each.

Burnette Completes Tour

Smiley Burnette, colleague of Gene Autry in Republic's Western productions, has returned to the studio after concluding a personal appearance tour through the east. In the 11 weeks Mr. Burnette was on the road he played 73 one-night stands giving from three to five shows a day.

"Outlaw" Stars Huston

Howard Hughes' first release for Twentieth Century-Fox, "The Outlaw," is expected to be completed in February or March. Walter Huston will be starred. Shooting is currently under way on location in Arizona.

Actor Suspended by Fox

George Sanders under contract to Twentieth Century-Fox for the past two years, has been suspended by the company for refusing to appear in the forthcoming picture "Uncensored." John Loder has been assigned the part intended for Mr. Sanders.

Set "Convoy" Opening

American premiere for "Convoy," RKO film made with the cooperation of the British naval authorities, will be held at the Golden Gate Theatre, San Francisco, December 11th. It will be a pre-release engagement, no national release date having been set.

Warners Re-sign Blanke

Henry Blanke, who is completing his 13th year with Warner Brothers, has been signed to a new two-year contract by the company as associate producer.

Universal Signs Lubin

Universal has signed Arthur Lubin to a seven-year directorial contract. Mr. Lubin's first assignment under the deal will be "Buck Privates," starring Abbott and Costello and the Andrews Sisters.

Will Make Commercials

Robert Paschall and James E. MacLane have organized the Film Associates, in Philadelphia. They will make commercial motion pictures.


WEST



HOW TO KILL TIME!

M-G-M didn't take any poll—
We're just guessing!
But we believe that the
Average American Family,
Papa, mama, brother and sister,
Want to go to the movies tonight
For real old fashioned *(pardon the expression!)*
Belly-laughs!
May we suggest a screamingly funny film—

Groucho
Chico
Harpo

"MARX BROS. GO WEST"

(their best!)

with JOHN CARROLL • DIANA LEWIS • Original Screen Play by Irving Brecher
A Metro-Goldwyn-Mayer Picture • Directed by EDWARD BUZZELL • Produced by JACK CUMMINGS

LITHO U.S.A.

OCTOBER BOX OFFICE CHAMPIONS



Irving Cummings, director.

DOWN ARGENTINE WAY: Produced and distributed by 20th Century-Fox. Executive producer, Darryl F. Zanuck. Associate producer, Harry Joe Brown. Director, Irving Cummings. Screen play, Darrell Ware and Karl Tunberg. Technicolor director, Natalie Kalmus. Cast: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood, J. Carrol Naish. Release date, October 11, 1940.



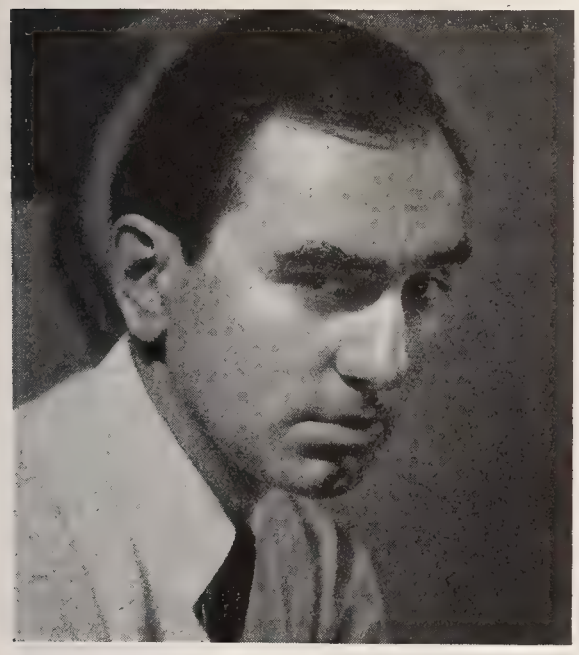
Lloyd Bacon, director.

KNUTE ROCKNE-ALL AMERICAN: Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Associate producer, Robert Fellows. Director, Lloyd Bacon. Screen play, Robert Buckner. Cast: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp, Albert Basserman, John Litel, Henry O'Neill, Owen Davis, Jr., John Qualen, Dorothy Tree, John Sheffield. Release date, October 5, 1940.



Cecil B. DeMille, producer-director.

NORTH WEST MOUNTED POLICE: Produced and distributed by Paramount. Producer-director, Cecil B. DeMille. Associate producer, William H. Pine. Original screen play, Alan Le May, Jesse Lasky, Jr., and C. Gardner Sullivan. Cast: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston, Akim Tamiroff, George Bancroft, Lynne Overman. Release date, December 27, 1940.



Busby Berkeley, director.

STRIKE UP THE BAND: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Arthur Freed. Director, Busby Berkeley. Original screen play, John Monks, Jr., and Fred Finklehoffe. Cast: Mickey Rooney, Judy Garland, Paul Whiteman, June Preisser, Ann Shoemaker, Larry Nunn, William Tracy, Margaret Early, George Leesey, Enid Bennett, Virginia Sale, Virginia Brissac. Release date, September 27, 1940.



Garson Kanin, director.

THEY KNEW WHAT THEY WANTED: Produced and distributed by RKO Radio. Executive producer, Harry E. Edington. Producer, Erich Pommer. Director, Garson Kanin. Screen play, Robert Ardrey. From the play by Sidney Howard. Cast: Carole Lombard, Charles Laughton, William Gargan, Harry Carey, Frank Fay, Joe Barnard, Janet Fox, Lee Tung-Foo, Karl Malden, Victor Kilian. Release date, October 25, 1940.



William Wyler, director.

THE WESTERNER. Produced by Sam Goldwyn. Distributed by United Artists. Director, William Wyler. Screen play, Jo Swerling and Niven Busch. Based on an original story by Stuart Lake. Cast: Gary Cooper, Walter Brennan, Fred Stone, Doris Davenport, Forrest Tucker, Lillian Bond, Paul Hurst, Chill Wills, Charles Holton, Tom Tyler, Lupita Tovar, Dana Andrews, Julian Rivero. Release date, September 20, 1940.

MAJORS SHAPING PLANS FOR LATIN PROMOTION

Blum of MGM Proposes Sending Recordings to South America for Broadcasts

The manner and method to be undertaken by U. S. distributors for attracting more attention to Hollywood product in South American markets continues in top spot on the agenda of the distributors' foreign promotion directors who, since the war, have been concentrating on advancing their product to make up, at least in part, for losses in Europe's World War II.

Selling Hollywood in larger portions to South America, via radio broadcasts of Hollywood news about pictures and personalities, is at the moment the big subject of discussion. The National Broadcasting Company, which has been developing its short wave departments, has for months been trying to sell the film companies on a series of short wave broadcasts. But the distributors have not been completely sold. This week, an alternative plan came from David Blum, Loew's-M-G-M foreign publicity chief, who proposed sending records to the South American markets and broadcasting from there on regular local long-wave lengths.

The so-called "Metro Plan" was discussed on Monday at the Hays office, New York, by the foreign publicity chiefs. The MGM plan was advanced by Mr. Blum as offering greater returns to U. S. film companies in good will and other valuable considerations. Kenneth Clark, MPPDA, publicity representative, presided at the meeting.

NBC's Proposed Plan

In dissecting NBC's proposed plan, Mr. Blum cited the following as some of the reasons why short-wave broadcasts would not be practicable:

1—The number of listeners necessarily would be limited. The number of short-wave listeners in the U. S. with many more radios is quite small compared with the number of listeners on long-wave broadcasts. In South America, with a much smaller number of radios, the difference would be greater.

2—Static caused by transmission over the ocean would greatly affect the quality of reception.

3—Weakness of volume of broadcast as received in South America. Increase in power of transmitter units would not necessarily increase receiver volume.

Mr. Blum's plan envisages broadcasting an all-industry program on long wave directly from South American stations. NBC's plan was to short-wave programs from the U. S. as part of a comprehensive program of the "Good Neighbor" policy.

The MGM foreign publicity chief reported that a recent survey conducted among his company's branch managers in South America as to the feasibility or necessity of short-wave broadcasts showed a surprising lack of enthusiasm. Many of the managers declared that the number of short-wave listeners would be negligible; others pointed out reception difficulties caused by static, etc.

Mr. Blum pointed out, this week, that his company had been using local South American stations for exploiting their top pictures and were satisfied with the results. Started a year ago, special half-hour discs have been used on "Wizard of Oz," "Balalaika," "New Moon," and currently, "Strike up the Band."

He said he felt that other distributors could adopt a similar policy in creating good will, not only for the industry, but for the country as well.

A spokesman for Warners this week pointed out that the NBC short-wave proposal had been definitely turned down by Robert Schless, foreign department chief. His suggestion was that Hollywood send its big stars to South America for personal appearances; that this would create more good will than any type of broadcast, either short-wave or long-wave.

Good-Will Plans Discussed

Much good-will would be created, he added, by spending money for the broadcasts in South America, instead of in the U. S., thus giving the Latin-Americans much-needed foreign exchange. He further pointed out that no U. S. film company maintains a regular weekly or bi-weekly broadcast at this time within the U. S. The idea has been tried in this country by the film countries and has been found impracticable for a number of reasons.

The Warner spokesman further said that he did not look with favor upon transcribed programs because Latin-Americans do not like them any more than Americans do.

Paramount's foreign department has vetoed the short-wave plan, but may consider a long-wave program broadcast from local South American stations, it was understood.

Producers Corp., Opens Exchanges

Harry Ratner, president of Producers Releasing Corporation, has announced the opening of three more company exchanges, bringing the total number of branches throughout the country to twenty-eight.

Jack Adams, franchise holder for the southwest, has opened a branch at Little Rock, Ark., with S. A. Arnold as sales manager and another in Oklahoma City, Okla., with Eb. Walker in charge. A. R. Ditz, formerly of Gaumont-British, has acquired the St. Louis franchise.

Meanwhile, Ike Katz, Producers franchise holder for the southeast, with headquarters at Atlanta, Ga., has reported to the home office, that he has contracts for his entire 1940-41 program for the Atlanta and Charlotte, N. C., territories.

The next picture for Producers Releasing Corp., is "Secret Evidence," to be produced by E. B. Derr at the Talisman studios in Hollywood. Charles Quigley and Marjorie Reynolds will have the leading roles in the picture and production was to begin this week.

IN NEWSREELS

MOVIETONE NEWS—No. 24, Vol. 23.—Movietone News presents its All-American football team for 1940....Wintry blizzard hits Chicago....U. S. Navy tries out its new crop of torpedo boats....Artillery battalion sails for Alaska....U. S. fire chiefs see how British fight fires caused by bombs....British film industry carries on despite raids....London civilians resort to hitch-hiking....Fashions.

MOVIETONE NEWS—No. 25, Vol. 23.—Wallace at Mexican inauguration....China carries on....Australian forces in Egypt....Americans arrive in Sidney from China....Live stock show in Chicago....New Submarine launched....Bombers for Britain....Girls harvest grapefruits in Florida....Football highlights.

NEWS OF THE DAY—No. 222, Vol. 12.—London scenes....Nation's big parade of draftees gets bigger ....Navy's newest threat—a mosquito torpedo squadron....Fair sex streamlines for 1941....Bill Stern's 1940 All-America team.

NEWS OF THE DAY—No. 223, Vol. 22.—Mexico's new President hailed as friend of U. S....Chicago's international livestock exposition....Tiger cubs born in New York....China prepares for hard winter....Santa comes to Quakertown....Uncle Sam speeds vast training camp....America debates action against fifth column....Army-Navy game at Philadelphia.

PARAMOUNT NEWS—No. 27.—Coast artillery unit leaves for Alaska....Press agents begin annual war down Florida way....Vultee strike issue grows....Murray succeeds Lewis as CIO head....Representative Cox on labor....Paramount News presents All-American team.

PARAMOUNT NEWS—No. 28.—U. S. vice-president elect Wallace attends inaugural ceremonies in Mexico ....Chicago livestock exposition....Freak ice storm hits Texas....Florida's orange and grapefruit festival....Three tiger cubs born in New York....Navy sinks Army, 14 to 0, in Philadelphia.

RKO PATHE NEWS—No. 27, Vol. 12.—Japanese bomb China....Navy mosquito trial....Anti-aircraft troops leave for Alaska....Hunt end of Virginia cavern....Florida has school on wheels for ranchers....National basketball champions win opening game....Giants beat Washington Redskins in gridiron contest.

RKO PATHE NEWS—No. 28, Vol. 12.—Wallace hailed at Camacho inaugural....Miners trapped in Ohio explosion....Dies and Jackson discuss spy menace....First U. S. victims of axis war at sea....Flying fortress for U. S., Britain....Revolutionary War financier honored....Dynamite blast wrecks huge warehouse....Navy routs Army at Philadelphia. Other football news.

UNIVERSAL NEWSREEL—No. 932, Vol. 12.—U. S. sends more troops to Alaska....U. S. ski troops in debut....Two destroyers launched....Navy tests mosquito boats....Screen stars in Christmas season parade....Volunteer policeman and fireman mend old toys for Christmas distribution....Culinary masterpieces shown....Merchant gives coats to needy....Life-like dolls have debut....Basketball underway....Walking race....Pro Giants defeat Redskins.

UNIVERSAL NEWSREEL—No. 933, Vol. 12.—Mexico hails new president....Army speeds draftee training ....Bombers rushed for Britain....Dies defends "5th Column" exposures....Eight dead in building explosion....Prize livestock seen in show....Santa Claus is coming to town....Grid thrills of the week.

National Decency Legion Classifies Nine Pictures

Of the nine pictures classified by the National Legion of Decency in its listing for the current week four were unobjectionable for general patronage, three were approved for adult patronage, one was found objectionable in part, and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Barnyard Follies," "Border Legion," "Melody Ranch" and "Take Me Back to Oklahoma." Class A-2, Unobjectionable for Adults: "Dr. Kildare's Crisis," "Mayerling to Serajevo" (French), "Tin Pan Alley." Class B, Objectionable in Part: "Two Women" (French). Class C, Condemned: "Merry Wives."

Henkin Named Press Agent

Shepard Henkin has been named publicity agent for the Consolidated circuit's Bryant Theatre, New York City. Recent pictures at the newly opened house have been "After Mein Kampf," "Before I Hang" and "The Fight For Life," and others.

OWNER LIABLE FOR LABOR CONTRACT MADE BY EXHIBITOR ORGANIZATION

New York Court Rules ITOA Member Is Bound by Pact Even After Resigning; Browne Reelected by AFL

Labor contracts entered into by an exhibitor organization, for a member, are binding during the life of the contract even though the exhibitor terminates his organization membership, the courts in New York ruled this week.

The precedent that labor contracts entered into by the Independent Theatre Owners Association of New York on behalf of a member theatre are legally binding was handed down by Municipal Justice Mario Di Pirro, who ruled that the Taft Theatre, Flushing, N. Y., operated by Dave Rosenzweig, would have to pay some $800 in back pay, plus costs, to members of Local 306, IATSE projectionists' union.

The defendant claimed that he had resigned from the ITOA prior to the consummation of negotiations of the contract between Local 306 and the ITOA by which projectionists were granted a wage increase, and that, therefore, he was not legally obligated to abide by the terms of the contract. The union, represented by Matthew Levy, attorney, has sued for six months back pay and costs.

Justice Di Pirro, however, ruled that the Taft Theatre was a member of the ITOA when the contract was signed; also that the ITOA had the legal right to enter into labor contracts on behalf of members.

According to Mr. Levy's office, in New York, the wage increase had been granted to the projectionists during arbitration.

Reelect Browne, Weber

George W. Browne, president of the International Alliance of Theatrical Stage Employees and Joseph N. Weber, former president of the American Federation of Musicians, were again elected vice-presidents of the American Federation of Labor, last week, at the annual convention in New Orleans.

Mr. Browne's reelection was considered by some to be a vindication of his administration in the face of criticisms by the press, as led by Westbrook Pegler in the *New York World-Telegram*. He was nominated by Thomas Murtha, business manager of IATSE's Brooklyn local and president of the Trades and Labor Council of Greater New York.

The International Garment Workers' Union abstained from the voting, while Mr. Browne was unanimously elected. He will serve on the AFL Executive Council, charged with enforcement of the new anti-racketeering resolution.

Privately commenting upon Mr. Browne's reelection, AFL leaders pointed that the 42,000 stage hands and motion picture employes belonging to the IATSE enjoy uniformly high wage scales and excellent working conditions and that it is unfair to condemn a union leader because of "vague" charges against certain of his underlings.

Extras Abolish Unit

Screen Actors' Guild extra players, last week, in Hollywood, voted 2,666 to 507 to abolish their Class B Council governing body. By a vote of 2,740 to 434 they decided in favor of a priority system of employment and placed their affairs directly in control of the SAG's directors.

BEST SELLERS AND RENTERS

Ernest Hemingway's latest novel, "For Whom the Bell Tolls", and purchased for motion picture production by Paramount in October, headed both the Best Sellers and Best Renters lists during the October 14th to November 13th period. Meanwhile, "Mrs. Miniver", prominent in both lists for some months, still remains in the top brackets, holding position number four during the current period in the Sellers tabulation and second place on the Renters list. The listings are from the December issue of The Retail Bookseller, *house organ of the Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from October 14th to November 13th)

1. For Whom the Bell Tolls, by Ernest Hemingway.
2. Invitation to Live, by Lloyd C. Douglas.
3. Fielding's Folly, by Frances Parkinson Keyes.
4. Mrs. Miniver, by Jan Struther.
5. On the Long Tide, by Laura Krey.
6. The Great Mistake, by Mary Roberts Rinehart.
7. For Us, the Living, by Bruce Lancaster.
8. Foundation Stone, by Lella Warren.
9. The Bright Pavilions, by Hugh Walpole.
10. The Voyage, by Charles Morgan.

Ten Best Renters

(Based on nationwide reports)

1. For Whom the Bell Tolls, by Ernest Hemingway.
2. Mrs. Miniver. by Jan Struther.
3. Foundation Stone, by Lella Warren.
4. How Green Was My Valley, by Richard Llewellyn.
5. You Can't Go Home Again, by Thomas Wolf.
6. The Family, by Nina Fedorova.
7. Fielding's Folly, by Frances Parkinson.
8. The Secret of the Marshbanks, by Kathleen Norris.
9. Kings Row, by Henry Bellamann.
10. The Fire and the Wood, by R. C. Hutchinson.

The vote endorsed the standing committee's report which recommended ousting from the industry all extras who worked 10 days or less in the last year and other suggestions aimed at giving the extras a living wage.

Fear Strike in Row

Fears that a strike may result from the order of IATSE that its cameramen withdraw from membership in the American Society of Cinematographers were expressed in Hollywood, this week. Local 659 ordered members to quit the ASC under threat of expulsion. The studios, however, continued to abide by their agreement calling for first cameramen to hold ASC cards.

Although local IATSE representatives declared that "dual unionism" would be fought, no direct word has been received by the studios from George Browne, president of IATSE, regarding the controversy.

Music Guild Appeals

Briefs were filed this week, in the Appellate Division of the New York Supreme Court, on an appeal by the American Guild of Musical Artists for an injunction to restrain James C. Petrillo, president of the American Federation of Musicians, from ordering his men to refuse to work with Guild members.

Former Judge Frederick Crane and Attorney Sidney Cohen, requesting the injunction, claimed that the Guild would be driven out of business if Mr. Petrillo's order remained in effect. Samuel Seabury, defended Mr. Petrillo's action and termed the Guild a threat to the musicians' union. Decision was reserved following last Friday's hearing.

IATSE Forms Local

IATSE is continuing its organizing activities in Michigan and has issued a charter for a new local covering West central Michigan, centering at Cadillac, with Frank Olson, as president and business agent, according to an announcement, this week, by Roger M. Kennedy, international vice president.

Through the newly organized local, IATSE is negotiating with three major commercial studios to include 60 technicians in the contract. Jurisdiction of film truck drivers has been turned back by the IATSE to the Chauffeurs and Teamsters Union, after a period of organizational activity.

Seek Court Change

The National Association of Performing Artists will attempt to return its suit against WPEN, Philadelphia, to the Pennsylvania State courts when the case is argued before Judge Guy K. Bard in the U. S. District Court at Philadelphia, on January 6th. The association is seeking to restrain the radio station from playing records. Attorneys for the radio station had the case moved to the Federal Court. Counsel for the Association, however, have since filed application to have the case returned to the State court.

Question of jurisdiction hinges on whether certain radio advertisers were properly joined as defendants to the action, the hearing on January 9th being held for that specific purpose.

Upholds Picketing Ban

President Judge Will Leach, of the Lackawanna county court, Scranton, this week, refused to vacate his injunction banning picketing of an independent theatre in this town, by IATSE and motion picture operators. Judge Leach ruled that no labor dispute is involved and that the issues constituted a contest between the AFL and CIO for jurisdictional control of collective bargaining at the theatre.

Previously, the jurist issued an injunction against picketing the Comerford Theatres in Scranton, on the same grounds.

Annual election of officers of Stage Employes Local 74, New Haven, has been set for Sunday, this week. Local B-41 of the Exchange Employes Union has deferred a meeting scheduled for this week.

Shannon Manager

Chuck Shannon has been appointed manager of the new Warner Brothers' Whitehall Theatre, Pittsburgh. James Laux succeeds him at the Boulevard.

200 LONDON THEATRES CLOSED; GROSS OFF 75%

Increase in Provinces Offsets Loss However, David Rose Reports; Production Slower

Some 200 motion picture theatres in Greater London have been closed by bombings or related incidents, and business at the 1,600 still operating, mostly on part time, is running less than 25 per cent of normal.

In one of the first, first-hand reports of industry conditions in the war-torn British capital to be made public here since the Nazi attacks assumed really serious proportions, David Rose, Paramount managing director of England, in New York, Monday, said, however, that in spite of this the industry as a whole in England had withstood the aerial blitzkrieg comparatively well.

Foreign officers of American companies returning to this country over a period of months have, for the most part, declined to discuss the situation over there. The general impression in the trade in New York is that instructions were issued by superiors against discussing the subject with the press.

Mr. Rose's report on houses closed and business lagging in the British war zone was made after he had been at sea, aboard the S. S. Excambion, for 10 days, and as his steamer was nearing New York, last weekend, heavy Nazi bombing of various parts of England were reported to have caused much additional damage.

Business Up in Provinces

Although grosses are much lower in the London area because of the bombings, theatre business in the provinces has increased to an unprecedented degree, almost making up for the loss of London business, Mr. Rose reported.

He declared that Paramount's gross film rental for England was approximately 10 per cent higher this year, as compared with last year, in spite of the quickening pace of the bomb attacks and the repercussions of the war.

"London theatres have been hit hard by the bombings, losing about 75 per cent of their business, that is among theatres remaining open," he said. "In the provinces, however, business has boomed surprisingly, patrons showing very little fear of bombings. If there happens to be an air raid alarm while they're in the movies, they go to the nearest shelter and return to see the rest of the show when the 'all clear' signal is sounded."

Studio Bombed

The executive told of the bombing of the studio where Paramount's "Quiet Wedding" was being filmed, just outside London, when a time bomb was dropped only three sound stages away from the set. Within 48 hours, suicide squads removed three quarters of the dynamite from the bomb and production was resumed as though nothing had happened.

Asked about reconstruction of theatres badly damaged or destroyed by bombs, Mr. Rose said the Government had promised to foot the bill for reconstruction.

Paramount's "North West Mounted Police" opened last Monday, November 25th, at the swanky Carlton Theatre, in the West End, at approximately $2 top, doing nine shows weekly.

In answering questions about meeting production quotas under the monetary agreement, Mr. Rose pointed out:

"All of the U. S. companies are doing their best to meet their requirements under the quota. We're hoping that all of us can do so. The British Government is allowing us to use blocked currency for any purpose except for transmission out of the country. It has been suggested that we use part of this frozen cash to pay off mortgages on our property in England. We have this under consideration."

Mr. Rose referred to the agreement now being arranged by which eight U. S. distributors would take out between $12,000,000 to $13,000,000 in currency during the coming season.

The greatest stumbling block to production in England, Mr. Rose continued, is not bombings, but the difficulty of getting American stars to come over. If the war lasts longer, there is a possibility that the Government may requisition the studios for war purposes, but, as yet, nothing in this direction has been done.

Last year, Mr. Rose said, Paramount made some eight pictures, but this year, due to casting and other difficulties, only three or four would be made. In preparation at Denham is Dr. A. J. Cronin's "Hatter's Castle," possibly with Leslie Howard in the lead. Also under consideration is a Clive Brook production.

Due to the casting troubles, production of "Knights of the Round Table," originally scheduled for England, probably will be transferred to Hollywood, Mr. Rose said.

Paramount's executive personnel has not been unduly affected by the Nazi air offensive, all of the heads of departments functioning as before, none having been severely injured or killed. The company's Water Street office in London is still operating, although the sales and accounting departments have been moved to the suburbs. All of the U. S. companies with London offices are "still doing business at the same stand," Mr. Rose explained.

Paramount's rental gross for this year, so far, is 10 per cent ahead of last year, in spite of the fact that London's business is definitely off. London business was especially hard hit in September.

Discussing the Londoner's taste in movies, he said: "Londoners definitely don't like the propaganda type of movie. They don't mind if their pictures are a bit sad, but they won't stand for pure propaganda. They seem to be fond of the American type of picture and its native brand of patriotic propaganda, if you can call it that."

DEFENSE PINCHES ERPI'S SALES

ERPI's merchandising policies in the foreign field have begun to feel the pinch of the national defense program, according to E. S. Gregg, the company's general foreign manager in New York.

Although the tempo of production has stepped up in anticipation of emergency requirements, Mr. Gregg urges caution in establishing delivery schedules. The production of military lighting equipment is already crowding domestic manufacturing facilities to some extent, he points out, and the same condition may soon appear in related fields.

State Financing For Mexican Films

by JAMES LOCKHART
in Mexico City

Various bills calling for government aid to the Mexican motion picture industry have been assured by Congress before the end of this year. The measures include the founding of a state-directed financing bank with an ultimate capital of $4,150,000, to be provided for jointly by the industry and the Government; Federalization of the business, and to compel American distributors to use 25 per cent of their yearly income to finance Mexican production.

The first two bills are expected to pass, but there is little hope for the third.

Meanwhile, the proposal to dicker with Hollywood for the production of Spanish language pictures in Mexico has been brought up again. This same idea was presented some time ago but was discarded. This plan, it is said, would be of mutual benefit—Hollywood getting low cost production and Mexico a stimulant for her motion picture business—yet in such a way that the prestige of the business would not be hurt.

This proposition is expected to be presented with the turn of the year, by which time, it is hoped, the new Government will have settled down to business, so that the political and economic situations will be cleared up and business will have a reasonable idea of where it is going.

Poor Film Year Predicted

Unless Mexican film producers are able to increase production, it seems that 1940 will be the poorest year they have had in the ten that they have been making talking pictures. Up to the end of October, Mexico had only produced 19 feature pictures. General uncertainty as to the present and future, politically and economically, explains, to a large extent, this sharp let down in Mexican production. Lack of money was another factor, and so was labor and its demands.

New RKO Theatre

The new Magerit theatre, which is to be the new RKO first-run outlet in Mexico City, opens December 12th with "Lucky Partners" as the initial attraction. The theatre is owned by Don Rafael Laffarga.

Equals 1939 Dividends

Equaling its 1939 dividend record on the common shares of the company, Famous Players Canadian Corp. has announced a fourth payment of 25 cents to be made December 27th for the final quarter of the current year, making a total of $1 for 12 months.

Hamilton United Theatres, Ltd., a subsidiary, operating theatres in Western Ontario, has also declared a dividend of 1¼ per cent on the preferred shares, payable at the close of the calendar year.

Lindsay Joins Harris

James Lindsay has joined the exploitation department of the Harris Amusement Company, Pittsburgh. He has been technical director of the Pittsburgh Playhouse for the past three years.

MAMMOTH "ARIZONA" LEADS THE PARADE OF COLUMBIA HITS!.....



MIGHTY ACTION DRAMA . . . TENSE, FAST AND SUSPENSE-PACKED!



THE STAR OF "NO TIME FOR COMEDY"



AND THE MAN WHO "STAYED FOR BREAKFAST"



TOGETHER FOR THE FIRST TIME!

A GREAT "HEART" DRAMA STARRING THE "AWFUL TRUTH" COMBINATION!



PAT

CONSTANCE

O'BRIEN AND BENNETT

Escape to Glory

with

JOHN HALLIDAY · MELVILLE COOPER · ALAN BAXTER

Screen play by P. J. Wolfson · Directed by **JOHN BRAHM** *Produced by Samuel Bischoff*

ROSALIND

MELVYN

RUSSELL AND DOUGLAS

this Thing Called Love

...th BINNIE BARNES · ALLYN JOSLYN · GLORIA DICKSON · LEE J. COBB · GLORIA HOLDEN

Based upon the play by Edwin Burke, as produced by Patterson McNutt · Screen play by George Seaton, Ken Englund, P. J. Wolfson · Directed by **ALEXANDER HALL** *· Produced by William Perlberg*

IRENE

CARY

DUNNE AND GRANT

Penny Serenade



PRODUCED AND DIRECTED BY **GEORGE STEVENS**

Based on the McCall's Magazine serial novel by Martha Cheavens · Screen play by **MORRIE RYSKIND**



From the stirri
pages of an i
portant novel.
the saga of a fas
cinating family's
loves and feuds
and valiant des-
tiny!

Gloriously Gay Comedy

FROM THE GREATEST COMEDY STUDIO OF THEM ALL!



FRANCHOT
TONE

JOAN
BENNETT



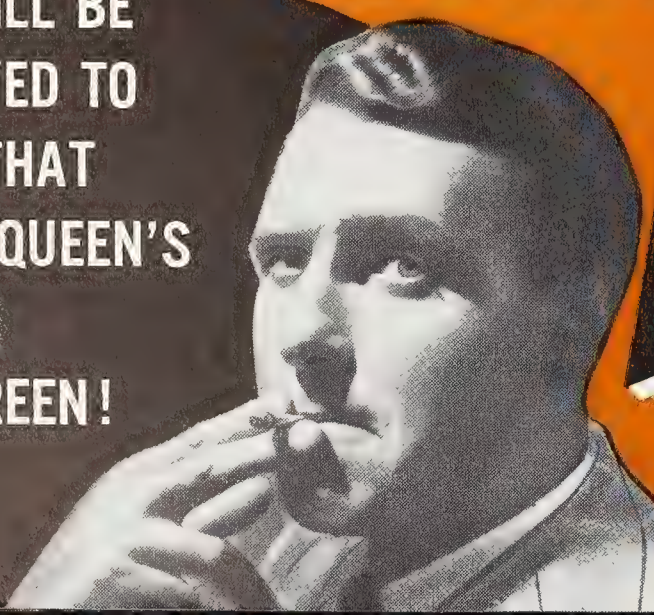


"A Girl's Best Friend Is Wall Street"

Based upon the Cosmopolitan Magazine story by Jane Allen
Directed by RICHARD WALLACE · Produced by CHARLES R. ROGERS

MILLIONS OF
RADIO AND BOOK
FANS WILL BE
OVERJOYED TO
LEARN THAT
ELLERY QUEEN'S
NOW ON
THE SCREEN!

RALPH BELLAMY *as* ELLERY QUEEN
with
MARGARET LINDSAY *as* NIKKI PORTER



Ellery Queen
MASTER DETECTIVE

with
Charley Grapewin
James Burke · Michael Whalen
Screen play by Eric Taylor · Story by ELLERY QUEEN
Directed by Kurt Neumann

COLUMBIA PICTURES

American Films Dominate Azores

Of the 900 reels of films distributed to theatres in the Azores during the year 90 per cent were of American origin, five per cent were French and five per cent Portuguese according to the annual report of the U. S. Department of Commerce. Theatres are now required by law to include in each program at least one film of Portuguese origin. A Portuguese film is said to bring in about $100 in American currency while imported product yields about $50.

The legislation in force in continental Portugal applies to all the Azores. There are no local laws on films exhibited as all film being shown in the Azores have been previously censored in Lisbon.

Annual taxes paid by the leading theatre in Posta Delgada, the largest in the Azores, with a seating capacity of 3,000 and with four performances a week, amount to 26,300 escudos (over $1,000 in American currency). The average admission price to the theatres is about 14 cents.

Gain in Indo-China

The same report covered the market in French Indo-China where American films showed an increase following the armistice between France and Germany. Imports from these countries dropped off rapidly bringing the percentage of American product exhibited from 20 per cent in 1939 to more than 44 per cent for the first six months of 1940.

According to local exhibitors about 160 films of French and American production are now required annually to supply local needs in Indo China. Before the war, practically all films shown were imported by the local theatres, renting the films to small theatres after showing in their own houses. Only a few American films were imported directly and Singapore and Hongkong supplied the market with Chinese and Hindu films.

The French residents prefer sentimental comedies, whereas natives prefer films with action predominant since many of them have only a limited knowledge of English.

Seven Spanish Films For South America

Plans for production of seven pictures in Spanish, to be made in the east and distributed in Latin-America, were announced this week by John Malandre, president of the newly-formed United Spanish Artists Films, Inc., with offices at 1650 Broadway, New York.

The company will specialize in operettas and biographical subjects. Shooting on the first production, tentatively titled, "The Hawks," will start at the end of January. Eduardo Diaz Ochoa, vice president of the company, is expected to direct. The company will handle its own distribution.

Negotiations for a studio, either in Fort Lee, N.J., or New York, are under way. Gregory Ferrer, vice president and secretary, completes the roster of officers.

Directors of the corporation were given as Irma Abeloff, M. N. Reinstein and Herman A. Kaplan in the application for incorporation papers in Albany recently.

Wins Maxim Memorial Award for 8mm. Film

"The Will and the Way," an 8mm. color film, produced by Chester Glassley, of Dallas, has won the Hiram Percy Maxim Memorial Award for the best of the ten outstanding non-theatrical films of the year as selected by the editors of "Movie Makers." The winning film, 200 feet in length, is described by the judges as "a simple story of little people, but one which looms large in its appeal to the human heart."

Mr. Glassley will be the fourth winner to have his name engraved on the memorial, which stands in the headquarters of the Amateur Cinema League, Inc., 420 Lexington Avenue, New York. The award was established in 1937 by Mrs. John G. Lee of Hartford, daughter of the inventor, who founded the League, which publishes *Movie Makers*.

Bill Pine Forms Production Unit

William H. Pine, associate producer for Cecil B. DeMille, and William C. Thomas, former producer at Paramount, announced in Hollywood on Wednesday the formation of a new producing unit. The company's three productions for the 1941-1942 season will be released by Paramount.

Mr. Pine, who still retains his position with Mr. DeMille, is president of the new company, and Mr. Thomas is executive vice president in charge of production. The first of the company's three films, all based on aviation action stories, will be "Power Dive," starring Richard Arlen, from an original story by Paul Franklin and screen play by Maxwell Shane.

Shooting starts in January at the Fine Arts Studio. Terry DeLapp and Ed Churchill will be in charge of the company's publicity and advertising and have opened their own offices. Mr. Churchill resigned from Paramount's publicity department on the Coast to join Mr. DeLapp.

Fire Destroys Theatre

The Star theatre in Salem, N. Y., was burned to the ground when a fire of unknown origin swept the theatre. All the film in the theatre, including prints of "Tin Pan Alley" were lost. This is the second bad fire in that territory to destroy a theatre. Two weeks ago the Ideal, at Chateaugay, N. Y., was also destroyed.

Comerford Builds Two

Comerford Theatres, Inc., has announced from its Scranton offices construction of two new theatres, one in Berwick, Pa., and the other in Wilkes-Barre, the cost to be approximately $100,000.

Tilton Sells Theatre Plans

Elmer J. Tilton, former manager of the Republic Pictures Midwest, Inc, Des Moines, who had planned to erect a $35,000, 600-seat theatre in Ottumwa has sold the plans to A. H. Blank of Tri-States Theatres and Jake Cohen, who will proceed with the project.

Pries Elevated

Ralph Pries, formerly of Atlanta, Georgia, has been appointed assistant purchasing agent at the National Theatre Supply Company San Francisco office.

Swiss Demand U. S. Features

American films still predominate in the Swiss market according to a report supplied to the U. S. Department of Commerce by the American Consulate in Zurich. Because of transportation difficulties imports from the United States to Switzerland are seriously handicapped and exhibitors at present are concerned with the possibility of obtaining an adequate supply of good films, rather than the choice of a particular type of picture. Due to the lack of available product many theatres are showing successful old American pictures and frequently have found that they draw better than many of the imported product from other countries.

Of the three leading countries from which pictures are imported—United States, Germany and France—Germany alone has thus far been able to supply the Swiss market without interruption.

With the normal imported source of supply unreliable because of war developments, interest in domestic production has increased and, according to reports from Switzerland, several new feature pictures are planned for the next season.

In August, 1940, the showing of a domestic newsreel became obligatory by law for all cinemas in Switzerland.

In 1939 over 46 per cent of the standard size films by titles came from the United States. Out of 502 feature pictures imported by Switzerland during that year 265, or more than fifty per cent, were brought from the United States. Thus far this year the United States still leads by a wide margin as the principal supplier of features and standard sized film.

Twelve French Films To Be Reissued

A series of 12 representative French films, will be reissued for the 1940-1941 season by the recently-formed Datlowe Productions, of 729 Seventh Avenue, New York, it was announced, this week. J. J. Balaber, executive director of the company, said that the pictures would be shown in various neighborhood theatres, following consummation of deals now pending. Titles of the films follow:

"Le Bonheur," with Charles Boyer and Gaby Morlay; Guy de Maupassant's, "The Orderly;" "The Barber of Seville," "The Bells," featuring Harry Baur; "Giboulette;" Jean Gabin in "Marie Chapdelaine," Rene Clair's, "The Last Millionaire," Ramu in "Charlemagne;" Jacques Feyder's "Pension Mimosa"; "Les Petits," "Lac-aux-Dames," with Simone Simon and "Mysteries of Paris."

U. S. Films in Panama

Two-fifths of the films shown in Panama's 32 theatres come from the United States, according to the U. S. Department of Commerce. Records show that of 25,241 reels shown in the country, last year, some 10,322 originated in the U. S.

Woodward Joins Agency

Woody Woodward has joined the Nat Goldstone talent agency, Hollywood, in the capacity of associate.

OBITUARIES

Richard Anderson, Executive, Dies

Richard V. (Dick) Anderson for many years connected with the various motion picture and newsreel companies died at the Hotel Claridge in New York Thursday, November 28th, following an illness of several months. He was 53 years old.

At the time of his death Mr. Anderson was in charge of physical distribution of RKO Pathe News. One of his earliest positions was as branch manager and booker for the old General Film Co., in Atlanta, Ga. He later became branch manager there for Pathe and then went to Charlotte where he was branch manager for Universal and Pathe. Later he came to New York as sales manager of International Newsreel, then became Southern district manager for Columbia. In 1932, Mr. Anderson became head of Universal Newsreel and subsequently resigned to join RKO Pathe News. At various times during his career he was also editor of the Pathe Sun and Warners' Carry On, both house organs.

His wife, Ruth Anderson, survives him.

Charles Richman, Stage And Film Star, Dead

Charles J. Richman, stage star and matinee idol of a few years back and in a more recent era a feature and supporting player of films, died in New York Sunday, December 1. He was 70 years old.

Following a successful stage career under such theatrical luminaries as Charles Frohman, David Belasco and William A. Brady, Mr. Richman went to Hollywood and appeared in such comparatively recent films as "In Old Kentucky," "The Life of Emile Zola," "Lady Behave," "The Adventures of Tom Sawyer," "The Cowboy and the Lady" and "Dark Victory." Surviving are his wife, a daughter and a son.

Msgr. Leonard, Actor's Chapel Pastor, Dies

The Very Reverend Monsignor Edward F. Leonard, pastor of the Catholic Actors' Chapel and St. Malachy's church in New York City, died of a heart disease Wednesday, November 27th, at the age of 70.

Monsignor Leonard had been pastor of St. Malachy's for almost twenty years, and had endeared himself to people of the stage, screen, radio and night clubs by taking into consideration the irregularity of their working hours and by arranging masses for them at hours they could attend. His long and successful labors in this field were recognized by the late Pope Pius XI, who in 1937 made him a papal chamberlain with the rank of monsignor.

Frank Tinney, 62, Blackface Comedian

Frank Tinney, once a famous blackface comedian, died in the Veterans' Hospital at Northport, L. I., after a year's illness Thursday, November 28th. He was 62 years old.

Mr. Tinney started his rise to fame in 1910 when he appeared at the Winter Garden on Broadway in the "Follies of 1910." From there his success was consistent and he appeared in many of the Broadway musical comedies until 1924 when a scandal shook him from his prominent theatrical position. He is survived by a divorced wife and a son, both residing in California.

Walter E. Robinson

Walter E. Robinson, stage actor of the early 1900's, died in St. Louis last week at the age of 60. Mr. Robinson appeared on the stage for some twenty-two years and at various times teamed up with the late Dan Sulley, comedian. He also appeared with William Farnum in "The Virginian."

Frank Murphy

Frank "Rags" Murphy, burlesque comedian and stock player, died last week at the J. N. Adam Memorial Hospital, Perrysburg, near Buffalo, N. Y. He was fifty-four years old.

Mrs. Ada Parsons McClintick

Funeral services were held last week for Mrs. Ada Parsons McClintick, 56, cashier at the Aladdin theatre in Kansas City and sister of one of the owners, William Parsons, who died earlier in the week. The burial was held at Joplin, Mo.

Al Goldman

Funeral services were held Monday from Astoria, L. I., for Al Goldman, 42, assistant to Morris Kaplan in the tabulating department of the Twentieth Century-Fox home office. Mr. Goldman died Saturday night, November 30th, of a heart attack.

Barney Wetsman

Barney B. Wetsman, who built a number of Detroit theatres, died from a heart attack in that city. He is survived by his brother, Frank A. Wetsman, of Wisper & Wetsman theatres.

Thomas Brennan

Thomas L. Brennan, 41, electrician at the Strand theatre in Hartford, Conn., died at the St. Francis Hospital after a short illness.

Max Block

Max Block, 47, former manager of the Old Majestic theatre in Thompsonville, Conn., died suddenly in Jacksonville, Fla., while on a business trip.

IN COURTS

Appeal Upholds Ticket Profit

The New York State law restricting all ticket brokerage to a maximum advance of 75 cents on each ticket was upheld on Friday, November 29th, by the appellate division of the supreme court. The decision, which unanimously affirmed a ruling of Supreme Court Justice J. Sidney Bernstein, denied an application of seven New York ticket brokers to restrain the enforcement of the law.

The ticket brokers had contended that the law was unconstitutional because it was arbitrary in nature, and that the theatre was not a subject of public interest. No opinion was handed down by the court. William A. Hyman, attorney for the plaintiffs, announced that he would appeal the decision to the State Court of Appeals.

Actress Sues RKO

Helen Twelvetrees, film actress, has filed suit against RKO for $100,000 and charges the company filmed a story based on her life in the picture "I'm Still Alive." Miss Twelvetrees claims that in the film she is depicted—by another actress—as the worst tempered person on the lot and as a result producers refuse to employ her. An application was to be filed to prevent the further exhibition of the picture.

Universal Officials To Testify Before Trial

Charles B. McLaughlin, justice of the New York supreme court, has ordered an examination before trial of ten officers and directors of Universal Pictures and four other companies in connection with the director's suit of Samuel I. Posen against Universal in which it is charged that the defendants conspired to dissipate Universal's assets.

The decision ordered the testimony of J. Cheever Cowdin, George N. Ormsby, Daniel C. Collins, Preston Davie, Paul G. Brown, Ottavio Prochet, Budd Rogers, Samuel Spring, Willis H. Taylor, Jr., and Robert H. Cochrane. The Universal Corp., Big "U" Film Exchange, Inc., Standard Capital Co., and Universal Pictures are also required to appear through officers.

Actor Sues Author

Errol Flynn, Warner Brothers' star, has filed a $2,000,000 libel suit in the New York supreme court against Constancia de la Mora, author of the book "In Place of Splendor," Harcourt Brace & Co., publisher, and Quinn & Boden Co., printer. The suit charges the book said that Mr. Flynn visited Spain during the Spanish Civil War for publicity purposes.

Marlene Dietrich Sued

A French motion picture company, Forrester Parant Productions, has filed suit in the New York supreme court against Marlene Dietrich for $98,000 for alleged breach of contract. The plaintiff claims that the defendant contracted to make a picture, and that she failed to fulfill the contract.

Claims Song Plagiarism

A suit has been filed in Los Angeles by Alfred H. Arrons, 80-year old song-writer, charging plagiarism of his song, "America, My Home Is So Fair," in Irving Berlin's "God Bless America." In addition to Mr. Berlin, defendants are Irving Berlin, Inc., Kate Smith, ASCAP, NBC, CBS, and 100 John and Jane Does. Mr. Arrons has asked the court to fix the damages.

$6,000 Contract Suit

A suit has been filed in the New York supreme court by Martin Licht against J. H. Hoffberg Co., Inc., for $6,000 claiming breach of a contract which gave the defendant exclusive distribution rights to the film "Ultimatum."

Hearing Date Set

January 6th has been set as the date for arguments on the application by Herbert A. Speiser, attorney for the National Association of Performing Artists, to have the suit against WPEN, seeking an injunction to restrain the local station from playing phonograph records, returned from the United States district court to the state courts.

Universal Sued by Writer

Norman Rose, writer, has filed a $75,000 damage suit against Universal charging unauthorized use of his story "The Strange Story of the Versailles Treaty's Lost Skull" in the motion picture "Zanzibar," which Mr. Rose claims used a portion of his story.

Playwright Sues Warners

Thomas Carlton Upham, playwright, has brought suit in the Federal district court in New York charging plagiarism of his play "Lost Boy," in the film, "Mayor of Hell." The play was produced in New York in 1932.

Eastman Claims Patent Infringement

The Eastman Kodak Co. has filed suit in the United States district court against Charles McAuley and McAuley Woodcrafting Co., charging an infringement of a patent covering improvements on film reels.

NBC, CBS ATTACK U. S. PROPOSALS TO CURB 'POWER' OF NETWORKS

Mutual System, However, Approves FCC's Recommendations, as All Sides Line Up at Radio "Monopoly" Hearings

Battle lines were drawn, Monday, between the United States Government and the important broadcasters over extending Federal Communications Commission control over the radio networks.

The National Broadcasting Company and the Columbia Broadcasting System attacked proposed regulations curbing the power of networks over member stations. Mutual, however, in general, backed the proposals.

Except for passing references, the FCC radio monopoly committee report, supposedly the subject of argument, was practically forgotten during hearings before the Commission this week as representatives of the national networks battled over proposals for regulation of chain contracts and activities.

Contract Regulation Debated

Fully analyzed in the briefs which they had previously filed, the report, at the suggestion of James L. Fly, chairman of the FCC, was dismissed with casual observations so that a full discussion could be had of proposals set forth last week by the Commission.

In an opening statement for the FCC legal department, Telford Taylor, its general counsel, made it clear that the main subject under consideration was whether the Commission should promulgate regulations on contracts between networks and their affiliated stations and, if so, what those regulations should provide.

He emphasized that the proposals, which he admitted had the support of Mutual Broadcasting System and were opposed by the National and Columbia broadcasting systems, were not intended to embody the views of the Commission.

He explained that the proposals barred exclusive contracts between chains and stations, with the possible exception of large cities with five or more stations; limited the amount of time which a station might option to a network, dependent upon the number of stations in the community; limited the period for which chain contracts may be made, either to the period of the station's license or to two years, or giving the station the same right of cancelation as the chain; prohibited chains from controlling the advertising rates of stations; prohibited a single company from controlling more than one network, aimed at NBC; prohibited chains from owning stations or stations from owning chains; and gave the broadcaster the absolute right to determine whether he wished to take or reject a chain program.

Legal Question Involved

Declaring that the legal question involved was the heart of the whole chain problem, Joseph C. Rauh, FCC assistant general counsel, presented an argument to confirm the Commission's authority to promulgate such regulations, declaring that it had jurisdiction because of the public interest involved. He based his contentions largely on the fact the chain affiliation affected the program service of a station, which was one of the features of the "public interest," convenience and necessity" standard laid down by the commission.

Taking a strong position in opposition to both the Commission's authority and the desirability of the regulations suggested, Phillip J. Hennessey, counsel for NBC, and John J. Burns, counsel for CBS, argued there was no provision in the Communications Act which would permit the Commission to interfere with the program activities of broadcasters.

Counsel for both chain organizations attacked the proposed regulations as disadvantageous, not only to the two older chains, but to the listening public, pointing out that any disturbance of the present structure would tend to reduce rather than improve the quality of programs.

It was explained that withdrawal of the power to make exclusive contracts would open stations to the highest bidder with the result that the strongest transmitters would get the cream of the commercial programs and the weaker stations would have to take what was left. At the same time, it was pointed out, under such an arrangement there would be no incentive for the chains to furnish high-class sustaining programs, now used to keep the audience tuned to the station. A limitation on the amount of time to be used for chain programs would have a similar effect, and a limitation on the life of contracts would be a disadvantage in attempting to sell time, as would the granting of the right of cancelation to the stations.

Interested in New Network

Mr. Fly expressed keen interest in the possibilities of the establishment of another national chain, but network counsel admitted it would be difficult, although they held it would not be impossible.

Both counsel charged that the proposals represented what Mutual Broadcasting System felt would be desirable from its point of view and admitted that regulation along the lines suggested would be highly advantageous to the junior chain. However, it was contended, the commission is without authority to promulgate regulations which Mr. Hennessey declared "would destroy the American system of broadcasting."

Samuel Rosenbaum, president of the Independent Radio Network Affiliates, Inc., and Paul M. Segal, counsel, supported the arguments of the attorneys for the networks.

On Tuesday counsel of the Mutual Broadcasting System presented arguments in favor of the regulations to curb network control over affiliated stations.

Unfair Practice Charged

The Federal Communications Commission in Washington, on Tuesday, was told that even though a licensee might use the power of his license to suppress competition and engage in unfair practices, it was without authority to act as long as he operated his station in the public interest and met the Commission's requirements of character.

Phillip Hennessey, NBC counsel, offered this contention, after Martin Gang, representing independent artists' agents and Waddil Catchings of Associated Music Publishers, arguing on the FCC committee's monopoly report, had charged the two major networks with using their artist bureau to the disadvantage of independent artists' agents.

Mr. Hennessey told the Commission that the proper course to be taken in dealing with any abuses which might be alleged, would be through the courts or the Department of Justice and maintained that the FCC, itself, was powerless to act so long as its public interest and character requirements were met.

At the final hearing, on Tuesday, Louis G. Caldwell, counsel for the Mutual Broadcasting System, submitted recommendations for regulation of networks closely approximating those suggested last week by the Commission. He charged that the two competing chain companies were violating the anti-trust laws in forcing purchasers of time to take other stations when contracting for outlets in cities where they have exclusive affiliations.

The Commission gave interested parties until December 16th in which to file briefs suggesting methods for increasing competition between the networks.

Organizations Request Time

Other organizations which had requested time at the hearing included: Don Lee Broadcasting System, WBNY, WHBF, KFRO, World Broadcasting System, Association of Radio Transcription Producers of Hollywood, American Federation of Musicians, Independent Artists' Representatives and the Associated Music Publishers.

On Friday of last week Senator Gurney of South Dakota said in the Senate that the proposed rules of the FCC would "strangle, if not impose a death sentence upon the established networks." The monopoly report was "generally discredited because of its inaccuracy and demonstrable bias," according to the Senator.

NBC Billings $4,699,078

NBC gross billings for the month of November were $4,699,078, an increase of 11 percent over the same month last year. The Red network grossed $3,653,135, an increase of 7.4 percent and the Blue chain's billings were $1,045,953, up 25.6 percent. Billings for the first 11 months were up a similar percentage over last year. NBC has grossed in the period $45,753,127, up 11.7 percent; the Red total being $36,168,421, an increase of 8.9 percent and the Blue total, $9,584,706, an increase of 23.4 percent.

Two members of the board of governors of the Canadian Broadcasting Company resigned over policy disputes last week. Those resigning were Alan B. Plaunt, one of the original members of the board, and D. W. Buchanan, director of public affairs, who gave as the reason for his action, "lack of organization and a clear definition of policies." His statement has been interpreted as an attack on Gladstone Murray, general manager. The board adopted however a vote of confidence in Mr. Murray and Dr. Augustin Frigon, assistant general manager.

CBC also announced that commercial news services would be eliminated January 1st when the company starts its own service.

PRESS OWNS 300 STATIONS

Approximately 300 radio stations of the nation's commercial broadcasting outlets are owned partially or completely by newspaper publishers and, although the question has frequently been discussed in Congress, the number of such stations has been on the increase, especially during the past two years.

The decision of the Associated Press directors in the Spring of this year to make AP news available for sponsorship brought the last of the major news services into the radio field.

PROFITS FOR 'U', PATHE; FIVE DECLARE DIVIDENDS

Universal Net for Year Estimated at $2,000,000, Nearly Double Last Year's

Universal's net this year is expected to exceed $2,000,000 sending that company's income to its highest peak in years. From motion picture financial quarters this week also came reports of a $215,188 profit for Pathe Film, for nine months, and statements of dividend declarations by Paramount, Twentieth Century-Fox, Keith-Albee-Orpheum, Pathe and General Theatres Equipment. The Securities and Exchange Commission, in Washington, disclosed stock transactions by officers of five film companies.

"U" Income Nearly Doubled

A net profit in excess of $2,000,000 is estimated for Universal for the fiscal year ended last October 27th. The estimate, by Wall Street sources, is after allowances have been made for Federal taxes and special amortization reserve for foreign market losses due to the current European complications. It shows further considerable improvement for the company under the presidential guidance of Nate J. Blumberg.

Universal reported a net profit of $1,153,321 for the fiscal year ended October 28, 1939, after all taxes and charges had been allowed. The company's audited report for the 1940 fiscal year is not expected to be completed until after the first of the year, due to delays in transmission of reports from foreign subsidiaries and other offices abroad.

Pathe's Nine-Month Profit

The statement of profit and loss for the nine months period ended September 30, 1940, follows:

INCOME:		
Dividend on 3,500 shares Dupont Film Mfg. Corp.		$245,000.00
EXPENSES:		
Management Expenses (Salaries, Rent, etc.)	$6,693.20	
Stock Transfer, Issue and Registration Expenses	3,374.71	
Interest on Indebtedness	1,315.90	
Legal Services	1,250.00	
Stockholders' Reports, Stockholders' Meetings and Other Corporate Expenses	3,073.15	
	$17,706.96	
TAXES:		
New York State Franchise Tax	$1,920.98	
Federal Capital Stock Tax	1,306.54	
Federal and State Social Security Taxes	176.57	
New Jersey Franchise Tax—1939	157.23	
	$3,561.32	
Total Expenses and Taxes		21,268.28
Net Profit Before Federal Income Taxes		$223,731.72
Provision for Federal Income Taxes		8,543.42
Net Profit for the Nine Months Ended Sept. 30, 1940		$215,188.30

Pathe explained that the Dupont Film Manufacturing Corporation (the common stock of which this Company owns 35 per cent) had a net profit, after all charges, of $1,188,960 for the first nine (9) months of 1940, as compared with $1,244,229 in the corresponding period of 1939.

The proportion of these earnings which accrued to this Company's 35 per cent common stock interest amounted to $416,136 in 1940, as compared with $435,000 in 1939. Of these earnings $171,136 were undistributed in 1940 and $190,000 in 1939, which undistributed amounts are not reflected in the income accounts of this Company as given above.

The board of directors of Paramount Pictures, Inc., on Friday, November 29th, declared a dividend on its common stock of $.15 per share together with a quarterly dividend of $1.50 on its first preferred stock, and a quarterly dividend of $.15 on its second preferred stock, payable December 24, 1940, to common stockholders of record of December 9th, 1940, and preferred stockholders of record December 10, 1940.

Following the declaration of a dividend on the common stock, market experts familiar with the film company's charter discovered that the holders of the company's preferred stock may receive two dividends in the same quarter.

Although the declared common dividend was the third successive one voted by the board of directors, the common stock has not yet been put on a regular dividend basis. Under the terms of an unusual provision in the Paramount charter, stockholders converting their preferred stock into common during the current week will receive the accrued portion of the preferred dividend for the quarter and will also get the full common dividend of fifteen cents per share.

Fox Dividend on Preferred

The board of directors of Twentieth Century-Fox Film Corp., at its meeting on Thursday, November 29th, declared a cash dividend of 37½ cents per share for the fourth quarter of 1940 on the outstanding preferred stock of the corporation, payable December 27, 1940, to stockholders of record at the close of business December 13, 1940.

KAO Dividend Declared

The board of directors of Keith-Albee-Orpheum Corporation declared a dividend, out of operating surplus, of $3.50 per share on the 7 per cent cumulative convertible preferred stock for the quarters ended June 30, 1940, and September 30, 1040, to the holders of record at the close of business on December 13, 1940.

Meanwhile, the board of directors of Pathe Film Corp., has declared a dividend of 30 cents per share on the common stock, payable December 30, 1940, to stockholders of record December 10th, 1940.

General Theatre Dividend

The board of directors of General Theatre Equipment Corp., have declared a dividend of 25 cents per share on the capital stock, payable December 20th, 1940, to stockholders of record December 10, 1940.

Film Stock Transactions

Transactions involving nearly 4,800 shares of stock in five film companies were reported by the Securities and Exchange Commission this week in its first semi-monthly summary of October activities of officers and directors in the securities of their corporations.

The largest transaction was the acquisition of 2,500 shares of Paramount Pictures common by Stanton Griffis, New York director, bringing his interest to 6,500 shares.

Disposition of 1,000 shares of Twentieth Century-Fox common stock was reported for Sidney R. Kent, New York officer, reducing his holdings to 1,180 shares.

A smaller transaction, but one revealing the holdings of Radio Corporation of America in Radio-Keith-Orpheum, was the disposition by RCA of 928 shares of R-K-O common stock, leaving the radio company the holder of 316,328 shares of common, 555,254 warrants for common and 44,757 shares of preferred.

Sales Methods Discussed at AMPA

Showmanship and sales methods applicable to the motion picture industry were discussed Thursday, November 28th, at a luncheon attended by members of the Associated Motion Picture Advertisers at the Hotel Edison in New York. Zenn Kaufman, author of "Showmanship in Business" and a specialist in the field of sales and exploitation was the featured speaker.

Leon Bamberger, president of the Association, announced at that time the appointment of an attendance committee, headed by Vincent Trotta, and the appointment of Martin Starr as chairman of the publicity committee. Jack Cohn, vice-president of Columbia Pictures will be the featured speaker at the next luncheon meeting on December 12th.

Ralph Blank Starts Circuit

Ralph Blank, nephew of A. H. Blank, Paramount partner and operator of a circuit of theatres in the mid-west, has entered the exhibition field in partnership with A. Gerhard, having filed incorporation papers for $10,000, under the trade name of Blank Theatres, Inc. Omaha is listed as the home office and it is expected that the new chain will operate in Nebraska and Iowa, in the same zone his uncle's chain operates.

The younger Mr. Blank was formerly Nebraska district manager for Central States, in which he held an interest.

New House in Great Neck

The Esquire-Great Neck Corp., operators of motion picture theatres, has filed incorporation papers in Albany, listing its capital as $80,300. The corporation is believed to be erecting the new theatre in Great Neck, N. Y., opposite Skouras' Playhouse.

Although Michael Gerome, Robert Pulleyn and Richard Jackson are listed as the incorporators, with the Wall Street law firm of Simpson, Thacher and Bartlett, acting as attorneys, it is believed that Lehman Brothers, Wall Street bankers, have a hand in financing operations. It is reported that one Herbert Scheftel is directing arrangements.

Columbia Nets $153,878

Net profit of Columbia Pictures for the first quarter ended September 28, 1940, was $153,878, after all charges and provisions for Federal income and other taxes. This compares with a loss of $104,751 for the corresponding period ended September 30, 1939, after similar deductions.

The working capital amounted to $11,196,979.65; current assets were $13,082,811.37 and current liabilities, $1,885,831.72.

To Film Wilder's "Bridge"

A film version of Thornton Wilder's novel "The Bridge of San Luis Rey," acquired from MGM, will be produced by Herman Weissman, former foreign film producer It will be made either in Hollywood or Mexico.

Complete Modernization

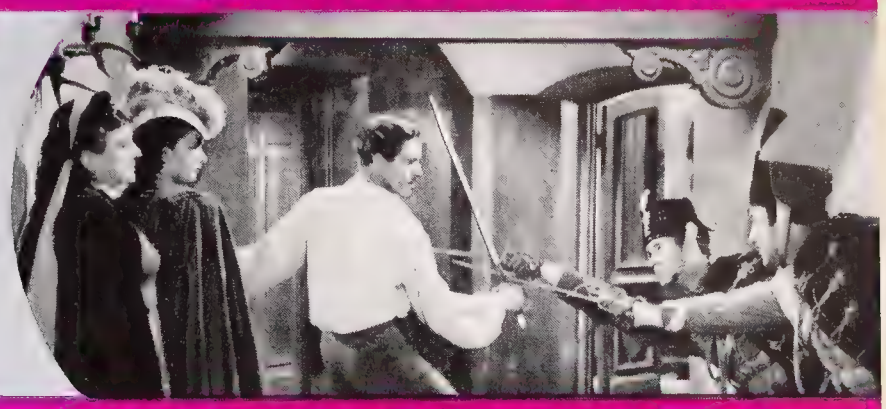
With the signing of a contract for the installation of RCA Photophone sound reproducing system in his 1,000-seat Gloria Theatre, Charleston, S. C., Albert Sottile has completed modernization of five theatres in his circuit.

THE PAYING PUBLIC

WANTS...



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FLORENCE BATES • MONTAGU LOVE

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What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., Rita Hayworth, Thomas Mitchell—An excellent picture that will not be liked by but very few in small communities. Box office poor. Running time, 79 minutes. Played November 19.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

GIRLS OF THE ROAD: Ann Dvorak, Helen Mack, Lola Lane—A good action feature. Played with Republic's "Gaucho Serenade." Running time, 60 minutes. Played November 21-23.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HE STAYED FOR BREAKFAST: Loretta Young, Melvyn Douglas—This is a very good comedy feature which was enjoyed by our patrons. Running time, 87 minutes. Played November 11-13.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HOWARDS OF VIRGINIA, THE: Cary Grant, Martha Scott, Sir Cedric Hardwicke, Richard Carlson—Opened on Thanksgiving. Same night we installed new strong intensity lamps. Plenty of compliments on picture and light on screen. Very timely from patriotic point of view.—Elstun Theatre, Cincinnati, Ohio. General patronage.

HOWARDS OF VIRGINIA, THE: Cary Grant, Martha Scott, Sir Cedric Hardwicke, Richard Carlson—One of the year's finest pictures that should be played by every exhibitor. Attendance average but pleased everyone that saw it. Running time, 123 minutes. Played November 20-21.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

I MARRIED ADVENTURE: Osa and Martin Johnson—If this type of film has done well with you in the past, this will do even better due to the popularity of the book. Studio scenes and items from the Johnsons' past films are well blended to hold interest. Many commented on it the day after. We played it with "Maryland" and had a fairly good crowd, even though everyone around here goes away on Thanksgiving week-end. Running time, 78 minutes. Played November 23.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MR. SMITH GOES TO WASHINGTON: Jean Arthur, James Stewart, Claude Rains, Edward Arnold, Guy Kibbee, Thomas Mitchell, Eugene Pallette, Beulah Bondi, Harry Carey—The following remarks, made by several members of our audience and all "tough critics," are sufficient to indicate the appeal that the picture had here. "The best that I have ever seen, bar none." "It is a dandy." "Certainly glad we didn't miss this one." "I could sit through it a dozen times and like it better each time." "Some of the best acting that it has been my privilege to see." "Talk about patriotism, this picture will instil more patriotism in the people of this country than all of the patriotic speeches that could be given today." "This one should be shown in every theatre in America." Messrs. Theatre owners, and I mean those who have not booked this one (if such a thing can be possible), what more can you expect from a motion picture? Why wait? Running time, 127 minutes. Played November 21.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RIDERS OF THE BLACK RIVER: Charles Starrett, Iris Meredith, Sons of the Pioneers—Very satisfactory business. Played on double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontairo, Canada. General patronage.

SO YOU WON'T TALK: Joe E. Brown, Frances Robinson—A very good program picture. It will delight your patrons to their uttermost. One of Joe's best shows. Running time, 68 minutes. Played November 17.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

First National

NO TIME FOR COMEDY: Rosalind Russell, James Stewart—Why, oh, why, do these commentators for the producer in his trailer lead the audience into the promised land of a superlative, etc., comedy, when they have just a mildly entertaining program picture that has its moments, but not sufficient to draw more than a dozen people the second night. Just a plain case of over-selling and the audience knew that they had been oversold. It is breeder of skepticism and with business the way it is there is need for honesty in the appraisal of the product you have to show.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—A good little picture and I was surprised at the business it did. Almost broke record for this year. Running time, 93 minutes. Played November 3-4.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THEY DRIVE BY NIGHT: Ann Sheridan, George Raft, Ida Lupino, Humphrey Bogart, Gale Page—Everybody came out praising this picture and we don't mind telling you plenty went in.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson—The dialogue is reminiscent of that in pictures B. L. D. (before the Legion of Decency). In other words, it is plenty suggestive in numerous spots, more so than in anything I have seen in several years. Most of the fans will like it—shall we say in spite of this or because of it?—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TUGBOAT ANNIE SAILS AGAIN: Marjorie Rambeau, Alan Hale, Ronald Reagan, Jane Wyman—Good picture but poor business due to rainy weather. However, those who came were pleased. Running time, 75 minutes. Played November 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—Again we see some business. This picture has everything. Give us more like this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DR. KILDARE GOES HOME: Lew Ayres, Lionel Barrymore, Laraine Day—One of the best in the Kildare series, although business off on this picture but still a good show. Running time, 80 minutes. Played November 22.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—An average program picture. We double billed with "Blondie" to nice business on Foto-Nite. Second night no good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FLORIAN: Robert Young, Helen Gilbert—We used this on a Friday-Saturday change. Would be very good for a Sunday show. This is one we haven't heard much about but is far ahead of many that have been highly publicized. This is really one of the best pictures of 1940. Many fine comments.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—This is a very funny comedy with a very unique plot. It drew a good crowd that thoroughly enjoyed itself. Play it up for its hilarity. Running time, 100 minutes. Played November 18-19.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Exceptional entertainment, beautiful color and a story packed full of action, beautiful scenery. Although not a woman's picture, some will enjoy this feature. Perfect entertainment. Running time, 126 minutes. Played November 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier, Maureen O'Sullivan, Mary Boland, Edna May Oliver—Lord Haw Haw on the screen and English locale mess if there ever was one. Talk, talk, affected "oh, my deah" that and "oh, my dear" that. I would advise any small town exhibitor that has to play this, due to the percentage agreement, to have your exit doors well greased so they won't tear them down getting out. If you have it bought flat, cancel it. We did not get one good comment on it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHOP AROUND THE CORNER, THE: James Stewart, Margaret Sullavan, Frank Morgan—Stewart and Sullavan natural enough and almost funny enough. The one situation is good and played up enough (or too much) by Lubitsch. Morgan can't make up his mind whether to be comic or pathetic. Poor biz Friday, better Saturday. Played second run here with weekly western for rural population. Running time, 101 minutes.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SKY MURDER: Walter Pidgeon, Donald Meek—Good action picture and good business on family night. Running time, 70 minutes. Played November 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRIKE UP THE BAND: Judy Garland, Mickey Rooney, June Preisser, Paul Whiteman and His Orchestra—Did not draw near as good as "Wyoming" but seemed to please, although we had a few walkouts. Running time, 121 minutes. Played November 17-18.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THIRD FINGER, LEFT HAND: Myrna Loy, Melvyn Douglas—Good picture and good business. This comedy will please all adults. Running time, 90 minutes. Played November 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—I made the mistake of running this midweek. It is distinctly a Sunday show and a very excellent one. Just about the best thing that Taylor had done and Vivien Leigh turns in a near perfect performance. Easily one of the 10 best for 1940!—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WYOMING: Wallace Beery, Leo Carrillo, Ann Rutherford—A natural. How our folk do like Wallace Beery. He's "rough and tough" and the lumberjacks sure fall for him. Swell business. Running time, 89 minutes. Played November 10-11.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WYOMING: Wallace Beery, Ann Rutherford, Marjorie Main—A grand action picture with Wallace Beery at his best. Marjorie Main also exceptionally good. Business very good on this picture. Running time, 89 minutes. Played November 9-11.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

Monogram

BOYS OF THE CITY: "East Side Kids," Bobby Jordan, Leo Gorcey—Played to a packed house and everyone enjoyed this program picture. Sure winner for any Pal nites or one of your cheap nights. Don't miss this one, "Boys of the City." Running time, 63 minutes. Played November 19.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland—This a top rating picture and in which Claudette is seen at her very best and her very best is very pleasing and interesting. The support all excellent and the plot is very thrilling, having to do with Spain, as a starter, and ending with Germany and the Axis. A daring newspaper woman, a daring flyer and with love as the theme topic, intermingled with daring adventure, ship torpedoed, yet the lovers, Claudette and

Continued on following page)

(Continued from preceding page)

Ray, had time to stop off for three days, while en-route to Berlin, and nobody knew where they were at, except themselves, and all is well that ends well and Claudette and Ray lived happily ever afterwards. Running time, 113 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel—The draw was a pleasant surprise. In fact, it was Paramount's biggest grosser for me this year and gave us one of the best Saturday nights we have ever had. The picture isn't much to rave about, although we had no complaints. Very similar to Republic's Weaver Brothers and Elviry shows but much higher priced and not a bit better.—L. V. Bergtold, Westby Thetre, Westby, Wis. General patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—I think this has been highly over-rated. We did not receive a single comment on it either way—which is always a sign that a show hasn't gone over too well. The gross was also very disappointing, not being nearly average business for a three day run. We ran "The Cat and the Canary" on a double bill and think it was much better than "The Ghost Breakers," which was given a Sunday opening (single).—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

GREAT VICTOR HERBERT, THE: Allan Jones, Mary Martin, Walter Connolly, Susanna Foster—Had my doubts about this one appealing to more than 60 per cent of our audience but when THE END made its appearance the burst of applause that was registered astounded me. Of course, I later found out that much of the applause was being directed at the little 14 year old songbird, Susanna Foster, who virtually stole the picture from such top notchers as Allan Jones and Mary Martin. Let us hope that Paramount will not overlook the tremendous possibilities of a youngster who can be so impressive in her initial appearance. Many of the men here were very much disappointed in Mary Martin but thought possibly the picture was not especially suited to her talents. If your fans appreciate really fine singing and music that will live for years, do not be afraid to book this one. Running time, 84 minutes. Played November 16.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick—Good business good picture. Played September 19-21.—Yale Theatre, Oklahoma City, Okla. Neighborhood and general patronage.

SAFARI: Douglas Fairbanks, Jr., Madeleine Carroll—No business, no comments, and not much to talk about. Was allocated too high. The story came to an end without any climax. Satisfactory for the lesser show on a double. Really a big disappointment.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks—Good picture for children and adults who like children. Just fair business here. Weather good. Played October 13-16.—Yale Theatre, Oklahoma City, Okla. Neighborhood and general patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—A very fine picture that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WAY OF ALL FLESH: Akim Tamiroff, William Henry, Gladys George, Muriel Angelus—Although this was not a good draw, due partly to very severe weather conditions, it went over very well. We received many exceptional comments and think it is one of the best that Paramount has turned out this year. I say this in spite of the numerous unfavorable comments this picture has received from the critics and in these columns. Excellent story and good character parts.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Republic

COVERED TRAILER: James, Lucile, Russell Gleason, Mary Beth Hughes, Harry Davenport—This is one of the best "Higgins Family" pictures. Played with Fox's "Elsa Maxwell's Hotel for Women." Running time, 64 minutes. Played November 14-16.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GAUCHO SERENADE: Gene Autry, June Story, Smiley Burnette—This is a good feature but Autry seems to be slipping here. Played with Columbia's "Girls of the Road." Running time, 67 minutes. Played November 21-23.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HIT PARADE OF 1941, THE: Kenny Baker, Frances Langford, Hugh Herbert, Ann Miller, Mary Boland, Patsy Kelly—Good musical show and good business. Running time, 88 minutes. Played November 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIT PARADE OF 1941, THE: Kenny Baker, Frances Langford, Hugh Herbert, Ann Miller, Mary Boland, Patsy Kelly, Phil Silvers—Baker weakly received, Langford liked, but never finished song "Little Old Lamp." Somebody always cut her off before the last verse. Why? Kelly always a good comic, and this Phil Silvers from burlesque shows promise. Fair biz but the show had too little of any one element to bring 'em in in crowds. Running time, 88 minutes.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

IN OLD MISSOURI: Weaver Brothers, Elviry—Really better than "Grand Ole Opry," but drew less than this. A fair program picture. Running time, 65 minutes. Played November 20-21.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

MONEY TO BURN: James, Lucile, Russell Gleason, Harry Davenport—Very fine family picture which we double billed with Chas. Starrett to nice week-end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SING, DANCE, PLENTY HOT: Johnny Downs, Ruth Terry—Pretty good but biz was off some. Running time, 70 minutes. Played November 6-7.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RKO Radio

DR. CHRISTIAN MEETS THE WOMEN: Jean Hersholt, Dorothy Lovett—The weakest of this series; yet pleased. Needs story and direction. A shame to throw this series to the dogs. Anything now that has possibilities should be capitalized on.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOST SQUADRON, THE (reissue): Richard Dix, Mary Astor, Erich van Stroheim—You can't lose your bet on this picture. Good picture; good business. Weather was cloudy and cool.. Running time, 79 minutes. Played October 24-26.—Yale Theatre, Oklahoma City, Okla. Neighborhood and general patronage.

LUCKY PARTNERS: Ginger Rogers, Ronald Colman—A grand comedy, capably played by the two stars and a picture that drew very well at the box office. Light comedies such as this are what the public seems to want. Running time, 100 minutes. Played November 16-18.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

BRIGHAM YOUNG—FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger, Brian Donlevy, Jane Darwell, Mary Astor, Vincent Price, Jean Rogers—Another top allocated Fox picture that was a box office flop. Played to lowest Sunday gross in six months. The picture is well acted; only criticism is minor part that Tyrone Power plays. Running time, 114 minutes. Played November 16-18.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

ELSA MAXWELL'S PUBLIC DEB. NO. 1: George Murphy, Brenda Joyce, Ralph Bellamy, Mischa Auer, Charles Ruggles, Elsa Maxwell—Good enough picture that is slow getting started. This picture does not, however, warrant the allocation that Fox placed it in. From a box office standpoint it outdrew many of their more highly touted pictures that played on preferred playing time. Running time, 85 minutes. Played November 21-22.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Ann Sothern, Linda Darnell, James Ellison, Jean Rogers, Lynn Bari, Elsa Maxwell—A good cast in a good feature. Played with Republic's "Covered Trailer". Running time, 83 minutes. Played November 14-16.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

LUCKY CISCO KID: Cesar Romero, Mary Beth Hughes, Evelyn Venable—A good western but no more business than Rogers, O'Brien or any good western star. Should be sold in western bracket and price.—C. L. Niles, Niels Theatre, Anamosa, Iowa. General patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne, Charlie Ruggles, Hattie McDaniel—Very, very good. A few said the best picture that they had ever seen. Really better liked here, if comments mean anything, than "Swanee River". Did only average Sunday-Tuesday business but severe weather hurt the gross considerable.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

THREE CONTRIBUTORS JOIN DEPARTMENT

Three new contributors have been added to those sending weekly reports to the What the Picture Did for Me department. They are:

WALTR ELDRED, Colfax Theatre, Colfax, California.

ELSTUN THEATRE, Cincinnati, Ohio.

YALE THEATRE, Oklahoma City, Oklahoma.

Read the reports of these and other contributors in adjoining columns.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney, Jackie Cooper—Not the draw of its predecessor but will rank among our five biggest grossers for 1940. Seems to be just as good as "Jesse" and comments were all favorable. First night was biggest Sunday we ever had but the third night—election night—was away off.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

YESTERDAY'S HEROES: Robert Sterling, Jean Rogers—Just another football picture with nothing outstanding in it that drew an average crowd on bargain night. Running time, 66 mintes. Played November 19-20.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

United Artists

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Lay, Herbert Marshall, George Sanders, Robert Benchley—One of the greatest pictures to play here in sometime. Business above average. Running time, 120 minutes. Played November 18-20.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley—Exceptional picture. Many favorable comments. Business average. Running time, 120 minutes. Played November 17-18.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

KIT CARSON: Jon Hall, Lynn Bari—The best picture of this type in a long time. Held interest of all classes. Business above average for single bill. Running time, 97 minutes. Played November 22-23.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

SOUTH OF PAGO PAGO: Victor McLaglen, Jon Hall, Frances Farmer, Olympe Bradna—Not the the grosser that we expected it would be. Did about average Sunday-Tuesday business. The picture has entirely too many brutal scenes that do not please the women patrons. Rates a fair average for this type of picture but not a bit more.—L. V. Bergtold, Westby Theater, Westby, Wis. General patronage.

TURNABOUT: Carole Landis, John Hubbard, Adolphe Menjou, Mary Astor—Somewhat overdone—which is to be expected from this story—where the husband is going to have a baby. Drew well but not the kind of a show people care to comment on. Really nothing would have been lost if this hadn't been made.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Universal

LITTLE BIT OF HEAVEN, A: Gloria Jean, Robert Stack, Nan Gray, Hugh Herbert, Stuart Edwin, Butch and Buddy—Gloria Jean has a swell voice. The public likes it but why the highbrow music? The pictures makes fun of aristocrats but the music is slanted to them, not the public. Little plot, no swing. Leave the arias to Durbin. Butch and Buddy pretty well received. Running time, 86 minutes.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

Warner Brothers

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, Ralph Bellany, Humphrey, Bogart—Robinson always good. Here he combines the acting of "Dr. Ehrlich's Magic Bullet" with his gangster roles. Moves a little slow but in keeping with the spirit of the film. Pretty good audience appeal—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman—Very good entertainment and the music in this feature will please most every kind of patronage. This was very much enjoyed by all my patrons and I can recommend this one. Running time, 85 minutes. Played November 7.—A. L. Dove, Bengough Theatre. Bengough, Saskatchewan, Canada. Rural and small town patronage.

Short Features

Columbia

CALLING ALL CURS: Three Stooges—A very good Stooge comedy. Action all the way through. Running time, 15 minutes.—Haryy H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

CANVAS CAPERS: Sport Thrills—If your crowd likes those slambang professional wrestling reels, this one will get the laughs. It certainly did here. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

COMMUNITY SING: No. 6—Very good. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MAD HATTER, THE: Color Rhapsodies—Colored cartoon not up to Columbia standards.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WORLD OF 1960 (FUTURAMA): Cinescopes—An interesting review of the "looking into the future" General Motors World's Fair exhibit that attracted so much attention. Since our boys were unable to make the Fair they appreciate these shorts very much and I find it difficult to secure enough of them. Running time, nine minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

EYES OF THE NAVY: Crime Doesn't Pay Series—Entertaining two reeler showing airplanes and airplane carriers. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLAG SPEAKS, THE: Special—A swell color short, both instructive and historical that pleased everyone. Running time, 20 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

GOOD BAD BOYS: Our Gang—The Gang comedies are off. They lack action of past Gang comedy. Running time, nine minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

MIRACLE AT LOURDES: MGM Miniatures—Very good of its kind. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEWS OF THE DAY: We have used this for five years and feel it has given us satisfaction. We prefer Fox of the two.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PLEASE ANSWER: Pete Smith Specialities—Interesting.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

AQUA-RHYTHM: Grantland Rice Sportlights—Very good. Better for summer time. Little cool here for swimming.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BUSY LITTLE BEARS: Paragraphics-Paramount did us a favor when they suggested we play it. A very good single reel that is different. A good substitute for a comedy on any program. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

DANGEROUS DOLLARS: Paragraphics—No matter how many reels you have run on counterfeit money, this one is by far the best. It certainly tells you plainly how to tell a bad bill when you see one. That's more than the earlier reels on the subject have done. Be sure the girl in the box office sees it. It should be run everywhere to help combat counterfeiters. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DIVING DEMONS: Grantland Rice Sportlights—Good Sportlight.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FIGHTING PALS: Popeye the Sailor—This cartoon is a little different from the other Popeye cartoons but they do not seem to improve. They just get by as a cartoon. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

KING FOR A DAY: Gabby Color Cartoons—This is the first of this series we have played and it is certainly a weak sister. The Paramount color classics were excellent. Why this series? We certainly will have to move them off our good days.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SNEAK, SNOOP AND SNITCH: Animated Antics—One of Paramount's very funniest Animated Antics. Will surely please all seeing it. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

INFORMATION PLEASE: No. 3—Another good short in this series. Even the recording seemed better. Running time, 10 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

PICTURE PEOPLE: No. 1—A very nice reel showing the cinema actors in action. Pleased and a good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PICTURE PEOPLE: No. 3—Don Dickerman's Pirate Den night club in Hollywood opening. Recording very poor.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SCRAPPILY MARRIED: Leon Errol Comedies—Leon Errol never fails to please here. While this one was good for plenty of laughs, we did not consider it to be in the "better" class. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

TROUBLE SHOOTERS: RKO Pathe Sportscopes—A nice reel for those interested in golf. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

ACQUITTED BY THE SEA: Believe It or Not-Ripley—A very amusing short. The conviction of the wrong man, yet saved by the sea. Running time, nine minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

HAPPY HAUNTING GROUNDS: Terry-Toons—Just fair cartoon. Running time, seven minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

LAND OF FLOWERS: Magic Carpet Series—If the Florida Chamber of Commerce did not pay for this, they should. A very pretty reel in color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LUCKY DUCK, THE: Terry-Toons—An ordinary color cartoon in which everything you expect happens. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MIDGET MOTORMANIA: Adventures of the Newsreel Cameraman—Entertaining one reeler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

GOING PLACES: A very fine series. We can all use these shorts. Running time, 10 minutes.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—Maybe we're slipping. Seems to me I've seen better musicals from Vitaphone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BEDTIME FOR SNIFFLES: Merrie Melodies—One of the poorest in this series of cartoons. Very appropriate for Christmas season, however. Running time, eight minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

BEDTIME FOR SNIFFLES: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GENE AUTRY'S MELODY RANCH

A REPUBLIC PICTURE



"Why can't these society girls stop trying to crash the show business?"

"Dear, dear! The elections are getting noisier every year. I haven't seen so much excitement since I voted for Roosevelt . . . I mean Theodore, of course."





"It's tragic . . . it's Waterloo . . . its Armageddon . . . and Ah'm a'gettin' mighty sick of it!"

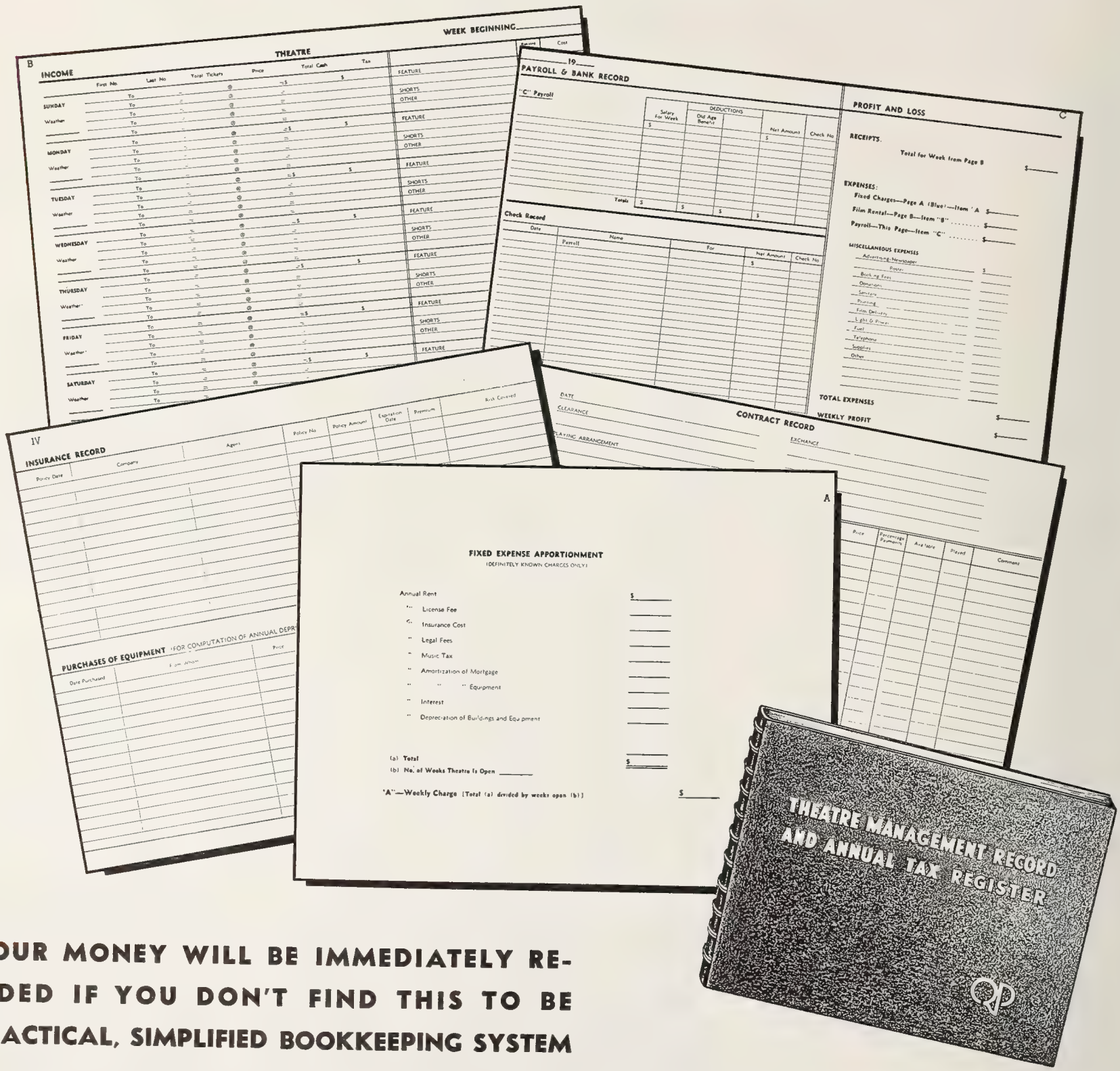
JIMMY DURANTE ★ ANN MILLER and

BARTON MacLANE • BARBARA ALLEN (Vera Vague) • GEORGE "Gabby" HAYES • JEROME COWAN • MARY LEE

JOSEPH SANTLEY — DIRECTOR

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

AN ENDLESS CHAIN

In checking over a September Round Table section for "Boom Town" ideas, Ken Prickett, of the El Rancho, in Victoria, Tex., came across the photo of the 15-foot model oil rig promoted by Francis Deering, in Houston, for the same date. Ambitious to borrow the display for his showing, Prickett noted the name of the owners, carried in the photo, got in touch with their local dealer who arranged to have the rig brought in two weeks ahead. The owners paid all shipping charges, sent two men to set up the exhibit.

The tiein proved as effective for Ken as it did for Francis. Publicized in the press and over the radio, the promotion drew continuous crowds which contributed no little to the excellent business gathered by the attraction.

* * *

Here again, and vividly, is illustrated the primary function of the Round Table, to act as the industry's clearing house for tested exploitations of boxoffice worth. An idea reported by one member is picked up by others, who in turn tell what they have done for the cause.

It goes on and on, an endless chain moving only in one direction, a direction, of course, always pointing toward the ticket window.

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SPOTLIGHT FOR THE MANAGER

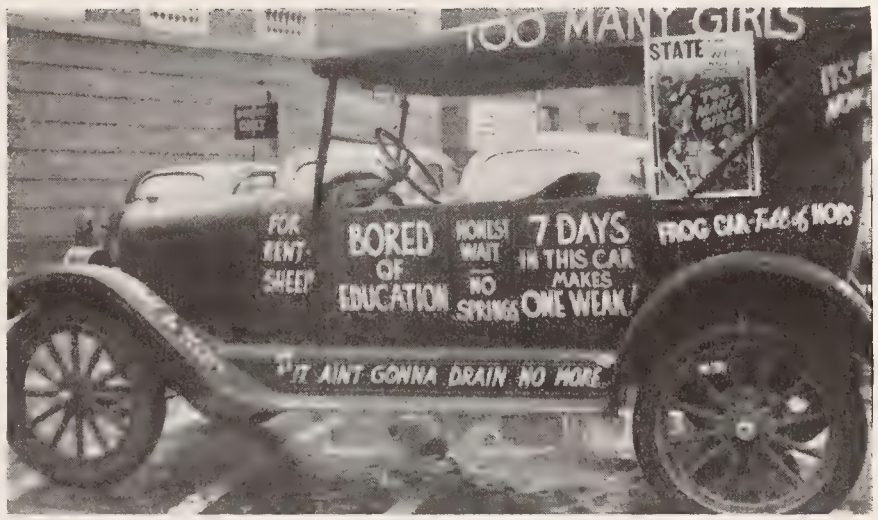
Silent for much too long, the Warnermen in Steve Barutio's North Philadelphia district are heard from on a following page. Designated a publicity committee to represent these unassuming members, Stanley Benford and R. Lee Kline will see to it that the district campaigns are reported for the information of our readers. Writes the committee:

"Steve thinks that considerable good work of the boys is being overlooked as a result of their personal modesty."

* * *

This would be a good time to repeat what J. J. Fitzgibbon, Famous Players Canadian headman, on more than one occasion has emphasized:

"It is amazing that many good managers can see and execute ticket selling ideas for either a screen personality or story, yet fail to realize the importance of publicity for themselves. When a manager fails to take advantage of the opportunity given him, he definitely dissipates an asset of inestimable value."



Continuing our recent discourse on the mistermed "oldie" in exploitation, the above is a reproduction of Ed Harrison's jalopy stunt for "Too Many Girls" at the State, in Waterville, Maine. The college boys and girls in the town "went crazy" over the stunt, says Harrison, in noting that he remembers first using the gageroo back in 1925.

PARAMOUNT'S current project which invites production ideas from theatremen in the field is to be taken as another move in narrowing the gap between studio and theatre. That there might be a fertile source of boxoffice material among showmen in close touch with the cash customers is recognized by the offer of cash prizes for the best picture suggestions. The returns already are said to be promising.

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IT isn't too early to begin planning for New Year's Eve. Now that the December campaigns are in full swing, consideration is to be given to the year-end celebration. Obviously, there is to be a lot of currency in circulation for the Big Night. Many Round Tablers are preparing to get their teeth into a fair hunk of it.

A-Mike Vogel

Round Table In Pictures





In advance of "The Thief of Bagdad" opening in New York, United Artists tied up a number of the best Fifth Avenue store windows, one of which is represented above. Dignified credit cards were conspicuously displayed calling attention to date at the Music Hall.

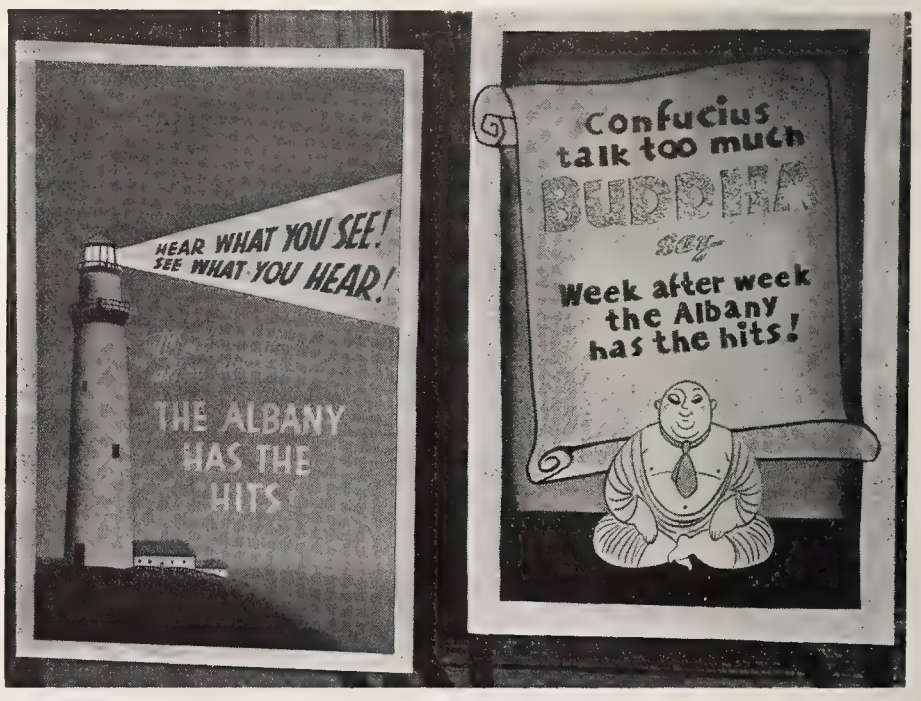
Viewed from the foyer of the subsequent - run Dale, in Chicago, the cut-out above on "Comin' 'Round the Mountain", posted above entrance doors, shows how Manager Sol Gordon keeps patrons informed on coming dates.



Converting his boxoffice into a compo Christmas tree, studded with colored bulbs, Arnold Stoltz at the Avon, in Utica, thus spotlighted the pre-holiday atmosphere. In the Christmas wreath seal, copy sold pictures as the best gift 365 days a year.



Perambulating through the streets of Victoria, Tex., was lad with portable radio as advance for Ken Prickett's "Foreign Correspondent" at the El Rancho. As folks gathered chap tuned in on newscasts and distributed heralds.



Reported by Manager Eddie Selette at Warners' Albany, in Albany, N. Y., are institutional lobby easels used in front of his boxoffice. Alternating the signs with each change of program, Selette changes his copy to fit the occasion.

Seeks Gatling Gun On 'Mountie' Date

For three days ahead, readers of the Watertown, N. Y., papers were concerned with classified ads run by Manager Garson Jaffa, Schine's Avon, seeking the rental of a Gatling gun similar to the one used in "Northwest Mounted Police," copy tied in with the picture. The want ad slant continued interest in the date, started with an intense publicity barrage and built further with the pressbook "Get Your Man" contest, wherein cash and guest tickets were offered.

The campaign aimed at school coverage with announcements in history and English classes, letters to principals and teachers in upper grades and high school classes throughout the county. Paramount's national essay contest was tied in with the schools, plus added prizes for the best local entries. Poster contest for the schools art departments also aided. The date received further plugging at meetings of the various lunch clubs.

Street stunts included a parade, headed by a 50-piece children's band and a young horseman in "Mountie" uniform. In line were decorated sound truck, autos, and ushers bearing banners. Other coverage was secured via Postal Telegraph hookup whereby memos on wire blanks were inserted in outgoing messages.

"LET'S HEAR FROM YOU"

"Hullabaloo" Quiz Contests Featured by Bordonaro

Since his local paper features a weekly football quiz contest, B. C. Bordonaro, manager of the Palace, in Olean, N. Y., tied in by offering guest tickets for "Hullabaloo" to winners, thereby receiving daily plugs on the picture. Second contest consisted of tie-up with same paper which ran the Frank Morgan radio quiz for three days, tickets were also given in this connection.

Large lobby display with cutouts from the one and three sheets with art work were used a week ahead. Special front was built which included cutouts from the 24s, threes and one sheets and stills. Valance covered two sides of the marquee and festoons were hung from the roof.

"LET'S HEAR FROM YOU"

Sponsored Quiz Program Clicks for Schoonmaker

Sponsored by a local dairy who put up the money for prizes is the quiz contest arranged by Paul G. Schoonmaker, Jr., and held on the stage of the Wilson Theatre, in Tyrone, Pa. Questions are submitted either to the theatre or the dairy and for each question used on the program, person receives guest tickets. All entrants, whether their questions are accepted or no receive a quart of milk.

The way the stunt is handled is that each person entering the theatre is given a number and a drawing, which is held on the stage, is made to find the 10 people who are to participate in the quiz. Sponsor advertises the event weekly, theatre building it up through trailers, ads and house copy. Schoonmaker reports that the program has proved popular with his audiences and has resulted in increased boxoffice.

Barutio District Warnermen Report Recent Activities



YURASKO'S "LITTLE THEATRE" LOBBY HALLOWE'EN SCREEN SHOW

DESIGNATED a forwarding committee to make known the good works of the Warnermen in Round Tabler Steve Barutio's North Philadelphia district, Stanley Benford and R. Lee Kline send along a group of campaigns touching upon recent activities.

At the Sedgwick, Manager Bill Yurasko is represented by two jobs on Hallowe'en and "Tom Brown." The holiday event was celebrated with a costume contest held on the Saturday before and for which attractive prizes were secured from cooperating neighborhood merchants. In addition to the usual stage judging, Yurasko took motion pictures of all the children as they arrived at the theatre, the youngsters filmed via an 8 mm. camera with Kodachrome Technicolor stock. The entrants were posed on a lobby platform against vari-colored backgrounds, alone or in groups of three, according to the merit of their costumes. Over 300 of the youngsters were shot, some 700 or more others and their parents watching the proceedings.

Parents Given Film Clips

All attending were given Hallowe'en candy and comic strip books, after which the costumed children paraded across the stage to be appraised for the big prizes. For the followup in the next weekend Bill ran the 8 mm. costume pictures in the lobby "Little Theatre," after which clips of the different children were distributed to the parents requesting the individual shots. (See cut above.)

Yurasko's date on "Tom Brown" was tied to a pictorial display and newspaper contest stemming from group pictures of graduating classes from the nearby Penn Charter and Germantown academies. The paper ran photos of 1910 and 1911 graduating classes offering to readers who could identify all the students in one group, tickets to the picture. At the theatre, a large setpiece featured blowups of other similar graduating classes from 1885 on.

All schools in the area were contacted on the date and copies of the book donated to their libraries. After school showings were announced and theatre cards distributed.

At the Strand, Manager I. Wiernik is credited with an interesting old-time movie show that included some of the Chaplin shorts and the Great Train Robbery. Atmosphere was built up with a street stunt of old-time tandem bicycle pedalled about town by two boys in costume of the nineties and distributing circus-type heralds at traffic corners. The front was boxed in and decorated with old-time lithographs and stills.

Kiddie Checks Distributed

During showings of the shorts, boys in white coats sold peanuts and popcorn. Between the shorts, illustrated slides were run asking women to remove their hats, gentlemen not to "spit on the floor" and, of course, the old reliable "one minute, please, while the operator changes slides."

Expanding the uses of the Warner "kiddie checks," book tickets for youngsters, Manager Joe Neumson at the Bromley, was successful in having a leading neighborhood restaurant offer and advertise children's birthday parties, the price to include theatre "kiddie checks." Tent cards with tie-in copy were placed on all the restaurant tables, copy also calling attention to the checks as appropriate gifts to children.

It was a "Spooks-A-Poppin" show at the Keystone, put together by Manager Roland Haynes in booking a repeat on "Hidden Staircase," and spook cartoon shorts with "Ghost Breakers." Special trailer with backstage spook effects attracted, as did trick teaser cards throughout the theatre.

Boy Finds Girl and Queen Elected On Promotions By Round Tablers

What resulted in a distinct "hypo" for ailing matinee grosses came about at the L. & J. Palace, Athens, Ga., when Moon Corker and Frank Bickerstaff "played Cupid" to the local high school and college students. Compiling a list of boys and girls "going steady", the Round Tablers set the cashiers to calling the girls so listed, for three days ahead. Representative call was as follows:

"Louise, this is the Georgia Theatre. We have decided to be Cupid. If you can get Frank to bring you to the Georgia before 6:00 o'clock Thursday, we will admit you free to see 'Blondie Plays Cupid'. You must come with Frank."

Business boomed, since many of the girls so invited brought along other friends in addition to the "only one". The theatremen report the returns good enough for a repeat on the stunt, scheduled for a later date.

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Figuring that the crowning of the high school freshman Class Queen in Abilene, Tex., an important event among the students, Manager Ted E. Waggoner sold the 500 members of the class on holding the party on the stage of the Majestic. Incidental to the crowning ceremonies was a 25-minute stage show, supervised by Waggoner, with a cast of over 70 "frosh". Encouraged by a percentage of the gross for the class fund, the students went out and sold the house to turnaway business, some 2,000 ticket buyers descending upon the 955-seat theatre, according to the Round Tabler.

Griffith Ties Merchants To Psychic Personal

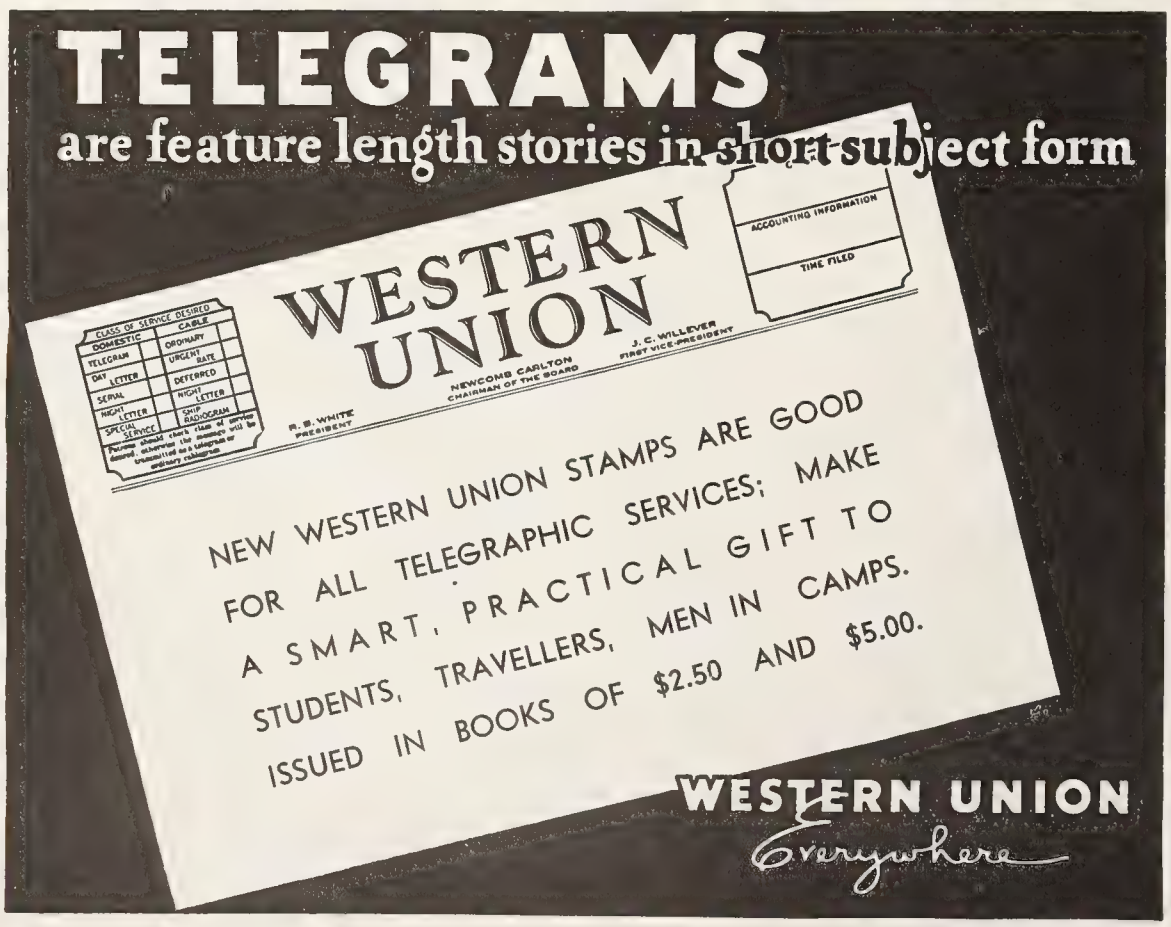
Entirely costless was the engagement of a well-known psychic by Bob Griffith at the Lex, in Chicago, through tieup with local merchants. Pluggers were distributed by the stores calling attention to the mind-readers appearance at the theatre and stores at certain hours. Co-op ads were also run in papers together with readers.

Through cooperation of permanent residence hotels in the vicinity, Bob planted advertising on a special morning matinee in each mail box. Front cover of theatre program was entirely devoted to the engagement and special teaser folders were distributed with copy "For Women Only."

Darby Switches Cooking Class From Newspaper to Theatre

With his local daily conducting its own annual cooking class, Jim Darby at the Norwalk, Norwalk, Conn., approached them with the idea of transferring it to his theatre this year. Plan was accepted by the editor, who agreed to pay a flat rental for use of the house and give publicity to the event in all their ads as well as announcements for coming attractions.

Holding four sessions of the class, front page stories were run in advance calling attention to the opening and inviting all to attend. Promoted from leading merchants were prizes which were awarded each day. Presiding was a well-known home economist.



Lessons in Conga Sell "Argentine"

The nationally musicalized "six lessons" were neatly incorporated in the advance of "Argentine Way" at Loew's Palace, Washington, when Dan Terrell, city ad head, put out a folder showing the various steps of the Conga danced by Betty Grable in the picture. Illustrations of each step were accompanied by explanatory text compiled by one of the local dance instructors, with picture copy on back page plus credits for the instructor. Another advance piece that attracted was a folder on behalf of Carmen Miranda, cover copy reading, in Spanish, "Presentation de la Sensational Estrella," translated on inside, "Presenting the Sensational Star" and facing a cut of the South American songstress plus theatre dates.

Pan American Airways cooperated with a model plane in the lobby and window display, music stores were tied in for the song hits and free admissions offered to the first 10 persons coming in Argentine costume. Bars and restaurants were covered with one of those famed Washington Loew cocktail tieups, this one called a "Bombshell" after Miss Miranda, folders plugging the drink carrying the intriguing line, "it has voltage without joltage."

On Mickey Rooney's recent personal appearance at the Capitol, Terrell reports a Postal Telegraph tiein for a specially priced "welcome to Washington" message to the star. Special blanks carrying theatre copy were made up by Postal and distributed far and wide to schools, offices and the company's mailing list. Posters of the date decorated all the branches and for an added stimulant, the telegraph blanks noted that Rooney would personally acknowledge the first 100 messages addressed to him at the theatre.

"LET'S HEAR FROM YOU"

Studebaker Plants Contests For "Hullabaloo" Engagement

Highlight of W. T. Studebaker's campaign for "Hullabaloo" at the Logan Theatre, in Logansport, Ind., consisted of pressbook quip contest asking the public to complete unfinished sentence hurled at Frank Morgan in the film by his three ex-wives. Second quiz contest was held in cooperation with newly opened five and dime and local papers displayed "Hullabaloo" bulletins along with regular news flashes. Bumper strips, window cards, directional arrows, sound truck and window displays were used to good effect.

"LET'S HEAR FROM YOU"

Kalberer's Amateur Show

As a buildup for two of his weak nights, A. J. Kalberer at the Indiana, in Washington, Ind., contacted heads of parochial and public schools to put on special amateur shows in which the children participated. Judged by audience applause, promoted prizes were awarded winners. Plugged widely in local dailies and schoolwide, percentage of the proceeds went for class funds. Entire stage presentation lasted between 30 and 40 minutes each evening. Tickets were sold by members of the eight grades.

F-P Canadians Set Thrift Ticket Sale

For the fifth consecutive year, Famous Players Canadian theatres are putting on an intense campaign for the sale of the circuit's "Thrift Ticket" for Christmas gifts. Sales have increased with each year's campaign with 1939 figures topping the previous year by a solid 30 per cent. Suggestions for the drive in all theatres have been compiled by Jim Nairn's ad department in a manual stressing that managers will share in the sales through the circuit sharing plan, other members of the staff to receive a 10 per cent commission on all outside sales. Tickets will be honored until June 28, 1941, and as a convenience to buyers, orders will be accepted for tickets to be delivered in other towns where the circuit operates.

Among the cooperations suggested, based on past experiencee, are stores whose type of business and locations provide the best tieins. Counter sales are stressed with managers advised to make regular visits to stimulate sales and to check the advertising material furnished by the circuit for display. Tickets to be given by merchants for sales over a certain amount are also advised and attention also is being brought to newspapers to give tickets to their carriers. The same idea is intended for store delivery boys. Organizations such as insurance companies and others with large personnel staffs are also found to be good prospects.

Personal Contacts Stressed

The tickets are being pushed as children's gifts wherein special lobby cards are to be used. Clubs interested in child welfare, school and Sunday school teachers are among other fields considered fertile.

Particular stress is placed upon the value of personal contacts by managers, the manual stating individual cases where such contacts returned big sales. Last year such visits returned satisfying sales to automobile dealers, to charitable clubs, selling the tickets through members for a percentage of sales for club funds.

Managers Solicit Hospitals

Hospitals are also found to be wide open for the gift tickets, switchboard operators selling tickets to doctors for internes and nurses. Junior Leaguers used them and other women's organizations built up club funds through the commission allowed. Coal companies were among other businesses to fall in line, giving the tickets with orders delivered within a certain period near Christmas. This year, with so many Canadians in service, the circuit is making extra effort to sell tickets to sailors, soldiers, etc.

"LET'S HEAR FROM YOU"

Gordon's Fiddlers Contest

A. C. Gordon of the Rialto Theatre, Boise, Ida., promoted an old time fiddler's contest in his campaign on Lum and Abner's "Dreaming Out Loud." The contest was held on the stage of the Rialto. The stunt won considerable space in both the Capitol City News and Statesman. Another phase of Gordon's campaign was the imprinting of paper bags of half a dozen of the City's leading grocery stores.

FORTNIGHT WINNERS

STAN ANDREWS
Capitol, Guelph, Ont., Canada

J. M. ANSTEAD
Loew's Poli, Wooster, Mass.

JOHNNY BARCROFT
RKO, Columbus, Ohio

STAN BENFORD
R. LEE KLINE
Colonial, Philadelphia, Pa.

W. F. BORNS
Roxy, LaPorte, Ind.

FRANK BICKERSTAFF
Palace, Athens, Ga.

LIGE BRIEN
Prince, Ambridge, Pa.

GEORGE CAMERON
Strand, Seneca Falls, N. Y.

GENE CURTIS
Paramount, Syracuse, N. Y.

FRANCIS DEERING
Loew's, Houston, Tex.

BILL ELDER
Loew's, Harrisburg, Pa.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SOL GORDON
Dale, Chicago, Ill.

BOB GRIFFITH
Lex, Chicago, Ill.

ROLAND HAYNES
Keystone, Philadelphia, Pa.

EDWARD HARRISON
State, Waterville, Me.

GARSON JAFFA
Schine's Avon, Watertown, N. Y.

DON JOHNSON
Gayety, Chicago, Ill.

FRANK V. KING
Midland, Newark, Ohio

MILT KORACH
Tri-Theatres, Alliance, Ohio

GEORGE LABY
Victory, Holyoke, Mass.

JACK LYKES
Loew's Valentine, Toledo, Ohio

MILTON LEVY
Commercial, Chicago, Ill.

JACK MARKLE
Coolidge Corner, Brookline, Mass.

LOU MAYER
RKO Temple, Rochester, N. Y.

EDDIE MILLER
Orpheum, Elkhart, Ind.

FRANK MURPHY
Loew's, Syracuse, N. Y.

JOE NEUMSON
Warner, Philadelphia, Pa.

PAT NOLAN
Schine's Athens, Athena, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

OLIVER NICKLAS
State, Springfield, Ohio

CARMON PHILLIPS
Onate, Belan, N. Mex.

JOHN PIVAL
Senate, Detroit, Mich.

KEN PRICKETT
El Rancho, Victoria, Tex.

BOB ROSEN
Kingsbridge, Bronx, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

CHARLES SCHLAIFER
United Artists, San Francisco, Cal.

CHUCK SHANNON
Whitehall, Pittbsurgh, Pa.

NAT SILVER
Strand, Lowell, Mass.

WILFORD SKLAR
Roxy, Clearfield, Pa.

TOM SORIERO
United Artists, Los Angeles, Cal.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DON TERRELL
Loew's, Washington, D. C.

CHICK TOMPKINS
Hoosier, Whiting, Ind.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

MILT WAINSTEIN
Strand, Holyoke, Mass.

TED E. WAGGONER
Majestic, Abilene, Tex.

ART WARTHA
Elco, Elkhart, Ind.

IRVING WIERNIK
Strand, Philadelphia, Pa.

RAY WHEELER
Granada, South Bend, Ind.

WILLIAM YURASKO
Sedgwick, Philadelphia, Pa.

Two-Theatre Tiein Marks Thanksgiving Giveaway

Elaborating upon the usual poultry giveaway for Thanksgiving to cover two theatres instead one, Managers Milton D. Levy and Don Johnson of the Commercial and Gayety in Chicago, combined to offer the local Butchers and Grocers Association a comprehensive coverage in cooperating on the project. Composed of some 60 neighborhood stores, the Association was offered the facilities of both houses in exchange for underwriting the entire cost.

This included window cards in all stores, large ads in local papers, trailers and posters. The merchants distributed 200,000 coupons to make the drawing an unprecedented success. Capacity business was insured on two nights instead of one, by linking the theatres with special telephones, with patrons in each house eligible for the prizes.

Laugh Angle Stressed By Rodnok on "Love"

Newspaper coverage on "I Love You Again" as arranged by Steve Rodnok, Jr., at the Oaks, in Oakmont, Pa., consisted of a limerick contest with guest tickets to winners. Front page story was devoted to picture and cast, followup included names of winners. Spot announcements were made over WYPA, heralds distributed in advance and special laugh trailer made for the occasion.

Playing up the sequence in which Powell is a scout master, Rodnok planted posters on bulletin boards of Scout headquarters reading: "Attention, boys. Imagine William Powell as your troop leader," etc. For street bally, girl in nurse's uniform distributed capsules with picture copy, while ambulance appropriately bannered was stationed out front. Another street stunt included girl distributing candy hearts.



SIX OF THE PIVAL ONE-COLUMN "HORROR SHOW" TEASER ADS

Pival's Ghost Girl Tops 'HorrorShow'

For a revival of "Dr. Crespi," at the Kramer, Detroit, John F. Pival, ad head, worked a "horror" campaign wherein a local girl was offered $50 if, alone in the "dark" theatre at midnight, she would sit through a screening of the picture. Promptly dubbed "Ghost Girl" by Pival, the courageous female was tied to a two-column story and photo in the local community daily, girl posing with a skeleton head for added effect. For next day follow-up, John put out a handbill (see cut below) telling all about the offer and carrying the girl's comment on the showing. As it turned out, the girl did not prove quite up to sitting through the entire picture. This was used by the theatreman to promote even more publicity than otherwise.

Newspaper advertising started with a series of small one-column "can you take it" teasers, six of which are reproduced on this page. The same slant was stressed in a circus-type herald with plenty of "can you" copy and cuts. More scare-stuff was had in advance of the trailer when Pival had a man in doctor's gown, spotted in green, come out on the stage, following a flashlight powder bang, to pitch about the date.

Lobby buildup featured an operating table carrying dummy figure and tabbed with tiein copy. Here, too, the "doctor" fussed around for added attention. Copy on 40 by 60 poster alongside and decorated with skull-and-bones gave notice that the theatre would not be responsible for "persons with weak systems who dare to see," etc., and that patrons who came to see the picture did so "at your own risk." Local station was promoted for three-day advance plugs exactly at the stroke of midnight.



PIVAL'S HORROR SHOW HERALD

Plugs Double-Bill As 'Girlesk Revue'

On a suggestion offered by Ralph Bartlett, Wichita, Kan., Fox Midwest city manager, "Woody" Barritt, city ad head, adapted an idea successfully for a recent double-feature at the Palace under the heading of "Girlesk Revue." The pictures selected to carry out the idea, appropriately enough were "Dance, Girl, Dance" and "Argentine Way." The campaign stressed "burlesque," this being brought out in copy and art for newspaper advertising, lobby decorations and publicity.

In advance was a series of daily teaser one-columns in reverse, spotted with "what" copy highlights of both attractions. One read, "What's Brooklynonga. See Girlesk Revue," etc. The second asked, "What's Rhumboogie," the third "What's that hot lick in entertainment." The big ads followed, running mostly three-column and illustrated in the reproductions on page to right. Here, as noted, all copy centered on the "girlesk" idea with a sprinkling of "burlesque" for seasoning.

For lobby, Barritt used 40 by 60 blowups, photo montages of hot girl dancers, and a colored blowup of one of the larger ads. Also contributing to the wide interest was a special trailer, leading off with: "Back in the good old days they called it Burle-que. (But that went out with the horse and buggy.) Today it has a new name, a new verve, a new everything," etc.

"LET'S HEAR FROM YOU"

Trathen's School Tieup

Tying in with local school which publishes its own paper by the students, Ralph L. Trathen at the Tower, in Bremerton, Wash., has instituted a contest angle which appears in each issue. Front page of paper carries a box with a number, and to the holder of the lucky number run in regular theatre ad, guest tickets were awarded.

GIRLS WITH RADIOS BUILD "BAND" DATE

For "Strike Up the Band" at Warners, Sheyboygan, Wis., Marlowe Conner and Jack Keegan, district supervisor, utilized the M-G-M transcription for an effective radio tiein by having the program broadcast at the height of the Saturday afternoon shopping hour in advance of the date.

Ten attractive girls with portable radios were stationed at the busiest spots about town. As the program went on the air, the girls tuned in.

Newspapers Aid DiPesa On "Susan and God"

Generous newspaper coverage was accorded Joe DiPesa's date on "Susan and God" at Loew's State and Orpheum in Boston, included in which was a serialization which ran for several days ahead of opening. Art work on Crawford and March was featured together with readers, and columnists praised the picture in their copy.

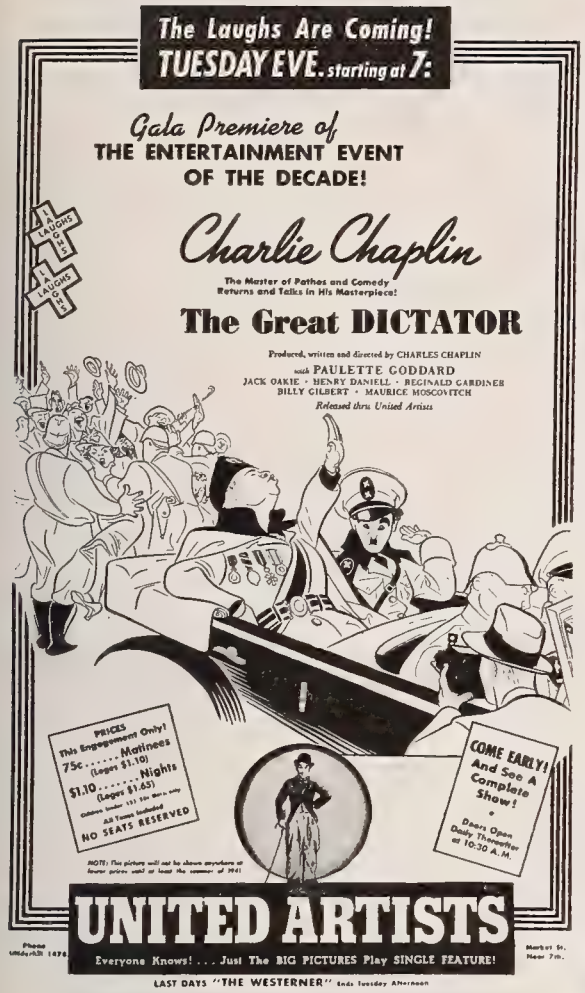
For "New Moon" the music angle was plugged strongly. Tinted heralds carrying cut of Eddy and MacDonald were distributed which stressed the hit tunes in the picture. In addition visiting cards carrying picture teaser plug with telephone number were distributed.

"LET'S HEAR FROM YOU"

Busch Hosts Patrons

After both matinee and night performances of "Arise My Love" at the Midwest Theatre, in Oklahoma City, Manager Robert Busch arranged to serve his outgoing patrons promoted coffee and doughnuts. In addition cooperating coffee company which has an air program gave seven spot free ads, calling attention to the showing.

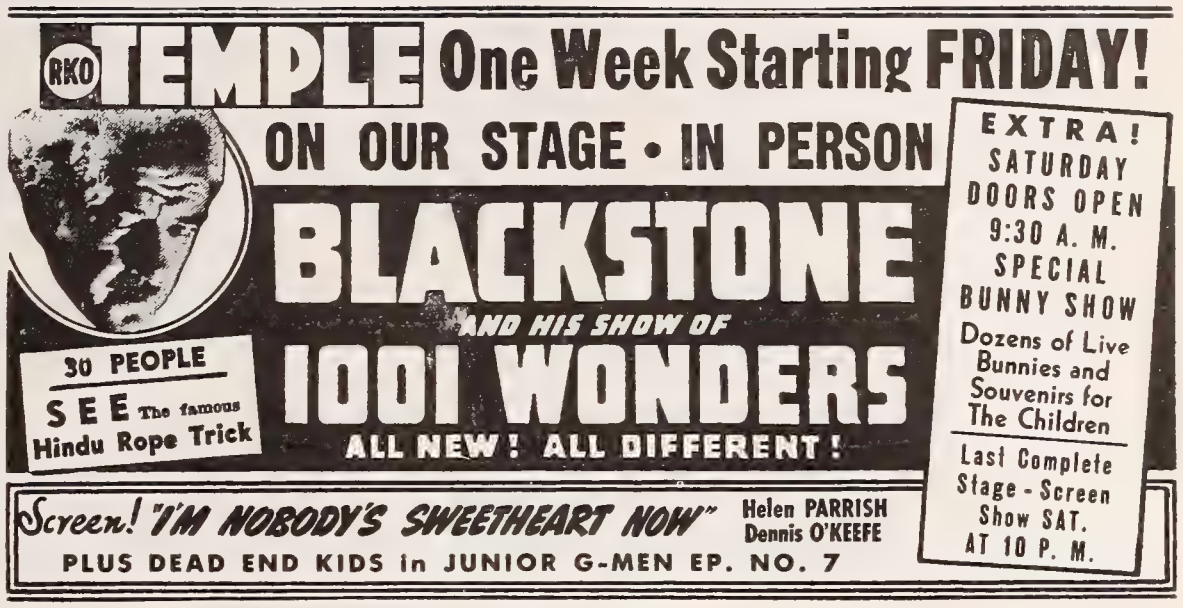
LATE NEWSPAPER ADVERTISEMENTS



(Above) In keeping with the spirit of "Dictator", at the San Francisco United Artists, Charlie Schlaifer sharpened this white-space 145 lines on 3 col. with cartoon drawing, plus identifying Chaplin halftone.

(Below) Here, also, cartoon layout was selected by Carter Barron, Loew Washington district head, and Dan Terrell, publicist, to sell the dates at the three local houses. Picture copy was emphasized in balloons, and theatre credits in panels. Size: 120 lines on 3 col.





(Above) To provide for his stage show without sluffing off the feature and important kid show at the RKO Temple, Rochester, N. Y., Louis Mayer stressed type unit layout as illustrated by this "flat" three-column.

(Right) The campaign detailed on page to left, here is reproduced a 110 lines on 3 col., used by Woody Barritt to sell his "Girlesk Revue" at the Fox Palace, Wichita, Kan. Reverse circle noted absence of war shots.



(Above) Aimed for visual fluency in bearing down on both ends of the double bill at Warners' Stanley, Jersey City, was this 110 lines on 2 col. display by Bob Paskow, district ad head.

(Right) To play down the costume slant on "Spring Parade" at Wometco's de luxe Lincoln, Miami Beach, Hal Kopplin, circuit ad head, used fashion star shot with copy confined to the Durbin songs. Size: 125 lines on 4 col.





personalities

THOMAS GROGAN
of the State, Manchester, has been appointed manager of the Lenox, Hartford, Conn., while THOMAS MALLER recuperates from an illness in Florida. Other Warner shifts include the promotion of KENNETH FAY, assistant at the Strand, Hartford, to management of the Rialto, replacing VICTOR MORELLI, who went to Bristol to take charge of the newly built Bristol.

▽

J. C. VALETSKY
has been appointed student assistant at the Majestic, Bridgeport, under Morris Rosenthal, to succeed VERNON BURNS, who has been made assistant at the Bijou, New Haven.

▽

JACK KEMPTON
manager of the Royal, Hoisington, Kan., has been moved to the Granada, in Lawrence. Other Commonwealth Theatres changes include: RAY HOLMES from the Granada to the Kansan, Great Bend; ELTON KURLMAN, Kansan to the Sherman, Goodland, and JOHN TARR, JR., of the Sherman to the Royal, Hoisington.

▽

MAURICE A. CHASE
has opened the Vogue in Hartwell, Cincinnati, Ohio.

▽

BILL BORN
former manager of the Capitol, in Whiting, Ind., is now managing the Roxy, in La Porte.

▽

S. M. DE BAKEY
has completed plans for construction of a new house in Lake Charles, La.

▽

JACK DANKS
formerly with Warners in Elmira, N. Y., is the new assistant manager of the Riviera, in Rochester, N. Y.

▽

AL MYERS
formerly a manager in the New York City area has taken over the operation of the Elmer Theatre, in Elmer, N. J.

▽

ROLAND HAINES
manager of Warners' Keystone, Philadelphia, has been promoted to manager of the circuits new Vernon Theatre.

▽

BOB SCHISLER
has been promoted to relief manager at the Affiliated Circuit's Rialto Theatre, Philadelphia, replacing DAVID SEIDMAN, who is in the army. HERB PINCUS, former manager of the Holme, was promoted to manager of the Mayfair.

▽

J. LALOR JOYCE
manager of the Hippodrome, Pottsville, Pa., is engaged to Miss Esther C. Rosar of Scranton. The wedding will be solemnized on Thanksgiving Day.

▽

E. M. JENNINGS
is now managing the Martin Theatre, in Lafayette, Ala.

▽

LOUIS WIETHE
has taken a lease on the new Roselawn, Roselawn, Cincinnati. HENRY WIEMAN, assistant at the Bond, will manage.



ANNA REGINA, on Monday, November 18, to Mr. and Mrs. George Keenan. Daddy manages the Opera House in Millinocket, Maine.

GUY LYNCH
has been appointed chief booker for Schines in the Washington territory.

▽

LIONEL WILSON
for six years publicity chief and district manager in the Blank Theatres, Des Moines, has resigned to take over management of the new Odeon and the Casino, in Marshalltown, Ia. RAY BLANK succeeds Wasson.

Showmen's Calendar

JANUARY

1st	New Year's Day
	Paul Revere Born—1735
	Emancipation Proclamation—1863
2nd	Ann Sothern's Birthday
3rd	Ray Milland's Birthday
	Zasu Pitts' Birthday
4th	Utah Admitted to Union—1896
	New Mexico Admitted to Union—1912
6th	Loretta Young's Birthday
7th	Millard Fillmore (13th President) Born—1800
	Shirley Ross' Birthday
8th	Richard Cromwell's Birthday
9th	Anita Louise's Birthday
11th	Alexander Hamilton Born—1757
12th	Tex Ritter's Birthday
13th	Kay Francis' Birthday
15th	First Locomotive Built—1831
17th	Benjamin Franklin Born—1706
18th	Daniel Webster Born—1782
	Cary Grant's Birthday
19th	Robert E. Lee Born—1807
	Edgar Allan Poe (Poet) Born—1809
	James Watt (Inventor of Steam Engine) Born—1736
20th	Inauguration Day
	George Burns' Birthday
21st	Stonewall Jackson Born—1824
23rd	Randolph Scott's Birthday
24th	Gold Discovered in California—1848
	First Demonstration of Telegraph by Samuel F. B. Morse—1838
25th	Robert Burns (Poet) Born—1759
28th	Ernst Lubitsch's Birthday
	Mary Boland's Birthday
29th	William McKinley (25th President) Born—1843
30th	Franklin D. Roosevelt Born—1882

FRANK SHEA
former manager of Fabian's Regent and Rialto, in Cohoes, N.Y., has reopened the Metro Theatre in Schenectady.

▽

HARRY LAMONT
has renovated a hall in Hudson, N.Y., and will call it the Strand Theatre.

▽

RAYMOND WINCH
formerly of Clay Center, Kan., has taken over and reopened the Wakefield Theatre, Wakefield, Kan.

▽

F. L. LOWE
has sold the Lowe Theatre, in Sterling, Kan., to J. H. NEELY.

▽

PAUL GROSS
who has been with the Fox Midwest Theatres in Sedalia, Mo., has been promoted to the post of assistant manager of the Fox houses at Fort Madison, Ia., under Chub Golladay.

▽

E. M. GARBETT
has bought the Marion, at Marion, Ia., from H. C. MERSHON.

▽

G. H. BALLARD
has purchased the Nashua, Nashua, Ia., from C. A. MENOLD.

▽

TOBY ROSS
manager of Schine's Elmwood, Penn Yan, N. Y., has been transferred to the Andrews, Salamanca. Other Schine changes include WALLACE FOLKIN from the State, Rochester to the Penn Yan, with CLAYTON CORNELL taking over the State. JOHN ALLCOCK, Ashland, Ohio, succeeds BILL BRIMMER as manager of the Rialto, East Rochester and SAM SHAFER returns to Herkimer to take charge of the Dixie, succeeding JOE DEACON, resigned. MORTON BERG has been made house manager of the Madison, under city manager BUD SILVERMAN and JOE GOLDSTEIN takes charge of the newly acquired Webster.

▽

DAVID ROMBACH
is managing the new Algy Theatre, in New Orleans, La.

▽

RAYMOND WINCH
is reopening the Wakefield Theatre, Wakefield, Kan. House was formerly operated by F. J. DODSON.

▽

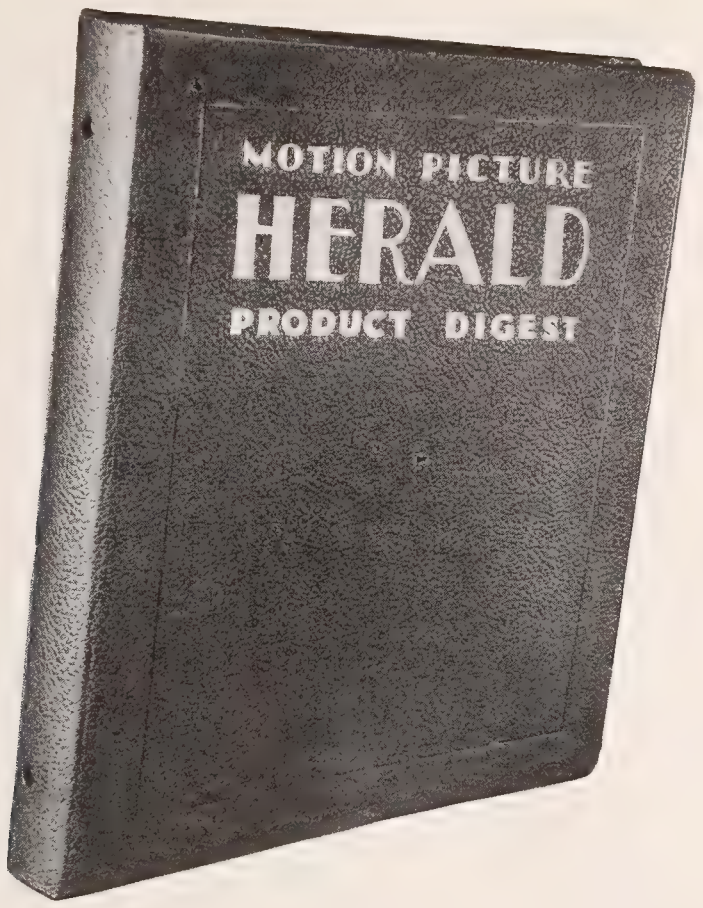
DICK PRITCHARD
manager of the Ambassador Theatre, has been made new director of entertainment at the Cocoanut Grove of the Los Angeles Ambassador Hotel.

▽

JOE KANNON
formerly manager of the Crest Theatre, in the Bronx, has been shifted to the Beach Theatre there, replacing J. T. BONNEY, who goes to the Park, in Roselle Park, N. J.

▽

CLAUDE C. NORTON, JR.
has been promoted to manager of the Biltmore Theatre, in Miami, Fla.



THIS BEAUTIFUL RING BINDER AT ACTUAL COST

PLUS HANDLING

A well known manufacturer of ring binders has agreed to furnish leather ring binders (11″ x 12⅝″) for the PRODUCT DIGEST section which appears in the MOTION PICTURE HERALD every other week at the actual manufacturing cost of 54c, which includes handling charges. « « «

MAIL TODAY

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK CITY; N. Y.

Please send me a leather ring binder for the PRODUCT DIGEST section of MOTION PICTURE HERALD.

I enclose 54c covering the manufacturing cost, which includes handling charges.

Name _____

Address _____

City _____ State _____

Name of Theatre _____

THE RELEASE CHART

INDEX

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

ACROSS the Sierras, West....Col
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com....Univ
Along the Rio Grande, West....RKO
All This, and Heaven Too, 454, Mel....FN
Always a Bride, Com.-Mel....FN
Among Human Wolves....Foreign
Andy Hardy Meets Debutante, 43, Com..MGM
Angels Over Broadway, Mel....Col
Anne of Windy Poplars, 035, Mel....RKO
Ape, The, Mel....Mono
Argentine Nights, 5013, Mus.-Com....Univ
Arise My Love, 4009, Com.-Mel....Para
Arizona, Mel. ....Col
Arizona Frontier, West....Mono
Arizona Gang Busters, 153, West....Producers

BACK Street, Mel....Univ
Bad Man, The, Com.-Mel....MGM
Bad Man from Red Butte, 4063, West...Univ
Baker's Wife, The, Com....Foreign
Bank Dick, The, Com....Univ
Barnyard Follies, 008, Mus.-Com....Rep
Before I Hang, Mel....Col
Behind the News, Mel....Rep
Beyond the Sacramento, West....Col
Beyond Tomorrow, 031, Mel....RKO
Bill of Divorcement, Mel....RKO
Billy the Kid in Texas, 158, West..Producers
Billy the Kid Outlawed, 157, West..Producers
Billy the Kid's Gun Justice, 159, West. Producers
Billy the Kid's Range War....Producers
Billy the Kid Rides West, West....Producers
Bitter Sweet, 110, Mus. (C)....MGM
Black Diamonds, 4057, Mel....Univ
Blackout, Mel....UA
Blondie Goes Latin, Com....Col
Blondie Has Servant Trouble, Com....Col
Blondie Plays Cupid, Com....Col
Boom Town, 48, Mel....MGM
Border Legion, The, 053, West....Rep
Boss of Bullion City, West....Univ
Bowery Boy, Mel....Rep
Boys of the City, Mel....Mono
Boys from Syracuse, 4003, Mus.-Com....Univ
Bride Wore Crutches, 112, Mel....20th-Fox
Brigham Young—Frontiersman, 107, Mel. 20th-Fox
Brother Orchid, 405, Mel....WB
Buck Benny Rides Again, 3932, Com....Para
Bury Me Not on the Lone Prairie, West..Univ

CALLING All Husbands, 519, Com....WB
Captain Caution, Mel....UA
Captain Is a Lady, 42, Com....MGM
Carolina Moon, 944, West....Rep
Carson City Kid, 955, West....Rep
Case of the Black Parrot, Mel....WB
Chad Hanna, 123, Mel. (C)....20th-Fox
Chamber of Horrors, Mel....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel....20th-Fox
Cheers for Miss Bishop, Mel....UA
Cherokee Strip, 4005, West....Para
Christmas in July, 4007, Com....Para
Citizen Kane, Mel....RKO
City for Conquest, 506, Mel....WB
Colorado, 051, West....Rep
Come Live with Me, Com.-Mel....MGM
Comin' Round the Mountain, 3944, Com..Para
Comrade X, 113, Com.-Mel....MGM
Conquest of the Air, Mel....Foreign
Convoy, Mel. ....Foreign
Crooked Road, 923, Mel....Rep
Crook's Tour, Com....Foreign
Cross Country Romance, 039, Mel....RKO

DANCE, Girl, Dance, 040, Mel....RKO
Dancing on a Dime, 4008, Mus....Para
Danger Flight, 3816, Mel....Mono
Dangerous Cargo, Mel....Foreign
Dangerous Game, A, Mel....Unir
Dark Streets of Cairo, Mel....Univ
Daybreak, Mel. ....Foreign
Devil Bat, 104, Com.-Mel....Producers
Devil Commands, The....Col
Devil's Pipeline, Mel....Univ
Diamond Frontier, 5019, Mel....Univ
Dispatch from Reuter's, A, Mel....WB
D. O. A., Mel....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Kildare Comes Home, 101, Mel....MGM
Dr. Kildare's Crisis, 115, Mel....MGM
Doomed Caravan, West....Para
Doomed to Die, Mel....Mono
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, 102, Com.-Mel....RKO
Drums of the Desert, Mel....Mono
Dulcy, 106, Com....MGM
Durango Kid, West....Col

EARL of Puddlestone, 924, Com....Rep
Earthbound, 034, Mel....20th-Fox
East of the River, Mel....FN
Ellery Queen—Master Detective, Mel....Col
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Escape, 108, Mel....MGM
Escape to Glory, Mel....Col

FACE at the Window, Mel....Foreign
Face Behind the Mask, The*, Mel....Col
False Rapture, Mel....Foreign
Fantasia, Mus. (C)....Disney
Far Horizon, Mel....WB
Fargo Kid, The, 182, West....RKO
Father and Son, Mel....WB
Father Is a Prince, 569, Com.-Mel....FN
Fight for Life, Mel....Col
Five Little Peppers in Trouble, Com....Col
Flight Command, Mel....MGM
Flowing Gold, 412, Mel....WB
Footsteps in the Dark, Mel....WB
For Beauty's Sake, Mel....20th-Fox
Foreign Correspondent, Mel....UA
Four Cents a Word....MGM
Four Mothers, Mel....WB
Four Shall Die, Mel....St. Rts
Four Sons, 047, Mel....20th-Fox
Friendly Neighbors, 007, Mus.-Com....Rep
Frontier Crusader, 151, West....Producers
Frontier Vengeance, 072, West....Rep
Fugitive, The, 5046, Mel....Univ
Fugitive from a Prison Camp, Mel....Col
Fugitive from Justice, 473, Mel....FN

GALLANT Sons, 111, Mel....MGM
Gambling on the High Seas, 424, Mel....WB
Gangs of Chicago, 906, Mel....Rep
Gaslight, Mel. ....Foreiegn
Gaucho Serenade, 943, West....Rep
Gay Caballero, The, 108, Mel....20th-Fox
Ghost Breakers, The, 3938, Com.-Mel....Para
Girl, A Guy and a Gob, A, Com.-Mel....RKO
Girl from Avenue A, 104, Com....20th-Fox
Girl from God's Country, 904, Mel....Rep
Girl from Havana, 017, Mel....Rep
Girl in the News, Mel....Foreign
Girl in 313, 051, Mel....20th-Fox
Girl Must Live, Com....20th-Fox
Girls of the Road, Mel....Col
Girls Under 21, Mel....Col
Give Use Wings, Com.-Mel....Univ
Glamour for Sale, Mel....Col
Golden Fleecing, 49, Mel....MGM
Golden Gloves, 3942, Mel....Para
Golden Hoofs, Com.-Mel....20th-Fox
Golden Trail, The, West....Mono
Gold Rush Maisie, 47, Com....MGM
Gone With the Wind, Mel. (C)....MGM
Go West, Com....MGM
Grand Ole Opry, 908, Com....Rep
Great Dictator, The, Com....UA
Great McGinty, The, 3945, Com.-Mel....Para
Great Plane Robbery, Mel....Col
Great Profile, The, 111, Com....20th-Fox
Great Swindle, The, Mel....Col
Gun Code, 152, West....Producers

HARD Boiled Canary....Para
Haunted Honeymoon, 104, Mel....MGM
Haunted House, Mel....Mono
Here Comes Happiness....WB
Here Comes The Navy, Com.-Mel....WB
Here Is Ireland, Travelogue....Foreign
Here We Go Again....Mono
Her Father's Daughter, Mel....Mono
Her Great Lie....WB
Heritage, Mel. ....Foreign
He Stayed for Breakfast, Com....Col
Hidden Gold, 3958, West....Para
High Sierra, Mel....WB
Hired Wife, 5006, Com....Univ
Hit Parade of 1941, The, 001, Mus.-Com..Rep
Hold That Woman, Com.-Mel....Producers
Honeymoon for Three, Mel....WB
Hot Steel, 4056, Mel....Univ
House of Seven Gables, 4013, Mel....Univ
Howards of Virginia, The, Mel....Col
Hudson's Bay, 115, Mel....20th-Fox
Hullabaloo, 109, Com....MGM

IF I Had My Way, 4005, Mus....Univ
I Love You Again, 50, Com....MGM
I Married Adventure, Mel....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. ....Univ
I'm Still Alive, 103, Mel....RKO
In Old Colorado, West....Para.
Invisible Woman, The, Mel....Univ
Invitation to a Murder, Mel....WB
Irene, 024, Mus. (C)....RKO
I Take This Oath, 101, Mel....Producers
I Want a Divorce, 4002, Mel....Para
I Wanted Wings, Mel....Para
I Was an Adventuress, 038, Mel....20th-Fox

JENNIE, 122, Mel....20th-Fox

KEEPING Company, Com.-Mel....MGM
Kiss of Fire, The....Foreign
Kit Carson, Mel....UA
Kitty Foyle, 112, Mel....RKO
Knockout ....WB
Knute Rockne—All American, 502, Mel....WB

LA CONGA Nights, 4029, Com....Univ
Laddie, 107, Com.-Mel....RKO
Ladies Must Live, The, 474, Com....FN
Lady Eve, The, Com.-Mel....Para
Lady Hamilton, Mel....UA
Lady in Question, The, Mel....Col
Lady with Red Hair, The, Mel....WB
Last Alarm, The, Mel....Mono
Las Vegas Nights....Para
Laughing at Danger, Mel....Mono
Law and Order, 5062, West....Univ
Law of the Texan, West....Col
Leather Pushers, 5051, Mel....Univ
Legacy, Mel. ....Col
Let George Do It, Com....Foreign
Let's Make Music, Mus....RKO
Letter, The, Mel....FN
Li'l Abner, 109, Com....RKO
Lillian Russell, 045, Mel....20th-Fox
Little Bit of Heaven, A, Mus....Univ
Little Men, 110, Com.-Mel....RKO
Little Nellie Kelly, 112, Mus-Com....MGM
Little Orvie, 020, Com....RKO
Living Corpse, The, Mel....Foreign
Lone Rider, No. 1, 63, West....Producers
Lone Star Raiders, West....Rep
Lone Wolf Keeps a Date, The, Mel....Col
Long Voyage Home, Mel....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com....Para
Lucky Cisco Kid, 049, Mel....20th-Fox
Lucky Devils, Mel....Univ
Lucky Partners, 038, Com....RKO

MAD Men of Europe, Mel....Col
Maisie Was a Lady, Com.-Mel....MGM
Major Barbara, Com....UA
Mala Yerba, Mel....Foreign
Mad Doctor, The....Para
Man I Married, The, 101, Mel....20th-Fox
Man of the Hour, The....Foreign
Man Who Talked Too Much, 467, Mel....FN
Manhattan Heartbeat, 046, Com....20th-Fox
Margie, 5026, Com.-Mel....Univ
Marked Men, 103, Mel....Producers
Mark of Zora, The, 117, Mel....20th-Fox
Maryland, 050, Mel. (C)....20th-Fox
Mayerling to Sarajevo, Mel....Foreign
Meet John Doe, Com.-Mel....WB
Meet the Missus, 018, Com....Rep
Meet the Wildcat, 5023, Mel....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, 041, Mus.-Com....Rep
Men of Boys Town, Mel....MGM
Men Against the Sky, 101, Mel....RKO
Mercy Plane, Mel....Producers
Merry Wives, The, Com....Foreign
Mexican Spitfire Out West, 111, Com.-Mel. RKO
Michael Shayne, Private Detective, Mel. 20th-Fox
Military Academy, Mel....Col
Millionaires in Prison, 037, Mel....RKO
Misbehaving Husbands, 105, Com....Producers
Missing People, Mel... ....Mono
Missing Ten Days, Mel....Col
Mr. and Mrs. Smith, Com.-Mel....RKO
Money and the Woman, 417, Mel....WB
Moon Over Burma, 4006, Mel....Para
Mortal Storm, The, 41, Mel....MGM
Mozart, Mus. ....Foreign
Mummy's Hand, The, 5020, Mel....Univ
Murder Among Friends, Mel....20th-Fox
Murder in the Air, 472, Mel....WB
Murder in the Night, Mel....Foreign
Murder Over New York, 121, Mel....20th-Fox
My Favorite Wife, 025, Com....RKO
My Love Came Back, 409, Com.-Mel....WB
My Son Is Guilty, Mel....Col
Mystery of Room 13, Mel....Foreign
My Wife's Relatives, 810, Com.-Mel....Rep

NEVER Say No, 108, Com....Producers
New Moon, 31, Mus....MGM
New York Town, Com.-Mel....Para
Nice Girl, Mus....Univ
Night at Earl Carroll's, Mus.-Com....Para
Night Train, 114, Mel....20th-Fox
Nobody's Children, Mel....Col
No, No, Nanette, Mus.-Com....RKO
North West Mounted Police, 3946, Mel. (C) Para
No Time for Comedy, 554, Com....FN

OBLIGATORY Mother, Com....Foreign
Oklahoma Renegades, 061, West....Rep
Old Swimmin' Hole, Com.-Mel....Mono
One Crowded Night, 042, Mel....RKO
One Man's Law, The, 992, Mel....Rep
One Night in the Tropics, Mus.-Com....Univ
On Their Own, 044, Com....20th-Fox
On the Spot, Mel....Mono
Opened by Mistake, 3933, Mel....Para
Open Road, Mel....Foreign
Outlaw, The 20th-Fox
Outlaws of the Panhandle, West....Col
Out West with the Peppers, Com....Col
Overland Stage Raiders, West....Rep

PASSPORT to Alcatraz, Mel....Col
Paster Hall, Mel....UA
Penny Serenade, Com.-Mel....Col
Phantom of Chinatown, Mel....Mono

Phantom Submarine, Mel.....Col
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Playgirl, Mel. .....RKO
Pony Post, 5063, West.....
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ
Prodigy .....RKO

QUARTERBACK, The, 4004, Com.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, 5061, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Reaching for the Sun, Mel.....Para
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C) 20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders of Black Mountain, 158, West Producers
Ride Kelly Ride, Mel.....20th-Fox
Ride, Tenderfoot, Ride, 043, West.....Rep
Ridin' on a Rainbow.....Rep
River's End, 414, Mel.....WB
Road Show, Com.....UA
Road to Rio, The, Mus.....20th-Fox
Road to Zanzibar, Mus.-Com.....Para
Robin Hood of the Pecos, West.....Rep.
Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel.....20th-Fox
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Sailors Three, Com.....Foreign
Saint in Palm Springs, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy is a Lady, 4008, Com.....Univ
Sandy Gets Her Man, Com.....Univ
San Francisco Docks, Mel.....Univ
Santa Fe Trail, Mel.....FN
Saps at Sea, Com.....UA
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Sea Wolf, The, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret Evidence, 107, Mel.....Producers
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
She Couldn't Say, No, Com.-Mel.....FN
Shepherd of the Hills, Mel.....Para
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Sis Hopkins, Com.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Murder, 105, Mel.....MGM
Sleepers West.....20th-Fox
Slightly Tempted, 5024, Com.-Mel.....Univ
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So Ends Our Night.....UA
So This is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, 5001, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Strawberry Blonde, Com.-Mel.....WB
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, 103, Mus.-Com....MGM
Stuff of Heroes.....WB
Susan and God, 39, Com.....MGM

TAKE Me Back to Oklahoma, West.....Mono
Tall, Dark and Handsome, Com.-Mel. 20th-Fox
Texas Rangers Ride Again, Mel.....Para
Texas Terrors, 073, West.....Rep
That Gang of Mine, Com.-Mel.....Mono
That Uncertain Feeling, Com.....UA
They Drive By Night, 460, Mel.....FN
They Met in Argentina.....RKO
They Knew What They Wanted, 104, Mel. RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel...Para
Three Faces West, 903, Mel.....Rep
Three Men from Texas, 4050, West.....Para
Thundering Frontier, West.....Col
Time in the Sun, Documentary.....World
Tin Pan Alley, 120, Mus.....20th-Fox
Tobacco Road 20th-Fox
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Topper Returns, Com.....UA
Torso Murder Mystery, Mel.....Foreign
Trail Blazers, 063, West.....Rep
Trailing Double Trouble, West.....Mono
Trail of the Silver Spurs, West.....Mono
Trail of the Vigilantes, Mel.....Univ
Triple Justice, 086, West.....RKO
Tugboat Annie Sails Again, Com.....FN
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
Two Women, Mel.....Foreign
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Under Texas Stars, West.....Mono
Under Your Hat, Mel.....Foreign
Uncensored 20th-Fox
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono

VICTORY, Mel. .....Para
Villian Still Pursued Her, 105, Com.....RKO
Virginia, Mel. (C).....Para

WAGONS Roll at Night, Mel.....WB
Wagons Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoon (C).....RKO
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
West of Pinto Basin, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
Where Did You Get That Girl? Com....Univ
While Thousands Cheer, Mel.....St. Rts
Whirlpool, Mel. .....Foreign
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? 006, Mel.....Rep
Who's Crazy Now?, Com.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, West.....Mono
Wild Man of Borneo, Com.-Mel.....MGM
Women in War, 902, Mel.....Rep
World in Flames, Documentary.....Para
Wyoming, 102, Mel.....MGM
Wyoming Wildcat, West.....Rep

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.-Mel.....RKO
Young Bill Hickok, 052, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're the One, Mus.....Para
You're Out of Luck, Mel.....Mono
You Betcha My Life, 106, Com.....Producers
Youth Will Be Served, 119, Com.....20th-Fox

ZIEGFELD Girl, The, Mus.-Com.....MGM

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

For complete listing of 1940-41 Short Subjects see Product Digest Section, page 19.

COLUMBIA

Title	Star	Rel Date	Running Time Minutes	Reviewed
Angels Over Broadway (G)	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	80.	Oct. 12,'40
Arizona (G)	Jean Arthur-Wm. Holden		*125.	Nov. 23,'40
Before I Hang (G)	Boris Karloff-Evelyn Keyes	Sept. 17,'40	63.	Oct. 12,'40
Beyond the Sacramento (See Product Digest ,page 3)	Bill Elliott-Evelyn Keyes	Nov. 14,'40†		
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70.	July 27,'40
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms	Jan. 23,'41†	*125.	Nov. 23,'40
Blondie Plays Cupid (G)	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†	68.	Nov. 2,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	81.	Aug. 31,'40
Ellery Queen—Master Detective (G)	Ralph Bellamy-Marg't Lindsey	Nov. 28,'40†	69.	Nov. 30,'40
Escape to Glory (G)	Pat O'Brien-Constance Bennett	Nov. 21,'40†	*74.	Nov. 23,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40	65.	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59.	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61.	July 27,'40
Glamour for Sale (A)	Roger Pryor-Anita Louise	Sept. 30,'40	57.	Nov. 9,'40
Girls Under 21 (G)	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	64.	Nov. 16,'40
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89.	Aug. 10,'40
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117.	Aug. 31,'40
I Married Adventure (G)	Osa Johnson	July 24,'40	78.	July 20,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81.	Aug. 10,'40
Lone Wolf Keeps a Date, The (G)	Warren William-Francis Robinson	Nov. 23,'40†	*67.	Nov. 16,'40
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	65.	
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62.	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60.	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73.	
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66.	Aug. 10,'40
Missing Ten Days		Dec. 5,'40†		
My Son is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63.	Jan. 20,'40
Prairie Schooners (G)	Bill Elliott-Evelyn Young	Sept. 30,'40†	58.	Nov. 16,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62.	Aug. 17,'40
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69.	Sept. 28,'40
Thundering Frontier, The (G)	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Dec. 5,'40†	57.	Sept. 21,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	57.	July 20,'40

Coming Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
Across the Sierras	Bill Elliott-Luana Walters			
Devil Commands, The	Boris Karloff - Amanda Duff - Richard Fiske-Ann Revere			
Face Behind the Mask, The	Peter Lorre-Evelyn Keyser	Jan. 6,'41†		
Fight for Life (A)	Myron McCormick		69.	Mar. 16,'40
Girl's Best Friend is Wall Street, A*	Joan Bennett-Franchot Tone			
Great Plane Robbery, The (G)	Jack Holt-Vicki Lester	Dec. 9,'40†	53.	Nov. 23,'40
Great Swindle, The	Jack Holt-Marjorie Reynolds			
Legacy	Warner Baxter-Ingrid Bergman-Fay Wray	Jan. 30,'41†		
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Penny Serenade	Irene Dunne-Cary Grant			
Phantom Submarine, The	Anita Louise-Bruce Bennett	Dec. 16,'40†		
Pinto Kid, The	Chas. Starrett-Louise Currie	Jan. 9,'41†		
This Thing Called Love (See Product Digest, page 14)	Rosalind Russell-Melvyn Douglas	Dec. 31,'40†		
Wildcat of Tucson	Bill Elliott-Evelyn Young	Dec. 31,'40†		

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker-Fay Holden-Ann Rutherford	July 5,'40	89.	July 6,'40
Bitter Sweet (G) 110	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40†	94.	Nov. 16,'40
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120.	Aug. 10,'40
Captain is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65.	June 22,'40

THE RELEASE CHART

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Nov.	29,'40†	75. Nov.	30,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept.	6,'40†	80. Aug.	31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct.	4,'40†	73. Oct.	5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov.	1,'40†	104. Nov.	2,'40
Gallant Sons (G) 111	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov.	15,'40†	*70. Nov.	16,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug.	16,'40	68. Aug.	24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July	26.'40	82. July	27,'40
Go West 114 (See Product Digest, page 13)	Marx Bros.	Dec.	6,'40†		
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings (Reviewed under title, "Busman's Holiday.")	Sept.	20,'40†	83. Aug.	3,'40
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct.	25,'40†	77. Oct.	26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug.	9,'40	99. Aug.	10,'40
Little Nellie Kelly (G) 112	Judy Garland-George Murphy-Charles Winninger	Nov.	22,'40†	100. Nov.	16,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June	14,'40	100. June	15,'40
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy-Mary Boland	June	28,'40	104. June	22,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug.	2,'40	118. July	13,'40
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept.	27,'40†	71. Sept.	21,'40
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July	12,'40	82. July	13,'40
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser-Paul Whiteman & Orch.	Sept.	27,'40†	121. Sept.	21,'40
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June	7,'40	117. June	8,'40
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct.	11,'40†	96. Oct.	12,'40
We Who Are Young (A) 45	Lena Turner-John Shelton	July	19,'40	80. July	20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept.	13,'40†	89. Sept.	14,'40

Coming Attractions

Bad Man, The*	Wallace Beery-Lionel Barrymore-Laraine Day-Donald Reagan				
Come Live with Me	James Stewart-Hedy Lamarr	Jan.	24,'41		
Comrade X 113 (See Product Digest page 3)	Clark Gable-Hedy Lamarr	Dec.	13,'40†		Dec. 7,'40
Flight Command 117	Robert Taylor - Ruth Hussey - Walter Pidgeon	Dec.	27,'40†		
Gone With the Wind (A) (See Product Digest, page 5)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland			228.	Dec. 16,'39
Four Cents a Word	John Shelton - Virginia Grey - Albert Dekker-Lloyd Nolan-Donald Meek				
Keeping Company 116	John Shelton-Ann Rutherford-Virginia Weidler	Dec.	20,'40†		
Land of Liberty (G)	Historical				June 17,'39
Maisie Was a Lady	Ann Sothern-Lew Ayres-Maureen O'Sullivan	Jan.	3,'41†		
Men of Boys Town	S. Tracy-M. Rooney-B. Watson				
Philadelphia Story (A)	K. Hepburn-C. Grant-J. Stewart	Jan.	10,'41	112.	Nov. 30,'40
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams			102.	Jan. 27,'40
Wild Man of Borneo	F. Morgan-B. Burke-J. Preisser	Jan.	17,'41		
Ziegfeld Girl, The*	J. Stewart-J. Garland-H. Lamarr-T. Martin-L. Turner-J. Cooper				

MONOGRAM

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept.	30,'40†	62. Oct.	19,'40
Arizona Frontier (G)	Tex Ritter	Aug.	19,'40	55. Aug.	31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July	15,'40†	63. July	20,'40
Chambers of Horrors	Leslie Banks-Gina Malo	Dec.	10,'40†		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug.	12,'40	68. Aug.	3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct.	7,'40†	64. Oct.	12,'40
Golden Trail, The (G)	Tex Ritter	July	3,'40	52. July	6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July	22,'40	70. July	20,'40
Last Alarm, The (G)	Polly Ann Young-Warren Hull	June	25,'40	61. June	29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug.	12,'40	62. Aug.	10,'40
Missing People (G)	Will Fyffe	Aug.	19,'40	69. Nov.	16,'40
Old Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct.	21,'40†	78. Oct.	26,'40
On the Spot (G)	Frankie Darro-Mary Kornman	June	11,'40	62. June	8,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov.	18,'40†	*62. Nov.	23,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug.	26,'40	73. Sept.	21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July	29,'40	58. Sept.	14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug.	22,'40†	61. Sept.	7,'40
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov.	11,'40†	64. Nov.	30,'40
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept.	23,'40†	62. Oct.	5,'40
Trailing Double Trouble (G)	Ray Corrigan - John King - Max Terhune	Oct.	1,'40†	58. Oct.	19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept.	9,'40	61. Sept.	14,'40
Who Is Guilty? (A) (Reviewed under the title, "I Killed the Count.")	Ben Lyon	Sept.	2,'40†	89. Sept.	2,'39
West of Pinto Basin	Ray Corrigan - John King - Max Terhune	Nov.	25,'40†		Dec. 7,'40
Wild Horse Range	Jack Randall-Phyllis Ruth	June	25,'40	57	

Coming Attractions

Her First Romance	Edith Fellows-Wilbur Evans	Dec.	22,'40†		
Pride of the Bowery	Leo Gorcey-Bobby Jordan	Dec.	15,'40†		
Rolling Home to Texas	Tex Ritter	Dec.	29,'40†		
Trail of the Silver Spurs*	Ray Corrigan - John King - Max Terhune	Jan.	5,'41		
You're Out of Luck	Frankie Darro	Jan.	5,'41		

PARAMOUNT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov.	8,'40†	113. Oct.	19,'40
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson-Andy Devine	May	3,'40	85. Apr.	20,'40
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct.	11,'40†	86. Oct.	5,'40
Christmas in July (G) 4007	Dick Powell-Ellen Drew	Oct.	25,'40†	72. Sept.	21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug.	16,'40	63. Aug.	17,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov.	1,'40†	75. Oct.	12,'40
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June	21,'40	85. June	15,'40
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug.	2,'40	69. Aug.	3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug.	23,'40	83. July	27,'40
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June	7,'40	61. May	18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept.	20,'40†	92. Sept.	7,'40
Night at Earl Carroll's A (G)	Ken Murray-Rose Hobart	Dec.	6,'40†	*63. Nov.	16,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May	10,'40	67. May	11,'40
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct.	4,'40†	74. Oct.	5,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June	28,'40	61. June	22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept.	27,'40†	80. Sept.	14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept.	6,'40†	94. Aug.	24,'40
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June	14,'40	81. June	8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July	12,'40	63. June	29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May	31,'40	75. May	18,'40
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov.	15,'40†	76. Sept.	14,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May	17,'40	71. May	4,'40
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July	26,'40	83. June	29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July	5,'40	86. June	1,'40
World in Flames (G)	Documentary	Oct.	25,'40†	60. Oct.	19,'40

Coming Attractions

Aldrich Family in Life with Henry (See Product Digest, page 14)	Jackie Cooper-Leila Ernest	Jan.	24,'41†		
Border Vigilantes	William Boyd-Russel Hayden-Andy Clyde				
D. O. A.	Ellen Drew-Red Cameron	Apr.	18,'41†		
Doomed Caravan	W. Boyd-R. Hayden-A. Clyde	Jan.	10,'41†		
Hard Boiled Canary	A. Jones-S. Foster-M. Lindsay	Mar.	7,'41†		
In Old Colorado	W. Boyd-R. Hayden-A. Clyde	Feb.	28,'41†		
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Mar.	21,'41†		
Lady Eve, The	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette	Apr.	4,'41†		
Las Vegas Nights	Phil Regan - Bert Wheeler - Tommy Dorsey				
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec.	27.'40†		
Mad Doctor, The	B. Rathbone-E. Drew-J. Howard	Feb.	21,'41†		
New York Town	Mary Martin - Robt. Preston - Fred MacMurray				
North West Mounted Police (G) 3946	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec.	27.'40	125. Oct.	26,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker				
Road to Zanzibar, The	B. Crosby-B. Hope-D. Lamour				
Round Up, The	R. Dix-P. Morison-P. Foster	Mar.	28,'41†		
Second Chorus (G)	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan.	3,'41†	83. Dec.	7,'40
Shepherd of the Hills	John Wayne - Betty Field - Harry Carey-Beulah Bondi	Apr.	11,'41		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Texas Rangers Ride Again (G) 4050	J. Howard-E. Drew-M. Robson	Dec. 13,'40†	*67.	Nov. 2,'40
Victory (See Product Digest, page 13)	Fredric March-Betty Field	Jan. 17,'41†		
Virginia	Madeleine Carroll - Fred MacMurray	Feb. 14,'41†		
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41†		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40†	60.	
Billy the Kid in Texas 156	Bob Steele	Sept. 30,'40†	63.	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60.	
Frontier Crusader (G) 151	Tim McCoy	June 1,'40†	62.	June 15,'40
Gun Code 152	Tim McCoy	Aug. 3,'40†	57.	
Hold That Woman (G) 102	J. Dunn-F. Gifford-M. Spellman	July 13,'40†	67.	Nov. 23,'40
I Take This Oath (G) 101	Gordon Jones-Joyce Compton	May 20,'40†	67.	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66.	
Mercy Plane (G)	James Dunn-Frances Gifford	July 15,'40	72.	Nov. 2,'40
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 5,'40†		

Coming Attractions

Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40†		
Billy the Kid's Range War	Bob Steel			
Billy the Kid Rides West	Bob Steele	Jan. 3,'41†		
Devil Bat 104	Bela Lugosi	Dec. 13,'40†		
Lone Rider, No. 1 163	George Houston	Jan. 10,'41†		
Misbehaving Husbands 105	Ralph Byrd-Luana Walters	Dec. 20,'40†		
Never Say No 108	Glamour Girls	Jan. 17,'41†		
Secret Evidence 107		Jan. 17,'41†		
You Betcha My Life* 106	Henry Armetta	Dec. 24,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40†	*67.	Nov. 23,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40†	57.	Nov. 30,'40
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57.	June 22,'40
Colorado (G) 051	Roy Rogers - George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57.	Sept. 7,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66.	May 11,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40	67.	Aug. 17,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40†	67.	Nov. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40†	57.	Oct. 12,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66.	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75.	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69.	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68.	July 6,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†	88.	Oct. 19,'40
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly -	Nov. 29,'40†	68.	Nov. 23,'40
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct. 11,'40†	73.	Oct. 5,'40
Melody Ranch (G) 041	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee	Nov. 15,'40†	84.	Nov. 23,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57.	Aug. 17,'40
One's Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57.	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59.	July 27,'40
Ride, Tenderfoot, Ride (G) 048	G. Autry-S. Burnette-J. Storey	Sept. 6,'40†	65.	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72.	Aug. 3,'40
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40†	57.	Nov. 23,'40
Three Faces West 903 (Reviewed under the title, "The Refugee.")	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81.	June 15,'40
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40†	58.	Nov. 2,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57.	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57.	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69.	June 29,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40†	70.	Nov. 2,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71.	May 25,'40
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†	59.	Oct. 5,'40

Coming Attractions

Behind the News 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40†		
Bowery Boy 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40†		
Lone Star Raiders 064	3 Mesquiteers-June Johnson	Dec. 23,'40		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' on a Rainbow	Gene Autry - Smiley Burnette - Mary Lee-Carol Adams			
Robin Hood of the Pecos* 054	Roy Rogers-Geo. "Gabby" Hayes			
Sis Hopkins	Judy Canova			
Wyoming Wildcat* 074	Don "Red" Barry-Julie Duncan			
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74.	Mar. 16,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68.	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89.	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68.	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81.	Sept. 14,'40
Fargo Kid, The (G) 152	Tim Holt-Ray Whitley	Dec. 6,'40	*63.	Nov. 2,'40
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	72.	Sept. 21,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101.	Apr. 20,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	70.	Sept. 21,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40†	Dec. 7,'40	
Little Men 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 29,'40†	78.	Nov. 9,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers		101.	Aug. 17,'40
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	70.	Sept. 21,'40
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40†	76.	Oct. 12,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64.	June 29,'40
My Favorite Wife (A) 025	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88.	May 4,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68.	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	58.	June 22,'40
Queen of Destiny (G) 061 (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95.	Aug. 10,'40
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40†	87.	July 27,'40
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	*66.	Nov. 23,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69.	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	58.	Aug. 25,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64.	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40†	90.	Oct. 12,'40
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke-F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	81.	June 22,'40
Too Many Girls (G) 106	Lucille Ball-Richard Carlson-Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Nov. 8,'40†	85.	Oct. 12,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept. 20,'40	66.	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 11,'40†	67.	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40†	59.	Oct. 12,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 0470†.)		Aug. 2,'40	117.	
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63.	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68.	May 18,'40
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40†	97.	Nov. 16,'40

Coming Attractions

Along the Rio Grande	Tim Holt-Ray Whitley			
Citizen Kane	Orson Wells-Dorothy Comingore			
Girl, a Guy and a Gob, A	George Murphy-Lucille Ball			
Kitty Foyle 112 (See Product Digest, page 5)	Ginger Rogers-Dennis Morgan	Dec. 27,'40		
Let's Make Music (See Product Digest, page 1)	Bob Crosby-Jean Rogers			
Mr. and Mrs. Smith (See Product Digest, page 15)	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette 114	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 20,'40†		
Playgirl (See Product Digest page 15)	Kay Francis-James Ellison			
Prodigy	Jean Hersholt-Fay Wray-Walter Woolf King			
Saint in Palm Springs, The	George Sanders-Wendy Barrie			
Girl, a Guy, and a Gob, A (See Product Digest, page 15)				
They Met in Argentina	Jimmy Ellison-Maureen O'Hara-Alberto Vila-Buddy Ebsen			

THE RELEASE CHART

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young—Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113.	Aug. 31,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40†	63.	Aug. 3,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40†	70.	
(See Product Digest, page 2)				
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88.	Oct. 5,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71.	Aug. 24,'40
I Was an Adventuress (G) 030	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
Mark of Zorro, The (G) 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†	93.	Nov. 9,'40
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
Night Train (A) 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†	93.	June 8,'40
(Reviewed under title, "Gestapo.")				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70.	June 29,'40
Tin Pan Alley (G) 120	Alice Faye - Betty Grable - Jack Oakie-John Payne	Nov. 29,'40†	*92.	Nov. 23,'40
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,'40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40†	66.	Sept. 21,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Chad Hanna 123	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40†		
(See Product Digest, page 1)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Girl in the News	Margaret Lockwood - Barry K. Barnes-Emlyn Williams-Roger Livesey	Jan. 31,'41†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers			
Hudson's Bay 115	Paul Muni-Gene Tierney-Virginia Field—John Sutton	Jan. 3,'41†		
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40†	78.	Dec. 7,'40
Michael Shayne, Private Detective	Lloyd Nolan-Marjorie Weaver	Jan. 10,'40		
Murder Among Friends*	John Hubbard-Marjorie Weaver			
Murder Over New York 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40†		Dec. 7,'40
Outlaw, The	Walter Huston-Thomas Mitchell-Jane Russell-Jack Bentel			
Ride Kelly Ride	Marvin Stephens-Rita Quigley-Eugene Pallette			
Road to Rio, The*	Alice Faye-Don Ameche-Carmen Miranda			
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison	Jan. 17,'40		
Sleepers West	Lloyd Nolan-Lynn Bari-Mary Beth Hughes-Ben Carter			
Tall, Dark and Handsome*	Cesar Romero-Milton Berle-Virginia Gilmore			
Tobacco Road	Gene Tierney-Charley Grapewin-Marjorie Rambeau - William Tracy - Elizabeth Patterson - Slim Summerville			
Uncensored	Nancy Kelly-John Loder-Edmund Gwenn			
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 24,'41†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G)	Valerie Hobson-Conrad Veidt	Nov. 29,'40†	80.	Apr. 13,'40
(Reviewed under title, "Contraband.")				
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,'40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald	Nov. 22,'40†	105.	Oct. 12,'40
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	92.	Aug. 3,'40
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40

Coming Attractions

Cheers for Miss Bishop	Martha Scott-Wm. Gargan			
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard			
Lady Hamilton	Vivien Leigh-Laurence Olivier			
Major Barbara	Wendy Hiller-Robt. Morley			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
(See Product Digest, page 6)				
So Ends Our Night	Fredric March-Margt. Sullivan-Glenn Ford-Frances Dee			
(See Product Digest, page 14)				
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Jan. 1,41†	102.	Dec. 7,'40
That Uncertain Feeling	Merle Oberon-Melvyn Douglas-Burgess Meredith			
Thief of Bagdad (G)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40†	109.	Oct. 19,'40
Topper Returns	Joan Blondell - Roland Young - Carole Landis - "Rochester" - Billie Burke-Patsy Kelly			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
Alias the Deacon (G) 4015	B. Burns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Bank Dick, The (G)	W. C. Fields-Una Merkel	Nov. 29,'40†	73.	Dec. 7,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov. 1,'40†	65.	Nov. 16,'40
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40†	71.	Oct. 12,'40
Fugitive, The (A) 5046 (pre-release 6-28-40)	Ralph Richardson-Diana Wynyard	Sept. 20,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 13,'40†	96.	Sept. 7,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	63.	Aug. 10,'40
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
Law and Order (G) 5062	Johnny Mack Brown - Fuzzy Knight - Nell O'Day	Oct. 18,'40	57.	Nov. 30,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Little Bit of Heaven, A (G) 5017	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†	86.	Oct. 19,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	59.	Sept. 21,'40
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†	65.	Nov. 2,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†	*83.	Nov. 9,'40
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Pony Post 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
(See Product Digest, page 5)				
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40
Sandy Gets Her Man (G) 5021	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†	*66.	Nov. 16,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Seven Sinners (A) 5007	Marlene Dietrich—John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†	86.	Nov. 2,'40

THE RELEASE CHART

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ski Patrol (G) 4031	Lull Deste-Philip Dorn	May	10,'40	64.	May 11,'40
Slightly Tempted (G) 5024	H. Herbert-J. Downs-P. Moran	Oct.	18,'40†	60.	Aug. 10,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July	26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug.	2,'40	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept.	27,'40†	89.	Sept. 28,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July	26,'40	80.	Aug. 3,'40
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July	26,'40	71.	June 1,'40

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Back Street	M. Sullavan-C. Boyer-R. Carlson	Jan.	24,'41†		
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight	Jan.	10,'41†		
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight	Feb.	14,'41†		
Dangerous Game, A	Richard Arlen-Andy Devine	Feb.	7,'41		
Dark Streets of Cairo	Sigrid Gurie-Ralph Byrd	Feb.	14,'41†	Dec.	7,'40
Give Us Wings (G)	"Dead End Kids" - A. Gwynne	Dec.	20,'40†	*62. Nov.	16,'40
Invisible Woman, The	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec.	27,'40†		
Lucky Devils	Richard Arlen-Andy Devine	Jan.	3,'41†		
Nice Girl*	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan-Rbt. Benchley-Helen Broderick				
San Francisco Docks (G)	Burgess Meredith-Irene Hervey	Jan.	10,'41†	Dec.	7,'40
Six Lessons from Madame Lazonga					
Trail of the Vigilantes	Franchot Tone-Broderick Crawford-M. Auer-Andy Devine-Peggy Moran-Warren William	Dec.	13,'40†		
Where Did You Get That Girl?	H. Parrish-C. Lang-L. Errol	Jan.	3,'41†		
Who's Crazy Now?*	Hugh Herbert-Anne Nagel				

WALT DISNEY PRODUCTIONS

Coming Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
Fantasia (G)	Disney-Stokowski		135. Nov.	16,'40

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
All This, and Heaven Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July	13,'40	143. June	22,'40
Always a Bride (G)	Rosemary Lane-George Reeves	Nov.	2,'40†	58. Nov.	30,'40
East of the River (G)	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov.	9,'40†	73. Nov.	2,'40
Father Is a Prince 569	Grant Mitchell-Nana Bryant	Oct.	12,'40†	56	
Fugitive from Justice (G) 473	Roger Pryor-Lucile Fairbanks	June	15,'40	53. June	22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July	27,'40	58. Aug.	24,'40
Letter, The (A)	Bette Davis-Herbert Marshall	Nov.	23,'40†	97. Nov.	16,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July	6,'40	75. July	6,'40
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June	1,'40	55. July	13,'40
No Time for Comedy (A) 554	James Stewart-Rosalind Russell	Sept.	14,'40†	93. Sept.	7,'40
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug.	3,'40	95. July	13,'40
Tugboat Annie Sails Again (G)	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct.	26,'40†	*75. Oct.	26,'40

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale	Dec.	28,'40†		
(See Product Digest, page 15)					
She Couldn't Say No	R. Pryor-E. Arden-C. Edwards	Dec.	14,'40†		

Warner Brothers

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart & Ralph Bellamy	June	8,'40	91. June	1,'40
Calling All Husbands (G) 519	Ernest Truex-Lucile Fairbanks	Sept.	7,'40†	64. Sept.	21,'40
City for Conquest (G) 506	James Cagney-Ann Sheridan	Sept.	21,'40†	*106. Sept.	14,'40
Dispatch from Reuter's, A (G)	Edw. G. Robinson - Edna Best - Eddie Albert-Otto Kruger	Oct.	19,'40†	90. Sept.	28,'40
Flowing Gold (G) 412	P. O'Brien - J. Garfield - F. Farmer	Aug.	24,'40	82. Aug.	31,'40
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June	22,'40	56	
Invitation to a Murder	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel	Dec.	7,'40†		
Knute Rockne—All American (G) 502	Pat O'Brien-Gale Page	Oct.	5,'40†	98. Oct.	12,'40
Lady with Red Hair (G)	M. Hopkins-R. Ainley-C. Rains	Nov.	30,'40†	*80. Nov.	16,'40
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug.	17,'40	65. Aug.	17,'40
My Love Came Back (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July	20,'40	85. June	29,'40
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug.	10,'40	69. Aug.	24,'40
Sea Hawk (G) 401	Errol Flynn - Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug.	31,'40	126. July	27,'40
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov.	16,'40†		
(See Product Digest, page 5)					

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Case of the Black Parrot	Wm. Lundigan-Maris Wrixon				
Far Horizon	B. Davis-G. Brent-H. McDaniel				
Father's Son	John Litel-Frieda Inescort				
Footsteps in the Dark	Errol Flynn - Ralph Bellamy - Brenda Marshall				
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson	Jan.	4,'41†		
Here Comes Happiness	Mildred Coles-Richard Ainley-Russell Hicks-Marjorie Gateson				
Her Great Lie	Bette Davis - George Brent - Hattie McDaniels-Mary Astor				
Here Comes the Navy (G) (re-issue)	James Cagney - Pat O'Brien	Dec.	21,'40	86. Nov.	30,'40
High Sierra	Humphrey Bogart-Ida Lupino				
(See Product Digest, page 13)					
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman				
(See Product Digest, page 14)					
Knockout	Wayne Morris-Olympe Bradna-Virginia Field-Cliff Edwards.				
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington				
Sea Wolf, The	Edw. G. Robinson - John Garfield-Ida Lupino				
Strawberry Blonde	James Cagney-O. de Havilland-Rita Hayworth				
Stuff of Heroes	Eddie Albert-John Leslie-Alan Hale-John Litel				
Wagons Roll at Night, The	H. Bogart-S. Sidney-E. Albert				

OTHER PRODUCT (INCLUDING FOREIGN)

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Among Human Wolves (G)	Basil Radford	Film Alliance	Dec.	1,'40	59. Nov.	30,'40
Conquest of the Air (G)	Laurence Olivier	United Artists			71. June	8,'40
Convoy (A)	Clive Brook	Assoc. British			90. June	29,'40
Crook's Tour (G)	Basil Radford	Anglo-American			82. Sept.	7,'40
Dangerous Cargo (A) 3 (Reviewed under title, "Hell's Cargo.")	Walter Rilla	Film Alliance	Aug.	3,'40	73. Sept.	21,'40
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp	July	29,'40	88. Aug.	3,'40
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct.	23,'40	65. Oct.	19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug.	17,'40	62	
Four Shall Die	Negro Cast	Million Dollar			Oct.	15,'40
Gaslight (A)	Anton Walbrook	Anglo-American			89. June	15,'40
Girl in the News, The (A)	Margaret Lockwood	MGM			78. Oct.	12,'40
Here Is Ireland (G)	Travelogue	Irish American	Oct.	3,'40	80. Oct.	12,'40
Heritage (G)	Juanita Montenegro	French Films	Nov.	4,'40	75. Nov.	16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov.	19,'40	83. Nov.	30,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug.	31,'40	73. Mar.	30,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept.	21,'40	82. Sept.	28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug.	8,'40	95. Aug.	24,'40
Mala Yerba (Marcela) (A)	Lupita Gallardo	G. Soria	Sept.	21,'40	109. Oct.	5,'40
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov.	20,'40	95. Nov.	30,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct.	30,'40	90. Nov.	9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov.	11,'40	85. Nov.	23,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct.	3,'40	75. Oct.	19,'40
Murder in the Night (A) 2 (Reviewed under the title, "Murder in Soho.")	Jack La Rue	Film Alliance	July	20,'40	57. Mar.	4,'39
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June	15,'40		
Open Road, The (A)	Victor Francen	Mintz	Oct.	4,'40	85. Oct.	19,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May	27,'40	91. June	1,'40
Sailors Three (G)	Tommy Trinder	Assoc. British			87. Oct.	26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept.	2,'40	90. Sept.	7,'40
Spies in the Air (A) 1	Harry Lauder	Film Alliance	July	6,'40	62. July	13,'40
Time in the Sun (A)	Documentary	World	Sept.	30,'40	59. Oct.	5,'40
Terse Murder Mystery (A) (Reviewed under the title, "Traitor Spy.")	Bruce Cabot	Ziehm	Oct.	23,'40	70. Dec.	30,'40
Two Women (A)	Pierre Blanchar	Paragon	Nov.	1,'40	100. Nov.	9,'40
Under Your Hat (G)	Jack Hulbert	British Lion			73. Oct.	12,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct.	7,'40	79. Oct.	19,'40

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COMPETITIONS

PERHAPS when the annals of this mad era are on some remote day finally set down in their place in the perspective of Time, it will be known as the Age of Showmanship, a period when all that was accomplished with the multitudes was done with the tools of entertainment, "names" and emotional appeal, supplanting quite the processes of intellect and methods of reason.

Show devices have escaped from the theatre, and now they are all over town, at every night-spotted cross-road, strewn across the nation. So now, more than ever it is the problem of the motion picture showman to increasingly institutionalize his theatre, to make it a place to go, integrated with and built into his community. What the exhibitor is able to put into his theatre on his own cannot be cancelled out or sold away; nor can it be put on the air in competition with him. Now that "all the world's a stage", indeed, the job for the box office is more explicit.

From Motion Picture Herald Nov. 9th

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LOOKING TOWARD A NEW ADVANCE IN SOUND TECHNIQUE

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 11 — December 14, 1940

IT'S THE SAME JOB

FROM Wall Street to Times Square to Hollywood Boulevard you can have reports any day of this and that which is happening or going to happen to the motion picture industry in a big broad way. Some of these are laden with an excessive alarm.

It is inevitable that various pressures and evolutions, indicated by legislative projects, and by the Consent Decree and its sequels, tend to modify practice and procedure. It is probably accurate, however, to say that such matters as the Consent Decree are much more symptoms than actual causes, despite all of their ponderous official appearances.

Structurally, the motion picture industry may and must expect that it will be subject to such changes, economic, political and social, as are affecting, in varying degrees, all sectors of American industry. It may be irksome to adopt new methods, to make over established machinery, and inevitably there are both fundamental objections in principle, and just sheer inertia, opposition to the labours involved. These are likely to be confused. Pressures for change are resisted often because they are change.

It is certain, however, that come what may there will always be the amusement-consuming American public, which will pay down a part of whatever money it has in the pursuit of amusement. The motion picture will be getting its share in the degree that it appeals in competition for the entertainment dollar.

PRODUCTION is worried, more than it admits, just now by the apparent, and currently actual, inelasticity of production costs. Standards are those of an industry which flourished in a world market which is no more, may never be again. Wage scales, union, artistic and executive are still based on those merry days. Selling prospects call for inventory investment in terms that create new financing problems.

The public, facing the box office, examining the lobby, scanning the advertising, does not care a whoop in the superheated Hence about all that—but it will buy a show. That is the basic assurance for the motion picture industry, today and tomorrow. Business will be done—by those equipped with the zeal and ingenuity to do it.

Close application of the seat of the pants to the chair at the work desk will have a lot to do with what happens in individual and corporate instances.

Certain, perhaps minor but promising, indications come across this desk. There are evidences in every morning's mail to the editor of Motion Picture Herald that motion picture people are doing a considerably more intensive job of attending to their business. It comes in inquiries, in comment and argument, from exhibitors, executives high and less high, from promoters, advertising persons and, also most interestingly, in a rising tide of concern about the screen from many external areas.

Important evidence of acute new interest in the business of doing business is to be had in the flood of correspondence which has arisen from the Herald's extension of its service functions with the addition of the elaborate new living catalogue of the wares of the screen in the Product Digest section. Again, evidence is had in a sharp upturn of the already high rate of response to the polling of showmen, affiliated and independent, on the "Money Makers".

Showmen, with new problems in hand, and ahead, are going to work again.

△ △ △

"SOFTLY"

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They say a man with a sharp ear is more accurate than instruments, that he can detect a difference of one decibel. That's probably what makes a sales manager.

△ △ △

CAREER MAN

NOW a full twenty-five years have elapsed since Mr. William A. Scully, who sells pictures, made his first sale to an exhibitor, and he and that exhibitor are still friends. This comes to mind because about now Mr. Scully is having one of those anniversaries, his third with Universal Picture Corporation, as general sales manager, but it was way back in 1916 when the lad took up with Famous Players-Lasky's Boston exchange, and in 1918 he went over to Metro as New Haven manager for a temporary connection which ran on through M-G-M for twenty years. He went to Universal January 1, 1938, since which time it seems the curve has been upwards.

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PRESS day this week your editor made his 1,000th taxi trip from Grand Central station to the Herald's office in Rockefeller Center, and reports that in those thousand rides only eighteen drivers have been able to distinguish, on the first telling, between the RCA building and the RKO building. They all feel underpaid. Incidentally, there's the kind of mind to which box office advertising is addressed.

—Terry Ramsaye

This Week in the News

New Sound Coming

SIX companies are at work developing new sound systems so that speech and music in all theatres can be released from behind the screen and come from the whole stage or even from other parts of the theatre, to create more perfect illusions of reality. Electrical Research Products, Radio Corporation, Warner Brothers, Paramount, Metro-Goldwyn-Mayer and Universal all are giving attention to the matter of bringing new, "living" sound to the theatre screen.

First attempts in this direction have already been made. ERPI's stereophonic sound, developed by Bell Telephone Laboratories, was shown without pictures in New York and Hollywood last Spring. RCA's "Fantasia" has been playing in New York for a month and will open in other cities soon. The Disney film uses an elaborate reproducing system to give three-dimensional effects and added volume. Warner Brothers are installing equipment in the Strand, New York, for their new Vitasound, which will make its debut around the holidays. Though not as complicated as the RCA Fantasound of "Fantasia" it also has some special qualities and can reproduce sounds in a more natural way than possible in the present method. Other systems are also being prepared in the sound laboratories and being tested in the film studios.

The story of the new advances in sound from a technical point of view, with discussions of the various proposed systems and necessary changes in theatre installations required for each, are treated in *Better Theatre,* the second section of this week's MOTION PICTURE HERALD.

Ultimately it will be the exhibitors who will have to make the additions to their reproducing equipment, if the improved sound is to be generally adapted. It was reported that changes in the sound head and additional amplifying and speaker apparatus would cost in the neighborhood of one thousand dollars for the average theatre.

"Fantasia's" Fantasound uses three sound and one control tracks on a separate strip of film; the system is not considered practical for general commercial use. Warner's Vitasound has one regular sound track and one control track, running down in the sprocket space which regulates volume and switches in and out speakers on the right and left of the main speakers behind the screen. Several other companies are working on systems which combine some of the features of Fantasound and Vitasound. Paramount, Metro-Goldwyn-Mayer and Universal are working on methods which will give stereophonic effects, requiring two sound tracks and a control track.

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TAXES and regulative measures expected to become important business before legislatures of 41 states Page 13

MUSIC WAR between broadcasters and ASCAP threatens films Page 19

CLEARANCE problems in Chicago due for settlement under decree Page 21

CAUTION in signing all contracts to avoid difficulties under decree urged upon salesmen by distributors Page 22

CANADIAN exhibitors seek extension of new trade practice reforms to Dominion Page 30

"SANTA FE" opens in Santa Fe, N. Mex., with parades, parties, fiestas, stars, executives and politicians Page 31

CENSOR board in Chicago attacked by civic groups who seek repeal of law giving power to police Page 34

BRITISH trade harried by Government competition, problem of meeting quota and Sunday closings Page 45

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Bombs Close 300

THE war has closed 320 film theatres in Great Britain, because of either extensive damage or total destruction from German air raids, as of December 1st. (David Rose, managing director in England for Paramount said last week on his return to New York that 200 theatres in Greater London alone had been closed.) Despite almost constant attacks, however, theatre building and re-building continues in England. Two houses, one at Cotonend, Warwick, and the other at Grays in Essex, have opened in recent days.

The British exhibitors organization, the Cinematograph Exhibitors Association, and the distributors group, the Kinematograph Renters Society, have been trying to work out a satisfactory policy with respect to bookings at theatres which have been forced to close on account of the war.

On Thursday representatives of labor in the industry were to meet with Government officials at the British Board of Trade, London, to discuss ways and means of obtaining help to carry on film production. The meeting was postponed from Friday of last week.

A motion picture theatre in a "South Coast Town," identified as Portsmouth, headquarters of the British Fleet by dispatches from Berlin, was destroyed and some 50 of the 300 persons watching the show were killed. Two persons were killed when a bomb hit a studio at Denham, 15 miles from London.

The London offices of both Columbia and National broadcasting companies were seriously damaged this week.

No final decision has been reached yet by the major American motion picture companies on the monetary agreement being negotiated with the British Government to replace the one which expired last October 31st. During the first year of the war about $17,500,000 was withdrawn from England. The new pact will allow the American firms to take only about $12,500,000, it was reported.

Grierson Quits

JOHN GRIERSON, British documentary film producer, who became Dominion Film Commissioner 15 months ago, after the National Film Board of Trade of Canada was formed upon his recommendation, has resigned. His resignation, effective late in February, has been accepted by the Dominion Government. His successor will be named in January. Anent his action, Mr. Grierson said:

"My job in Canada was to establish a national film board and, when it was established, to hand it over to Canadians to run. I believe the time is right to hand it over."

Fair Trial Demanded

THE Independent Theatre Owners Association, of New York, Wednesday, demanded of exhibitors a fair trial for the consent decree.

"Fighting the consent decree now, is like beating a dead horse," it said. "We must resign ourselves to the hard fact that the consent decree is now law and, as such, cannot be controverted. There is talk that action will be taken to set it aside or seek an injunction. Anyone who tries it will have no standing in court.

"There is only one logical step to be taken. Exhibitors must live under the decree and abide by it long enough to determine definitely that it either be detrimental or not. If it be detrimental, as we believe it will be, then forceful measures must be taken to counteract the effects. It might mean Congressional legislation. It might mean State legislation. It might be an action in court.

"But none of these steps can be taken until exhibitors can prove by actual experience that the consent decree is working a hardship on them so bitter that relief must be afforded."

Vaudeville Closed Shop

THIS week it appeared that, for the first time in their history, vaudeville performers have secured a union shop contract. The agreement, in New York, is expected to serve as a pattern for the contract which the American Guild of Variety Artists hope to obtain in film-vaudeville houses throughout the country.

The contract has been on the fire for several months, signatures being delayed variously by minor points and by the absence through travel or sickness of the circuit executives with whom the Guild representatives were dealing. At mid-week, Dewey Barto, president of the Guild, said it appeared that by the week's end all signatures would be obtained, and admitted that some circuits had already signed, without, however, revealing which.

Trust Penalties

THE Administration's Temporary National Economy Committee, in Washington, Tuesday, formally proposed that a special court be established to hear all trust cases in all fields. Stiffer civil penalties for violations of the trust laws were proposed. One suggestion made was that for the entire period of the violation a guilty company forfeit twice its income and its ranking officers twice their salaries.

The report criticized the smallness of funds appropriated for enforcement of the trust laws, saying, "$1,325,000 is being used to police industry, break up restraints, enforce competition throughout the United States. Around $60,000,000 is spent to preserve peace and order within New York City alone."

Thurman W. Arnold, Assistant Attorney General and head of the Anti-trust Division of the Department of Justice, argued for the Government before the U. S. Supreme Court, Washington, Tuesday in a case charging that a jurisdictional suit called by one union to deprive members of another union of employment was a conspiracy in violation of the Sherman Anti-trust laws.

"Labor should be given every opportunity to organize but should not be permitted to destroy itself by factional wars," Mr. Arnold told Justice Frankfurter, who remarked that unions might better be indicted under the Sherman Act than under the National Labor Relation Act under certain conditions.

Charles H. Tuttle, a former Federal Attorney in New York, represented the union, the United Brotherhood of Carpenters and Joiners (A. F. of L.), asserting that this was the first time the Government had attempted to include jurisdictional strikes under the anti-trust act. This, he said, would mean that the Government would have to decide which strikes were justified and which not. The result of such a policy would be fascism, the attorney asserted.

Meanwhile, on Tuesday the Balaban and Katz trust decree violation case in Chicago was ended. Story on page 11.

'Dictator' in London

WAR or no war, and blitzkriegs notwithstanding, United Artists says Charlie Chaplin's "The Great Dictator" will open simultaneously at three London houses—the Prince of Wales, Gaumont Haymarket and the Marble Arch Pavilion theatres, on Monday, December 16th. The picture has been guaranteed a minimum run of ten weeks, says United Artists.

General release in Great Britain (outside of London) has been set for January 6th, 1941; general release in the London area will follow after the pre-release engagement, February 24th.

"Gone With the Wind," will make its Mexican debut at two Mexico City theatres on January 15th, when it opens on a 70 per cent rental basis, similar to the road-show terms in the United States. Subsequent run houses in the U. S. will exhibit the picture on a fifty-fifty rental percentage.

The film will play the Cine Olimpia, only directly-owned American theatre, which will re-open next month after being modernized, and the Cine Iris. The two are the leading first-runs in the capital. Admissions have been scaled at the equivalent of 65 to 70 cents, the highest admissions ever charged.

Aid for Mexico

TWENTY United States bankers and promoters, unnamed, have proposed to Mexican President Avila Camacho, in office a week, a plan of industrial development of Mexican industry, including amusements, through an initial capital investment of $100,000,000.

George Creel, California, and John A. Hastings, former State Senator from New York, were reported, this week, to be in Mexico City working on details.

William Gibbs McAdoo, former U. S. Senator from California is also associated with the enterprise.

This group, which has been scrutinizing the Mexican situation for the past three years, has informed the Mexican president that it believes private American capital would find ample opoprtunity for almost unlimited business development in Mexico without the penalties of excessive taxes.

Mr. Creel known in motion pictures for early efforts in scenario writing, served as chairman of the "Committee on Public Information," which was charged with "selling" World War I to America through motion pictures and otherwise.

France's New Order

THE motion picture industry in France has been put under strict Government control under the supervision of Pierre Laval, vice-premier. Rene Ploquin is to head the Film Commission with the title of Government Commissioner. A central committee has been formed to run the five divisions into which the industry has been divided. Members are Marcel Pagnol, Jean Paineleve, Jean Galland and Marcel Achard.

Double features were banned by a Government order which stated that no program could include more than one film of over 4,000 feet. The length of the whole program, not including newsreels, may not be over 12,500 feet. Each organization active in the industry must have a license from the Ministry of Information. Principal executives also must have identification cards issued by M. Laval's committee. Any violation may be punished by the seizing of the films involved and the closing of the theatre from one week to one year.

The weekly trade paper, *La Cinématographie Française,* had its name changed to *Le Film* shortly after the Germans took control in Paris but it continues publication under the same editor and some of the staff, according to reports from France.

The Electrical Research Products, Inc., reported in New York this week that advice from Fred Hotchkiss, manager of the Marseille office of the French company, and from H. L. Pemberton, Paris manager, is that theatres throughout France are rapidly returning to normal operation.

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THIS WEEK IN PICTURES



Paramount News Photo

AMERICAN NEWSREELERS IN CANADA. For the first time in years (with the exception of the coverage of the visit of the King and Queen of England) the Canadian Government has waived the high border tariff of 50 per cent of the cost of sound and camera equipment which has kept American newsreels from filming in the Dominion. Above are the first pictures of the first U. S. newsreelers to arrive in Canada under the new order, shown at Camp Borden, Ontario. Canada desires attention on U. S. screens for her war and defense messages. The American newsreels will occasionally use "regular stories" of their own making in their regular releases. Canadian footage heretofore has been purchased from Canadian cameramen. Left to right: Lawrence Kennedy, Fox Movietone; Howard Winner, Pathe; Roy Edwards, Universal; Leo Rossi, Hearst News of the Day; Al Mingalow, Paramount, and Flight Lieutenant John McGinnis.



C. C. POTWIN, acoustical consultant for Erpi, is the newly elected treasurer of the Acoustical Society of America. An advocate of the correct shaping of auditoria for sound control, he is a consultant and contributing columnist to Better Theatres.



ALFRED N. SACH, Dallas circuit owner, in Hollywood on vacation, looks into the radio situation. Here he is with Ona Munson back stage at the CBS studios during the broadcasting of Edward G. Robinson's "Big Town" program for Rinso soap products.

J. ROBERT RUBIN, of Loew's, below right, with Arthur H. Compton, national co-chairman of the National Conference of Christians and Jews, has been appointed chairman of the film division.







LEO DEVANEY, Canadian division manager for RKO, is captain of the company's Ned E. Depinet annual billings drive to start January 25th and end May 9th.

JOHN OJERHOLM, left, manager of Olympic Laboratories of England, a resident American, recently patented a film processing device by which negative shadows are given high definition. The process treats the film after exposure but before printing and is said to add nothing to negative costs.

FATHER AND SON, below. Jack Holt stops to see his son, Tim, on the RKO studio set of "Along the Rio Grande," one of the western series in which Tim is following his father's adventuresome footsteps.



DEPARTMENT OF JUSTICE TO GET REPORTS ON ARBITRATION CASES

New Film Unit To File All Records; B. & K. Chicago Suit Dismissed and New Decree Ordered; "Little Three" in Court

The special motion picture unit of the Department of Justice, set up following the consent decree settlement of the New York anti-trust suit, will receive for its files a condensation of each case brought up for abitration, including a summary of the issue involved, the questions decided, the arbitrator's name and the award, it was reported this week as the American Arbitration Association speeded plans for the establishment of the arbitration machinery for the industry.

J. Noble Braden, executive secretary of the AAA and executive director of the 31 local arbitration boards provided for in the rules of arbitration of the decree, was to arrive in New York Saturday from the coast and on December 17th he is to leave again to organize tribunals in the mid-west. After the Christmas holidays he will set up the remaining boards in the east.

Meanwhile, the Little Three—Columbia, United Artists and Universal—resumed the trial proceedings which were interrupted when the Government and the five theatre owning distributors adjourned them to negotiate the consent decree. Attorneys for the three companies declared their intention of carrying the case to the supreme court.

B & K Settlement Approved

In Chicago on Tuesday Federal Judge Charles E. Woodward ordered that a decree be prepared for his signature ending the contempt proceedings against Balaban and Katz and seven majors for violating the 1932 consent decree, imposing fines totalling $10,000 and costs on three corporations and changing the Chicago decree to agree with the one signed in New York on November 20th.

The action was taken by Judge Woodward following recommendations made by Edgar Eldredge, of Ottawa, Illinois, special master-in-chancery. Two years ago the Government started criminal contempt proceedings against the defendants, signers of the 1932 decree and Mr. Eldredge heard testimony from all parties before making his report to the judge.

With the decision of Judge Woodward was also entered an order that all Loop theatres in Chicago will hereafter arbitrate the release of first run pictures.

The companies found guilty and the fines were Balaban & Katz Corporation, $5,000 fine; B. & K. Management Corporation, $2,500 fine and Paramount Pictures, Inc., $2,500 fine. Balaban & Katz will also pay costs, estimated at $2,000. The other defendants, Warner Bros. Pictures, Inc., Twentieth Century-Fox, RKO Pictures, Inc., Universal, Loew's, Inc., United Artists, Vitagraph and Barney Balaban, president of Paramount, were dismissed.

Arbitration File System Planned

The Department of Justice's motion picture unit, headed by Robert L. Wright, will be furnished by the American Arbitration Association with a condensation of each arbitration case, including a summary of the issue involved, the questions decided, the arbitrator's name and the award, under the consent decree's arbitration system. It the Government becomes interested in any particular case they may order the complete record which will be kept at the New York headquarters of the Association.

A copy of every form in each step of every arbitration proceeding in the 31 tribunals will go to New York so that the AAA will be in touch with the activities of each board and so that complete records may be kept at one point.

The hearings throughout the country at each key city will be open to the public and all interested persons, even though no parties to the arbitration, may attend. The Department of Justice asked that there be no closed hearings, it was said. The only limitations in attendance, it was pointed out, will be the size of the hearing rooms in the various arbitration districts.

Two members of the arbitration administrative committee, headed by Paul F. Warburg, have been assigned special duties. Sylvan Gotshal, of the law firm of Weil, Gotshal and Manges, will be in charge of leases and other legal matters, and S. D. Leidesdorf, will supervise the financial system. Both men are also members of the board of the AAA.

Three names for each office of clerk will be proposed by Mr. Braden to the arbitration committee of the AAA which is headed by Franklin E. Parker, Jr.. He will also present his nominations for the panel of arbitrators. In each of the 31 key cities at least ten arbitrators must be chosen. In practice it is expected that the panels will be much larger. As reported last week the principal sources for obtaining suggestions for local arbitrators are Dun & Bradstreet, Inc., Equitable Life Insurance Company, National Association of Credit Men, Bar Associations and Educational Institutions.

Mr. Braden besides interviewing candidates for the office of Clerk of the local tribunals and arbitrators has been arranging for the necessary office space in the 30 cities outside New York —where the boards will function. In New York the Association is planning to expand its space to handle the motion picture arbitration system.

The January issue of *The Arbitration Journal*, edited by George A. Little, will be devoted exclusively to articles on the motion picture arbitration system. Contributors will include Abram F. Myers, general counsel of Allied States Association; a spokesman for one of the five consenting companies and various articles by officials of the AAA on particular phases of the machinery.

A spokesman of the AAA commenting on reports that the consenting companies were informing their sales forces to do everything possible to avoid arbitration pointed out that that is one of the effects of arbitration. The AAA set up recently a national system of arbitration for the Air Transport industry which previously had been involved in much controversy and litigation and was charged with actions which endangered lives. In a year of operation not a single case was presented for arbitration. Industry relations were satisfactory and the record for safety in the air was greatly improved.

The arbitration system in the motion picture industry, it was said, should also gradually cut down the number of complaints and charges of

(*Continued on following page*)

U. S. Court Rules Trust Plaintiff Need Not Show Inability to Obtain Product

In a decision which may be of far-reaching importance in the motion picture and other businesses, the U. S. supreme court this week held that purely local activities may be made the basis for anti-trust suits and that it is not necessary for a plaintiff to show that he has been rendered unable to obtain product in order to maintain such a suit.

The Court's position was defined by Associate Justice Roberts in an opinion remanding to the ninth circuit court of appeals for new consideration a case which it had dismissed, brought by the C. E. Stevens Company against the Foster and Kleiser Company, et al, seeking triple damages for alleged violation of the Sherman Act through a conspiracy to create a monopoly in the business of bill posting on the Pacific Coast.

The complaint asserted that the respondents were members of an association, which had one member in each municipality, and that by reason of its membership it caused the association to refuse to post lithographs if the manufacturers thereof sold or furnished them for posting by independent plants, thus hindering the complainants and others from securing such lithographs. It charged also that the association refused to post bills for advertisers who dealt with independents.

The circuit court dismissed the bill on the ground that the complaint failed to allege that the conspiracy, so far as it affected interstate commerce, was effective to injure the petitioner, since there was no allegation that the practices complained of prevented the petitioner from obtaining any posters, and held that the allegations of damage to the petitioner's business were directed to the local acts of the respondents rather than to any restraint of interstate trade.

The supreme court, however, held that "while these allegations are general, we cannot say that they are inadequate nor are we able to agree with the court below that they are coupled with and treated solely as the consequences of local activities of the respondents.

"We think that, in order to state a couse of action, the petitioner was not bound to aver that it had been wholly unable to obtain posters."

TRIAL OF "LITTLE THREE" RESUMES

(Continued from preceding page)

unfair practices. It was pointed out that arbitration is a form of insurance against disputes as well as a quick and relatively inexpensive method of settling them as they arise.

"Little Three" Start Fight Against Suit

The "Little 3"—Columbia, United Artists and Universal—began on Thursday, December 5th, their court fight against the Government's anti-trust suit and indirectly against the consent decree signed by the five theatre-owning defendants in the original action brought by the Government in July, 1938. Columbia announced that it would carry the struggle to the supreme court, if necessary, rather than submit to the consent decree.

Louis Frohlich, of Schwartz & Frohlich, counsel for Columbia, told Judge Henry W. Goddard who signed the consent decree on November 20th, that the company would join in the arbitration set-up established in the decree, if the suit were dropped. It was also reported that Universal and United Artists would cooperate with the arbitration system, if the attempt to force them to sign the consent decree were terminated.

Judge Goddard refused to accept the objections of the "Little 3" to the amended complaint offered by the Government, the principal business at the first court appearance of the three non-theatre-owning defendants at which the "Big 5" were not also present. In contrast to the crowded courtroom at previous hearings in the Government's action so few people were present that it was not even necessary to turn on the lights except in the front of the room. Robert W. Wright, assistant attorney general, alone represented the Department of Justice.

On Thursday of this week Mr. Wright was to report to the court on trial dates for the Griffith case in Oklahoma City, the Schine action in Buffalo and the Crescent case in Nashville. The non-consenting companies had requested the court to enjoin the Government from proceeding with the trust suits in the field until after the New York case was settled. Judge Goddard indicated that he would deny the request on the ground that the suits in the field with local exhibitors named as principal defendants were not identical with the New York action.

At the opening of the hearing Mr. Wright explained the amended complaint pointing out that the individual officers and directors named in the 1938 bill had been dropped and that the whole had been rearranged. The chief changes were that charges of preferential treatment for unaffiliated as well as affiliated circuits were included and that the prayer requests a national arbitration system for relief of some of the alleged evils.

Edward C. Raftery, of O'Brien, Driscoll and Raftery, counsel for Universal and United Artists, asserted that the only real addition in the amended complaint was the material requesting arbitration.

Mr. Frohlich then moved to dismiss the original bill. However, the Judge said that argument must be made on whether he should accept the amended complaint. The amended complaint was not drawn in good faith for its chief purpose is to bring the three non-consenting companies under the consent decree, according to Mr. Frohlich. Commenting on the decree he said, "it is a remarkable document because nowhere does it comment on restraint of trade." All it does is set a "formula of future conduct." If all trade practices are involved that is a matter for the Federal Trade Commission and not for an anti-trust action, Mr. Frohlich said.

To show that the "Little 3" do not and cannot dominate the industry Mr. Frohlich cited the folllowing figures for 1939: $520,000.000 total assets of all the companies, $390,000,000 gross; Columbia—$15,000,000 assets, $19,000,000 gross; Universal $12,000,000 assets and $20,-000,000 gross and United Artists gross for that year, $10,000,000. It was pointed out that the three companies assets or grosses combined do not total those of any one of the five consenting companies. The "Big 5" have 80 percent of the business; the "Little 3" 15 percent and the independents 5 percent. On these figures there could be "no substantial restraint or domination," it was said.

Mr. Frohlich concluded his remarks on this point by repeating his statement, "It is a sham and a fraud. The amended complaint was made to bring the three companies into the consent decree against their wishes and best interests. Columbia can't consent to the decree. It can't make pictures in fives and sell them other than once a season."

Mr. Raftery based his objections to the amended complaint on the charge that an amended complaint cannot be filed without reasons. He quoted Mr. Arnold as saying before the case was started, "Why aren't you on our side of the case? Why don't you help us disintegrate the Big 5?" He asserted that on the words of Government representatives and the papers in the suit there was no cause of action.

In refutation Mr. Wright argued that there was a cause of action in that a conspiracy was alleged. The court agreed that a cause of action was stated and that there were reasons for filing an amended complaint.

During the course of the discussion Judge Goddard pointed out that when he signed a decree set up an arbitration system he was not imposing such arbitration but that he had the authority to sign because the parties had agreed to accept arbitration.

Mr. Raftery said that the "escape" clause in the decree imposed on the Government the obligation of "going out and catching the 'Little 3'". He further asserted that the Government was seeking a consent decree to prevent those three companies from acquiring theatres in the future if they should decide such was desirable or necessary.

There was also considerable discussion on whether or not the old bills of particulars, interrogatories and answers filed in connection with the old complaint could be used again. No final decision was made. It was pointed out by the court that an effort should be made by all parties to get together and expedite the proceedings as much as possible.

At the end of the hearing the defendants were given until February 5th, 60 days to file answers to the complaint or move for dismissal of the suit.

Other counsel present included Herman Finkelstein and Irving Morros, Columbia; Benjamin Pepper and Adolph Schimel, United Artists and Universal; C. W. Bickford, Paramount and O. C. Doering, Jr., RKO.

NEW YORK OWNERS HAIL HOLIDAYS

New York theatre owners this year are anticipating, more than ever, the Christmas holidays and the week preceding. Reason is the announcement by the city's Board of Education that the school holiday vacation season will begin after classes end next Friday, December 20th, instead of December 24th, customary date. Usually the pre-Christmas week is feared; the ruling makes it anticipated.

Lack of Legal Standing Balks Decree Test

Until exhibitors can establish legal standing necessary to bring such actions, there appears to be little likelihood of concerted litigation by organized groups against the consent decree, according to legal observers, this week.

Neither Motion Picture Theatre Owners of America or the Allied States plans to bring test actions to invalidate the decree and this policy is expected to govern the atttitude of the affiliated units of both organizations. Moreover, no litigation is under consideration by such regional units as the Independent Theatre Owners of New York or New York Allied.

Exhibitor litigation against the decree is not expected to be launched, in the opinion of film attorneys, until after arbitration decisions have been given, which may deprive an exhibitor of clearance, run or product. This development might conceivably give an aggrieved exhibitor the legal standing necessary to bring suit to test the legality of the decree, legal observers said.

Another Trust Suit Filed by Independent

Irving Gilman, Minneapolis exhibitor, has filed an anti-trust suit for $120,000 damages against eight major distributors in the U. S. District Court in that city. The complaint alleges that Mr. Gilman was forced to close his 300-seat Esquire after being unable to obtain sufficient major company product.

Following more than a year of legal maneuvers, suit of Midwest Theatres against Co-operative Theatres went to trial, last Wednesday, December 5th, before Federal Judge Frank A. Picard in Detroit. In their opening statement, counsel for the plaintiff, alleged that Co-operative used its buying power to prevent Midwest Theatres from obtaining product, claiming a violation of the anti-trust laws.

Defense attorneys took the position that the Federal Court does not have jurisdiction as interstate commerce is not involved and hence there could be no violation of anti-trust statutes.

Raymond E. Schreiber, chief of the Midwest circuit, testified that he had been informed, when he went to purchase film from the major companies, that all had sold 100 percent of their product to Co-operative Circuit.

Dismiss Oklahoma City "Big Five" Complaints

Federal District Judge Edgar S. Vaught, at Oklahoma City, has granted the remaining defendants in the Government's anti-trust suit against the Griffith Amusement company, and the major distributors and producers, et al, until January 2nd to file objections or to answer the Government's interrogations in the litigation.

Judge Vaught, on November 27th, dismissed complaints against the following defendants; Twentieth Century-Fox of Texas; Twentieth Century-Fox Flm Corp.; Loew's, Inc.; MGM Distributing Corp. of Texas; RKO Radio Pictures, Inc.; Vitagraph, Inc., and Paramount Pictures, Inc., co-defendants with Griffith Amusement Company, in the suit.

Remaining defendant companies and individuals include: Columbia Pictures Corp.; Universal Film Exchanges, Inc.; United Artists Corp.; R. E. Griffith Theatres, Inc., Westex Theatres, Inc., Consolidated Theatres, Inc., the Griffith Amusement Company and the three Griffith brothers, L. C., R. E., and H. J. Griffith.

TAXES NO. 1 ON AGENDA OF 41 STATE LEGISLATURES MEETING IN JANUARY

Interest Shifts from Congress and Justice Department to Threatened Taxation and Regulative Bills in States

Legislative observers of the industry in New York, and of localized film interests in the field, view with keener interest than usual the potentialities in the approaching biannual meetings of state legislatures—times and taxes being what they are in the national emergencies of defense here and arming the Allies abroad.

Forty-one State legislatures begin regular sessions between January 1st and January 10th; two others open regular sessions later and the other five probably will call special sessions.

The prime concern of Congress, of course, is national defense, and efforts will be made to increase revenue through additional taxation. But the problems facing the states are somewhat different. Defense matters, with the exception of a few specialized matters are left to Congress and all tax attention will be turned to state deficits. Only Connecticut, Nebraska and Indiana have budgets which are balanced or nearly so and whose financial position is such that new means of raising money need not be sought.

With almost all the States looking for ways and means to balance budgets without cutting expenses, additional taxation will be resorted to in many cases. The last sessions of some of the legislatures were reluctant to pass tax bills because the election was approaching.

Legislative Meetings Set

In the following States regular legislative sessions will open this year, between January 1st and 10th:

State	Limit in Meeting Days	State	Limit in Meeting Days
Arizona	60	*New Jersey*	None
Arkansas	60	*New Mexico*	60
California	None	*New York*	None
Colorado	None	*N. Carolina*	None
Connecticut	130	*N. Dakota*	60
Delaware	60	*Ohio*	None
Idaho	60	*Oklahoma*	60
Illinois	6 mos.	*Oregon*	40
Indiana	60	*Pennsylvania*	None
Iowa	None	*Rhode Island*	60
Kansas	50	*S. Carolina*	40
Maine	None	*S. Dakota*	60
Maryland	90	*Tennessee*	75
Massachusetts	None	*Texas*	120
Michigan	None	*Utah*	60
Minnesota	90	*Vermont*	None
Missouri	None	*Washington*	60
Montana	60	*W. Virginia*	60
Nebraska	None	*Wisconsin*	None
Nevada	60	*Wyoming*	40
N. Hampshire	None		

Georgia is scheduled to meet in July, 1941; the session is limited to 70 days. Florida is to meet in April. Alabama, Kentucky, Louisiana, Mississippi, and Virginia are expected to hold special sessions in the Spring. Some States have held as many as three special sessions in one year.

Although the forty-odd State legislatures do not convene until January tax possibilities are already being explored by special legislative committees. Local admission taxes in addition to the increased Federal tax are expected to be debated in a number of States.

In recent years the principal form of raising additional revenue has been some form of sales tax. Up to now such taxes have been on retail transactions usually and the leasing of motion pictures has not been included.

The motion picture industry is reported to be facing in 1941 one of its most serious years, so far as taxes are concerned. One spokesman remarked, "The industry will have to forget all about consent decrees this year and stand together to fight tax measures which would cripple the business."

In addition to the threat of inclusion in general tax bills the industry faces the possibility of special taxes such as increased censorship fees, footage fees, license charges and other assessments in some states. Bills to create state censor boards are regularly introduced in certain states.

Another possibility this year is the introduction of regulatory measures in some places. It has been reported that bills modeled after the Neely anti-block booking bill might be introduced locally. Also it has been said that bills relating to the consent decree might be presented in some States. The consent decree provides that the Court may relieve the five signing theatre-owning majors from any requirement of the decree which might be in conflict with some State law or rule made pursuant to a State law.

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has asked exhibitors to contact personally their senators and representatives prior to the first of the year in an effort to combat the possibility of an increase in the admission tax. Cleveland city officials have recommended state legislation to permit municipalities to increase local taxes to meet relief funds, suggesting admission tax among others. The Ohio Farm Bureau Federation also has passed a resolution favoring an increase in the admission impost. The General Assembly convenes January 1st.

Current indications are that the most important legislation to face exhibitors in the 1941 session is the attempt to be made by the Wisconsin State Medical Society to repeal the statute which prohibits the use of any other but central standard time in the state.

The Milwaukee *Journal*, which has conducted

(Continued on following page)

42% of all U.S. Luxury Taxes from Theatre Admissions; Increase Seen

Approximately 42 per cent of all Federal collections from the so-called luxury taxes in 1938 came from the theatre admission levy, it was disclosed, Tuesday, in a report on taxation, recovery and defense just prepared for the Administration's Temporary National Economic Committee by its executive secretary, Dr. H. Dewey Anderson, in Washington.

One of a number of "regressive" taxes—imposts which fall more heavily upon small incomes than upon large ones—the admission levy in 1938, with a 40-cent exemption, accounted for 41.8 per cent of the revenue from all luxury taxes. No estimate is made of the still higher percentage it will reach under the revenue act of July 1, 1940, which dropped the exemption to 20 cents.

"Collection of the tax has been made easy by simply adding it to the price of admission tickets," Dr. Anderson commented. "However, it is a very high sales tax, and one which bears heavily on the amusement costs of the people."

The report shows that the amusement tax is but one of a number of levies—Federal, state and local—which will make the 1940 tax bill of the Nation approximately $15,000,000,000.

Declaring that the tax situation has reached a point where the whole structure should be overhauled, Dr. Anderson recommends the development of a flexible tax system so designed as to be readily and easily modified to meet changing economic conditions, suggesting the possibility of the adoption of a general sales tax and the lowering of exemptions and the raising of rates on individual income.

While "regressive" taxes are criticised as inequitable, the TNEC official apparently feels that they are too important as revenue-producers to be discarded off-hand.

Washington observers, six weeks ago, concluded that additional taxation might be expected on motion picture tickets, along with all other taxed amusements, to take the form of an increase in the present emergency rates, created last July 1st, rather than a reduction of the present taxable minimum of 21 cents. It is expected that exhibitors would again pass along any additional tax to the public.

The national defense tax bill to motion picture theatres is already running at about an additional $36,000,000 a year, under the July 1st enactment of taxes on all tickets above 20 cents; previously, the exemption ran up to and included 40-cent admissions. In Washington, it was estimated that the reduction, four months ago of the Federal admission tax exemption in July from 40 to 20 cents, was bringing in nearly $3,000,000 a month more than was collected formerly.

State Legislature Sessions Threaten New Tax Problems

(*Continued from preceding page*)

a series of interviews with labor leaders, farmers and other interested groups, takes the stand for the change in the recent front page editorial which concludes as follows:

"Wisconsin undoubtedly ought to use daylight saving time in the summer months because it brings the working day to a close while there still are hours of daylight to enjoy."

The Wisconsin Council of Agriculture, on the other hand, at its annual conference in Madison November 20, went on record opposing the adoption of daylight savings time in the state.

Fears of new tax levies have been somewhat mitigated by a statement of Governer Julius P. Heil, who has informed the public that he will seek to re-enact the same taxes as are now in effect without requesting any new taxes. Governor Heil has declared that he will attempt to balance the state budget during his coming term and that he believes he will be able to accomplish this without any additional taxation.

Lottery Proposal in New York

While the New York state legislature will not formally convene until January 8th, a state-operated lottery amendment has been drawn up for presentation by State Senator Phelps Phelps, New York City Democrat. Senator Phelps, in Albany this week to complete the draft, said he also was submitting a resolution to memorialize Congress to authorize a national lottery.

The Phelps amendment to the state constitution would simply legalize state-operated lotteries. If passed by the legislature two successive years, it would be submitted to the electorate for a vote in November, 1942. This was the procedure used in legalizing pari-mutuel betting in New York through the Dunnigan-Penny bill.

A brighter chance of passage is seen by Senator Phelps in view of the fact that pari-mutuel betting brought the state more than $5,500,000 revenue in its first racing season operation.

Senator Phelps, who sponsored the Wet-Dry referendum in New York 15 years ago, maintains government-operated lotteries will eventually be realized to obviate the necessity of imposing other new taxes under the National Defense program. However, his present amendment does not earmark the money to relief, as in the past.

Blue Law Study in Delaware

Although progress toward a solution of the Sunday blue laws problem in Delaware was reported to have been made, the special blue laws commission appointed by the last session of the State Legislature, to study possible modification of the ancient statutes, refused to divulge any of its plans following a two-hour meeting in Legislative Hall in Dover last week.

The commission, appointed to make a study of possible changes with recommendation to the next session of the General Assembly next month, discussed procedure suggested by Attorney-General James R. Morford of Wilmington and statutes of other states.

The Rev. Ralph L. Minker of Wilmington, chairman of the commission and superintendent of the Ferris Industrial School, reported progress but refused to divulge any specific recommendations that might be made to the Legislature.

It was said the commission was in accord on certain general outlines of what it believes would be a good solution. Chairman Minker said that some announcement may be made in the next few weeks, but the commission's full recommendations will not be disclosed until made to the General Assembly.

George Brown Succeeds Cliff Lewis on Coast

George Brown has been appointed director of studio publicity to succeed Cliff Lewis, Paramount announced in Hollywood on Tuesday. Only last week, Mr. Brown announced he had been appointed to the executive staff of the Screen Directors Guild as an advisor on public relations.

Mr. Brown, until recently a member of Warners' studio publicity staff on the Coast, is a former director of studio publicity for Columbia. He was a newspaper reporter for several years after leaving college; later handled publicity for a former New York night club, Reisenweber's.

At 27, he was advertising manager for Universal, remaining in that post for eight years. Free lancing for a time, he was press agent for Helen Morgan, Harry Richman and Texas Guinan. After handling RKO publicity, he became director of advertising and publicity for Columbia in 1932. In 1937, he was appointed director of studio publicity for Columbia on the Coast and later joined Frank Capra's unit at Warners.

Mr. Lewis had worked for the studio for 18 years. Confined to his home with a cold, he said he had no plans, at this time. Blake McVeigh, formerly assistant publicity director at the Warner studio, will be Mr. Brown's assistant in charge of press relations.

Moss Plans New Amusement Center

An amusement and business center covering an area of 26,000 square feet, will be erected at Continental Avenue and Austin Street, Forest Hills, N. Y., by the newly formed Forest Hills Realty Corp., of which B. S. Moss is president. The projected structure will cover an area one and a half blocks long by one block wide and will house a motion picture theatre, a cafe, a bowling alley and stores.

The theatre will be built in accordance with latest inventions in the acoustical field and will be completely sound-proofed. An underground garage will have accommodations for hundreds of automobiles. All of the stores will be served from a central air-conditioning plant. The proposed amusement center will be located in the heart of the Forest Hills business section, a short distance from the World's Fair grounds. The property was purchased from the Long Island Railroad.

Choose Paramount Man

New president of the White House Photographers Association, Washington, is Hugo C. Johnson, of the Paramount News staff in that city. Other officers are Harry E. Goodwin, Washington *Post,* vice-president; and Thomas S. Bill, secretary-treasurer, reelected. On the executive committee are Robert M. Denton, of Paramount News, and Charles J. Mack, News of the Day.

Dillenbeck Resigns

A. O. Dillenbeck has resigned as executive vice-president and a director of Buchanan and Company, Inc., advertising agency. He had been handling the Paramount account. After a vacation, he will announce future plans.

Warner's Quarter Revenue Estimated At 50% over 1939

Deferrment of dividends on the preferred stock of Warner Bros. Pictures, Inc., was questioned and retrenchment in salaries and fees paid to directors and officials of the company was suggested by a New York stockholder at the annual meeting at Wilmington, Del., Monday. Revenue for the quarter just ended will be 50 per cent higher than last year, stockholders were told. Four directors were reelected and one new member added to the board.

Meeting in the offices of The Corporation Trust Company at Wilmington, stockholders reelected Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, and Morris Wolf. The new director is Joseph H. Hazen.

Milton R. Weinberger, New York stockholder, queried the board as to the deferment of dividends on preferred stock and was told by Robert W. Perkins, secretary and general counsel of the company, that dividends had been deferred due to uncertainty in the status of the company's foreign market.

When Mr. Weinberger suggested a retrenchment in salaries and fees to directors and officers, pointing out that the $1,100,000 paid them during the last year represented a large portion of the company revenue, Harold S. Bareford, assistant secretary, declared that the company had always been the first to retrench when depleted revenue prompted a cut in expenditures.

Edwin D. Steel, Wilmington attorney, who presided in the absence of former Judge Hugh M. Morris, informed the stockholders the revenue of the company for the quarter ending Nov. 30, 1940, was 50 per cent higher than in the corresponding period of last year.

Officers of the company attending the meeting were: Mr. Bareford, Mr. Perkins, T. J. Martin, auditor; Edward K. Hessberg, assistant secretary, and W. Stewart McDonald, assistant treasurer.

Name Advisory Council For Cinema Lodge

Arthur Israel, Jr., newly elected president of Cinema Lodge, B'nai B'rith, and the other new officers, will be assisted by the following advisory council for 1941:

Barney Balaban, Joseph Bernhard, Harry M. Warner, Maurice Silverstone, Nate J. Blumberg, Harry Brandt, Jack Cohn, Max Fleischer, Nate Spingold, Major Albert Warner, Abraham S. Weber, Abe Montague, Charles C. Moskowitz, Dr. David De Sola Pool, Abe Schneider, Sam Schneider and Herman Starr.

Proceeds of the lodge's first annual banquet and ball, held in October, will be divided among the following, in accordance with recommendations voted by the membership: Anti-Defamation League, Hillel Foundation, A. Z. A., Vocational Guidance, all of which are B'nai B'rith groups; National Conference of Christians and Jews, Inter-Faith Movement; McCosker-Hirschfield Hospital, Leo N. Levi Hospital, Greek Relief Fund and Ezrath Israel.



The 'No, No' Girl
with the Yes, Yes eyes

IN
RKO RADIO'S
GREAT
CHRISTMAS
ATTRACTION..

No, No, Nanette


Anna
NEAGLE
THE "IRENE" GIRL IN THE "TEA FOR TWO" MUSICAL ROMANCE
No, No,
Nanette
Screen Play by Ken Englund
From the Musical Comedy—"No, No, Nanette"—by Frank Mandel, Otto Harbach, Vincent Youmans, Emil Nyitray
usic by Vincent Youmans—Lyrics by Irving Caesar and Otto Harbach
CHRISTMAS ATTRACTION
RADIO CITY MUSIC HALL

THE BIG "HAPPY-GO-LAUGHING" HOLIDAY HIT!...screened in a dazzling world of flashing gayety, rippling romance and joyous fun ...aglow with the tingling melodies of VINCENT YOUMANS ...alive with the sparkle of a cast of favorites . . . bubbling over with BOX-OFFICE!



Manette

with

RICHARD CARLSON ★ VICTOR MATURE ★ ROLAND YOUNG

HELEN BRODERICK ★ ZASU PITTS ★ EVE ARDEN

TAMARA ★ BILLY GILBERT ★ STUART ROBERTSON

Produced and Directed by

HERBERT WILCOX

RKO RADIO PICTURES



YOU'LL BE SEEING ORSON WELLES SOON AS "CITIZEN KANE"

Anticipation is sweeping Hollywood over its first look at Orson Welles' long-awaited first motion picture, "Citizen Kane." Inside word has it that sensationally new dramatic treatments are only one of the unique elements that go to make it one of the biggest attractions ever screened. RKO Radio will release it soon—and another big one from the same studios soon to lead the nation in laughter is the Alfred Hitchcock-directed comedy starring Carole Lombard and Robert Montgomery—"Mr. and Mrs. Smith."

LITHO U.S.A.

MOTION PICTURES AMONG THOSE IN THE MIDDLE IN BMI-ASCAP BATTLE

Industry Directly Affected by Music War; Elimination of Radio Exploitation of Musicals to Follow Ban on January 1

The fight between the radio industry behind Broadcast Music, Inc., and the American Society of Composers, Authors and Publishers this week moved in directions which indicated that motion pictures, along with others, would be caught in the middle, subject to firing from both sides, when the "war" breaks out in the open on January 1st.

When the complete ban against ASCAP goes into effect on January 1st, the motion picture companies will lose one of the chief exploitation mediums for musical films. Some of the major companies also may lose revenue through reduced payments by ASCAP to publishing firms affiliated with the film companies. Exhibitors throughout the country will also lose free advertising through the radio plugging of songs from pictures which will play their theatres. Furthermore it was reported likely that if ASCAP suffered a substantial loss in gross receipts due to smaller payments from radio, it might turn attention to theatres and raise their annual license fees.

The three networks—NBC, CBS and Mutual, and some independent stations, have announced that they will not renew their ASCAP licenses when they expire on December 31st, that after that date their stations will not broadcast any music licensed by ASCAP. Columbia Broadcasting and Mutual have already banned ASCAP music from sustaining programs. Within a week National Broadcasting plans to take similar action. By the end of the year the three chains report that ASCAP music will not be permitted even on sponsored programs. The NBC ban will go into effect December 23rd, according to Niles T. Trammell, president.

On Tuesday it was reported from Washington that the six year old suit of the Government against ASCAP might be dropped. Department of Justice officials hinted that a settlement was being considered but refused to state to what extent negotiations had progressed or principles of the proposed settlement. It was suggested, however, that such a conclusion of the case would dispose of much of the controversy between ASCAP and the broadcasters because, it was said, the Government suit involves issues similar to those raised by the radio industry when it rejected ASCAP's new contract, but officials of the Society in New York denied that a settlement was being negotiated.

Increases Proposed by ASCAP

ASCAP which controls the performing rights to about 90 percent of the popular music in this country as well as many foreign numbers offered the radio industry a new contract to replace the one expiring December 31st. Under the old agreement the broadcasters paid the Society between $4,000,000 and $5,000,000 in 1939. It was estimated that the fees under the proposed new contract would total eight or nine million. The networks were asked to pay seven and one-half percent of their gross for music performing rights. The present contract provided for a uniform fee of five percent from all stations.

This week Edward B. Marks, president of the Edward B. Marks Music Corporation which has the performing rights to 15,000 songs announced he was leaving ASCAP to join BMI. The Society replied by issuing a statement saying that 135 publishers controlling 200,000 songs had already signed with the organization for 10 more years.

BMI Seeking Catalogues

It was also reported this week that BMI had resumed negotiations to buy music catalogues of publishing firms affiliated with major film companies. J. T. Abeles, counsel who handled the Marks transaction, also represents music interests of Metro-Goldwyn-Mayer, Twentieth Century-Fox and Universal. Earlier in the year BMI had attempted to buy the Robbins, Feist and Miller catalogues from MGM for a reported price of over $4,000,000. However the deal was never signed and it was reported that the Metro music group had decided to stay in the Society.

To compensate for the loss of exploitation by radio of songs by ASCAP members used in film musicals several of the companies were considering using BMI music for at least the title song of musicals. BMI announced this week that Columbia and RKO had agreed to release some music scores through the radio music company. Columbia, it was said, will make some shorts featuring BMI music.

The principal question facing the film companies with respect to the BMI-ASCAP fight was whether or not ASCAP controlled musical numbers could be included in radio versions of the picture in which the numbers are used. On this point authorities differed and long and involved litigation was indicated.

Last week CBS sent out a memorandum to all its stations on the copyright question involving music licenses. In part the CBS statement said "ASCAP controls only the non-dramatic or so-called 'small' performing rights for the works of its members. Accordingly, if proper contractual arrangements have been made with the actual copyright owners, a 'grand rights' performance may be broadcast."

Included in the list of such types of works "grand right broadcasts" was "bonafide musical picture in its entirety, or a substantial portion thereof."

John G. Paine, general manager of ASCAP, was quoted as saying that ASCAP controlled all performance rights in connection with music except on the stage and certainly broadcasting of any ASCAP music anytime, anywhere would constitute an invasion of ASCAP's rights.

Prior Lien for ASCAP

Most of the music reproduced in motion pictures is written expressly by persons who are commissioned to do the work or employed exclusively by the motion picture producer. Edwin P. Kilroe, Twentieth Century-Fox copyright authority, pointed out that section 62 of the copyright law states, "The word 'author' shall include an employer in the case of works made for hire." However he emphasized that the courts have held that a person can assign works that have not even been written or composed so the grant of performing rights by ASCAP members to the Society stands even though subsequently the person is hired exclusively by one company. There is a prior lien of ASCAP present when an ASCAP member is employed, he pointed out.

The dramatic use of music comes under the "grand rights." However probably 90 percent of the music used in motion pictures is not essentially dramatic and is only incidental or interpolated, according to Mr. Kilroe. The rights to this type of music are somewhere in the middle between the "grand rights" and the "small rights." However he added through acquiesance ASCAP has been allowed to control the performance of music in this "middle ground."

Back in 1848, in the first case of its kind, the courts held that the performance of a song is dramatic, even if performed without scenery or costumes or the like, if the musical number is of itself dramatic.

In 1939 ASCAP won a case in Louisiana against a motion picture theatre operator who did not have an ASCAP license. The defense contended that all music in films is dramatic and hence did not come under the ASCAP "small" performance rights.

Rights of ASCAP to control old music by members who do not have the copyright and have renewed their membership might be questioned, it was reported. In this way it is possible that music written years ago by members of the Society might have passed out of the control of ASCAP, it was said.

Copyright Damage to $5,000

Radio stations and everyone else involved in the ASCAP-BMI fight in any way will be very anxious to avoid infringements because the Copyright law specifies a minimum damage of $250 and a maximum of $5,000 for each unauthorized performance and performance does not mean playing the whole piece but any recognizable portion of it. It was reported that some violations on the part of the broadcasters may occur but that they are willing to risk extensive and expensive litigation to force a settlement of the music question rather than pay ASCAP $75,000,000 to $100,000,000 in the next ten years.

Exhibitors would probably protest vigorously and effectively if the companies authorized the broadcast of an entire musical film, or even a substantial part of it, it was pointed out. The present indications are that the film companies,

(Continued on following page)

CANADIAN MUSIC FEES REVIEWED

The Copyright Appeal Board of the Dominion Government, sitting in Toronto, last week heard objections of music users to the proposed license fees of the Canadian Performing Rights Society, the Canadian equivalent of ASCAP. The new rates for theatres were reported to be the same as in 1941, but it was said the fees have been increased for independent broadcasting stations and for hotels. The hearing was adjourned to February 17th.

H. J. Jamieson, president of the Canadian Performing Rights Society, has announced that shares of the fees for performances of musical works in the Dominion to residents of countries with which Canada is at war were being paid at intervals to the Custodian of Enemy Property of the Dominion Government for disposal according to Government decisions.

MUSIC WAR HITS FILMS

(Continued from preceding page)

anxious to avoid as far as possible becoming involved in the BMI-ASCAP dispute, will not be able to broadcast music by ASCAP members, except in rather rare cases, without ensuing litigation.

Radio exploitation of musical film numbers while the battle is going on may take two forms, it was indicated. The first special broadcasts over stations which have ASCAP licenses or circulations of disks to those stations, if the film has ASCAP music. The second means will be to use some BMI music in the films in exchange for extra free plugging by the broadcasters who are anxious to build up a supply of popular music. BMI has already announced that it will not request any license fees for use of its music except in broadcasting, for the present. Ultimately it is possible that users of BMI music, including motion picture theatres, might be required to obtain performing licenses from BMI. The copyright law is clear in giving the author of a piece of music or any other composition right to license performances. The right is still present, even if not exercised at present by BMI authors.

Irving Caesar, president of the Long Writers Protective Association has announced special plans for publicizing ASCAP music after January 1st. Piano and song writing teams will be put on the streets of key cities, he said.

Marks Catalogue Acquired by BMI

On Monday announcement was made that BMI had acquired the rights to the music catalogues of Edward B. Marks Music Corporation. Over 6,000 of the 15,000 songs involved have been released to BMI for immediate use it was reported. The complete transfer will be made on January 1st. J. T. Abeles, Mr. Marks' attorney, said the contracts were for five years and that BMI would pay $250,000 per year, or a total of $1,250,000. The Marks publishing firm is the first leading company affiliated with ASCAP to break away. The Marks company also agreed to furnish a minimum of 60 new tunes each month.

Gene Buck, president of ASCAP, said he was not disturbed "a bit" by the transfer of the Marks catalogues for it had been expected for several months. He remarked that all BMI had done was to build up a "very wonderful foreign catalogue."

A BMI spokesman on the other hand predicted, "With the signing the Marks' contract you'll see a lot of others scramble aboard the bandwagon."

John G. Paine, general manager of the Society, said the transfer of the Marks' catalogues would affect only the publishing company for the composers and authors were remaining with ASCAP. He compared the situation to "one where the captain of a ship had struck his colors with the crew refusing to surrender."

"All works in the Marks' catalogue written by any writer-members of the American Society of Composers, Authors and Pubilshers are controlled by the American Society, and no radio station may use them unless it has a license from the Society to do so," Mr. Paine said.

Mr. Abeles, speaking for the Marks company, said that 70 percent of the music had been written by non-ASCAP members and that 20 percent had been written by ASCAP members before they joined the Society.

BMI also announced Monday that it had acquired rights to the catalogue of Southern Music, Inc., a former ASCAP publisher, beginning January 1st. Some 5,000 hillbilly and other tunes are involved in the transaction.

Fred Waring, chairman of the orchestra leaders' committee which tried to mediate the dispute, announced Tuesday that the effort had been futile and attacked the attitude of the broadcasters.

Edwin Claude Mills, chairman of the administrative committee of ASCAP, announced that 135 music publishing companies had renewed their licenses with ASCAP for 10 years giving the Society control of 200,000 songs, plus all those published by the firms during the next decade.

It was reported that the American Composers Alliance, including 250 composers of serious music, headed by Aaron Copland who refused last week election to membership in ASCAP was considering an affiliation with BMI. On Tuesday Mr. Copland attacked ASCAP for neglecting "serious" musicians.

Supreme Court To Review ASCAP Case

ASCAP's fight for life came to the fore in Washington this week when the supreme court agreed to review an alleged error by the Federal District Court at Lincoln, Neb., in 1937 in over-ruling a motion by the State to dismiss a suit brought by the music society to restrain enforcement of the Nebraska "anti-ASCAP" act.

The case was one of three pending before the court, appeals having been filed last week by the Florida state authorities and ASCAP from decisions on the ASCAP law of that state. The court is expected to announce whether it will review that law when it hands down decisions December 16th.

In another quarter, the Federal Communications Commission refused to attempt to mediate the fight between ASCAP and the broadcasters, advising E. F. Hummert, New York advertising agency executive that the controversy had not been presented to it by any of the interested parties "and consequently no position has been taken." The commission suggested that Mr. Hummert carry his suggestion for arbitration to the parties involved.

In the case on which the supreme court acted December 9th, ASCAP and its members brought suit to enjoin the enforcement of the Nebraska law which makes it unlawful for authors, composers, proprietors, publishers or owners of copyrighted musical compositions, when they constitute a substantial number who own or control such compositions, to form any organization, either in Nebraska or elsewhere, if one of the objects of the organization is the determination of license fees required for the use of copyrighted musical compositions for profit in Nebraska, for the purpose of preventing free competition between different copyright owners.

The District Court, rejecting a motion by the State to dismiss the case, rendered an opinion in November, 1937, holding that because a section of the act (relating to the failure of the author, composer or publisher to affix on the musical composition the selling price) was a violation of the Federal Copyright Act, therefore the whole act must fail because that provision was inseparable from the balance of the law.

The appeal to Washington was based solely on the failure of the court to uphold the law by dismissing the case, and none of the issues therein are specifically involved. In the event the Supreme Court rules that the case should have been dismissed, of course, the matter will again become alive.

On Wednesday ASCAP put on a special two hour program as a testimonial to Major Laurence Leonard, owner of radio station WFMD, Frederick, Md., in celebration of signing of a new five-year contract and an increase of operating hours granted by the Federal Communications Commission.

Los Angeles Drive Reaches $465,708

The motion picture industry set a new record for Community Chest collections with $465,708.52 in collections, it was announced at a luncheon held in the Biltmore Bowl in Los Angeles last week.

The reports made by the individual studio drive chairmen are as follows: General Service, $1,187; Edward Small, $1,495; Principal, $2,569; Walter Wanger, $1,822; Goldwyn Studios, $8,844; Hal Roach, $2,953; Alexander Korda, $3,282; Republic, $6,241; Walt Disney, $6,038; Allied Industries, $18,819; Agents, $25,018; RKO Radio, $25,253; Columbia, $25,128; Paramount, $58,658; Universal, $38,500; Warner Brothers, $63,671; Twentieth Century-Fox, $65,596, and Metro-Goldwyn-Mayer, $115,-427.

Most of Hollywood's executives and stars attended. Among those present were Mary Pickford, Tyrone Power, Greer Garson, Jane Withers, Walter Pidgeon, Eleanor Powell, Jane Darwell, Olivia de Havilland, Donald Crisp, Rita Hayworth, Pat O'Brien, Hugh Herbert, Ann Shirley, Wendy Barrie, Ellen Drew, Stuart Erwin, Patricia Morison, Preston Foster, Evelyn Keyes, Edward Arnold, representing the Screen Actor's Guild, Frank Capra, the Screen Director's Guild, Sheridan Gibney, of the Screen Writers Guild, Will H. Hays, Joseph Schenck, Louis B. Mayer, in charge of the drive, George Schaefer, J. J. Nolan, Y. Frank Freeman, Samuel Goldwyn, H. M. Warner, Cliff Work, Joe Pasternak, Walt Disney, David O. Selznick, Walter Wanger, E. J. Mannix, and Harry Rapf. Civic leaders of the city and all the publishers of the daily papers of Los Angeles also attended.

Hays Praises Chest Drive

Will H. Hays, president of the MPPDA, praised the work of the motion picture industry in the Community Chest drive for funds held in Los Angeles during the past weeks, on his return from Hollywood Monday.

New Fluorescent Tubing Described

The fluorescent tubing for neon signs recently introduced by the General Electric Company is described in literature now made available, according to an announcement by this company. Characteristics of this tubing are also given in an advertisement of the GE lamp department appearing in the accompanying issue of *Better Theatres.* This type is made under processes developed by GE and is sold only through licensed dealers.

Monogram Reports Closing 11 Deals

Monogram in Hollywood, reports closing eleven circuit deals as follows: Sparks Theatres, Florida; Skouras, New York; North Carolina Theatres, Charlotte; Publix-Great States; Indiana-Illinois Theatres; Pioneer Theatres, Des Moines; Lust Circuit, Washington; Jay Emanuel Theatres, Philadelphia; Black Hills Amusement Co., Denver; Warners, Los Angeles, and Cooperative Circuit, Cleveland.

SPECIAL CLEARANCE SYSTEM FOR CHICAGO UNDER CONSENT DECREE

B. & K. Decree To Be Altered to Conform with New York Settlement; Kirsch Predicts Changes Under Arbitration

Complete revision of the long-troublesome clearance operations in Chicago is expected as a result of the consent decree signed in New York on November 20th by Federal Judge Henry W. Goddard, according to Jack Kirsch, president of Allied Theatres of Illinois.

The way was prepared Tuesday for taking up the question of clearance of Chicago when the Balaban and Katz decree violation suit was dismissed and an order was given to prepare a new decree. Story on page 11.

Definition of "Independent" Revised

Section X of the New York consent decree defines an indepenedent exhibitor as "one wholly independent of any circuit of more than five theatres and not affiliated either by stock ownership, common ownership, common buying or otherwise with a circuit of more than five theatres and whose film licenses are not negotiated by a buying combine or common buying agent negotiating for more than five theatres." However for the Chicago territory certain modifications of this definition have been made in the revised 1932 consent decree signed by Balaban and Katz Corporation, B. and K. Management Corporation, Barney Balaban and the major film companies, with the exception of Columbia.

In the Chicago Loop area the independent "rule of five" theatres will be suspended and in the rest of the city it will apply for first and second neighborhood runs only. In other areas serviced by the Chicago exchanges the rule will apply to all but first run houses in the respective districts.

Under the decree an independent operator will have the right to come before the arbitration board and demand to be heard on a complaint of unfair clearance. Thus it is highly probable that the entire clearance situation in Chicago may be questioned in the first case before the arbitration board. Hearings will be open to the public.

Circuits Have Film Choice

The first arbitration hearings will probably automatically bring the entire clearance situation into the open, a move which has been opposed up to now by a majority of the film companies and exhibitors.

"Chicago has a situation that is probably unparalleled in any other city", Mr. Kirsch said. "Balaban and Katz, with 48 or more theatres in and around Chicago, are the recipients of preferred playing dates.

"In some sections of Chicago the independent exhibitor has a house that is the equal of the Balaban and Katz theatre, and in some instances the independent's house is even better. But because of the clearance situation in Chicago he is unable to get product for his house but must wait until such time as the B. and K. house has played the picture," Mr. Kirsch said while discussing the matter.

He continued, "Under the terms of the Chicago consent decree, which has been modified to conform substantially with the decree signed by Judge Goddard, there is a good chance that we may see an entirely different situation with respect to clearance when the decree becomes effective."

"If", Mr. Kirsch added, "an independent exhibitor in the outlying district feels that his theatre is being discriminated against because of the B. and K. circuit operating a theatre in close proximity to the independent's house, he can, under the terms of the decree, ask for arbitration in an effort to clear up a situation that has long been, in my opinion, entirely unfair to independents in Chicago."

From the heads of circuits in Chicago no information could be obtained as to future plans, but a majority pointed out that sections of the decree do not go into effect until September 1, 1941. But it was learned that several discussions have been held in which the entire situation was thoroughly reviewed and the terms of the consent decree carefully studied.

Chicago Changes Forecast

to demand arbitration in an effort to upset the present clearance arrangements would probably be a member of the Allied theatre group.

Another important factor that may alter the Chicago clearance situation according to Mr. Kirsch is the elimination of block booking and trade showings of product.

Mr. Kirsch said, "If some of the bigger circuits decide after looking at a picture that it is unsuitable for one of their theatres, perhaps the independent in that neighborhood will then be able to get the product before the circuit plays it at their theatre."

That there will be some drastic changes in the present Chicago situation was also forecast by various exchange managers in Chicago.

Just what action will be taken was problematical but plans for an arbitration plea are expected to be prepared within the next few weeks by some of the Allied members, according to information obtained at the association's offices.

SCHOOL COMMITTEE TO APPROVE FILMS

The Milwaukee school board has referred to its instruction committee and to the city's superintendent of schools a common council resolution requiring the superintendent's staff to approve films shown in visual education classes and high school assemblies. The action results from protests after showing a film furnished by the Chicago office of the German Railways Information Service.

$1.50 for Loew Common

Directors of Loew's, Inc., on Wednesday in New York declared the regular quarterly 50-cent dividend on the common stock, supplemented by an extra dividend of $1. The dividend is payable December 31st to stockholders of record December 20th.

Shumow Named Sales Head

Jack Shumow, who recently joined Warner's Chicago exchange, after 15 years with MGM, has been appointed sales manager under Sidney Rose, exchange manager, who was recently transferred from Omaha.

Exhibitor Group Has Radio Debate

A round table discussion from the radio staiton KOMA, Oklahoma City, is to be broadcast, Sunday, with the following participants: Ed Kuykendall, national Motion Picture Theatre Owners of America president; Morris Loewenstein, president of the Theatre Owners of Oklahoma, Inc., and national secretary of the MPTOA, and Neal Barrett, manager of the radio station.

The broadcast is to be held the day before the annual convention of the Oklahoma Theatre Owners, Inc., which will convene in the Hotel Skirvin, in Oklahoma City, on December 16th, The round-table discussion will center around the problems of the industry and will familiarize the public with the consent decree and other matters of interest to the radio audience. Radio station executive invited the exhibitors to participate in the broadcast, it was said.

Hold Joint Meeting

A joint meeting of the Connecticut Motion Picture Theatre Owners and the Allied Theatre Owners of Connecticut, was held, Tuesday, at New Haven, to discuss legislative problems which may arise at the coming session of the legislature. Presiding were Irving C. Jacocks, Jr., vice-president of the MPTO, and A. M. Schuman, president of the Allied unit. The consent decree also was discussed.

On the same day, a meeting of exhibitors, exchangemen and representatives of allied industries was held at the Twentieth Century-Fox projection room to discuss formation of a statewide film bowling league.

The South Dakota Exhibitors Association, at its annual meeting, recently, in Sioux Falls, announced that its members are unworried over the effects of the consent decree. The statement was made following a study of the document and its probable effects upon members. A committee will be appointed to handle complaints or difficulties which may arise under the decree.

The SDEA voted its opposition to a boost in Federal taxes on lower admissions and to legislation restricting or taxing amusements further. Dues were reduced from three cents to two cents a seat. Officers elected were:

Dean Nash, president; John Anderson, vice-president; A. P. Sorensen, secretary-treasurer; Charles Hyde, E. G. Sorensen and Bert Johnson, directors.

RKO was represented by S. M. Fitch; Paramount, by Gil Sessler; Minnesota Amusement Company, by Ralph Phillips. Joseph Powers of National Screen, spoke on advertising.

Virginia MPTO Meet

A special meeting of directors of the Motion Picture Theatre Owners of Virginia was held, recently, to discuss the consent decree and to formulate plans for the mid-Winter convention which will be held at the Shoreham Hotel, Washington, February 2nd and 3rd.

Exhibitors who attended included: Ben Pitts, John C. Caldwell, William F. Crockett, Charles Roth, Dan Weinberg, F. Aleshire, J. R. Loth, Allen Sparrow, Morton G. Thalheimer, Sam Bendheim, Jr., Harold Wood and Colonel Robert Barton, counsel.

MAJORS WARN SALES STAFFS TO BE CAUTIOUS ON DEALS UNDER DECREE

Sales and Production Personnel Confer on Operation Under New Order of Distribution; RKO Sets Sales Campaign

The major motion picture companies which signed the consent decree ending the Government's key New York anti-trust suit against them continued this week the special conferences of sales and production forces called to explain the new order of distribution.

Twentieth Century-Fox announced a series of meetings at exchanges in a bulletin in which Sidney R. Kent, president, emphasized that all deals which might lead to arbitration must be avoided in the 1941-42 season.

Last week Metro-Goldwyn-Mayer announced changes in its sales department organization and United Artists, Paramount and RKO were also considering the effects of the decree. See page 22 of the HERALD for December 7th.)

"Scrupulous Observance" Ordered

Felix A. Jenkins, general counsel of Twentieth Century-Fox, acting at the suggestion of Mr. Kent, has prepared a letter to the sales force following and re-emphasizing the position first outlined by Mr. Kent. The company's policy will be to "scrupulously" observe all provisions of the decree so that no exhibitor will have cause to demand an arbitration hearing. The plan is to avoid trouble by avoiding all occasions which might lead to disputes.

The company's branches will be visited by Mr. Jenkins, Percy Heiliger and Norman Steinberg, of the legal staff, and the decree will be explained in round table discussions in each key city beginning Friday at the New York exchange, which is headed by Harry Buxbaum. Mr. Jenkins will personally visit 12 exchanges.

In his letter on the decree Mr. Jenkins said: "You cannot force the news, shorts or reissues with your features. This principle is no longer merely a matter of company policy; it is a part of the decree."

Clearance Question Discussed

On the question of clearance he said:

"Selling clearance is a part of selling pictures. An exhibitor's complaint that his clearance is unreasonable is subject to arbitration; if our job of selling is properly done the clearance we sell should never have to be arbitrated.

"At the last sales convention we asked you to prevent or settle disputes at the source and thereby put a stop to a great deal of expensive litigation. Arbitration proceedings will also be expensive and take up valuable time. Mr. Kent asks me to impress upon you that it is extremely important that you so conduct our business that we will not be drawn into arbitration," he concluded.

Mr. Jenkins will visit the following branches: Los Angeles, January 3rd; San Francisco, January 6th; Portland, January 9th; Seattle, January 13th; Salt Lake City, January 16th; Denver, January 20th; Omaha, January 22nd; Kansas City, January 24th; Des Moines, January 27th; Minneapolis, January 29th; Milwaukee, January 31st, and Chicago, February 3rd. Mr. Heiliger will go to Albany, New Haven, Boston, St. Louis, Oklahoma City, Dallas, Memphis, New Orleans, Atlanta, Charlotte, Washington and Philadelphia. Mr. Steinberg is to cover Pittsburgh, Cleveland, Detroit, Indianapolis, Cincinnati and Buffalo.

In January Mr. Kent will preside at a studio conference at which production under the decree will be considered.

Balaban Repeats Explanation

Clearing up a misinterpretation caused by the misunderstanding of a phrase, Barney Balaban, president of Paramount, last week, in New York, reiterated a recent declaration that the company would release their blocks of pictures in the order of completion. Mr. Balaban issued the communique in reply to Northwest Allied's protest against reports that Paramount would sell blocks of pictures "only in order."

Fred Strom, executive secretary of Northwest Allied, had written to Mr. Balaban stating that under their interpretation, Paramount's policy would be contrary to the spirit and letter of the consent decree, which provides that licensing or offer for one block of pictures shall not be considered upon the licensing of another feature or group of features.

Mr. Balaban had been quoted, originally, as having announced that his company would not offer for licensing any block of five pictures in a given territory under consent decree provisions until previous groups have been licensed and booked. It was the misunderstanding of this statement which roused Northwest Allied's dander. Mr. Balaban's most recent statement claimed that the exhibitors' fears, therefore, were unwarranted.

The final meeting of Twentieth Century-Fox's Kent Sales Campaign was held on Monday at the New York exchange, with Herman Wobber, general manager of distribution; M. A. Levy, Minneapolis branch manager and drive leader, and William Sussman, Eastern sales manager in attendance. The 18-week drive ended this week and winners will be announced in January.

Others who attended the concluding session were: Harry Buxbaum, New York branch manager; Joseph J. Lee, sales manager at the exchange; Moe Sanders, office manager; William Clark, short subject sales manager; Roger Ferri, editor of the company's house organ, *Dynamo*; Jack Sichelman, Joseph Bloom, Clarence A. Hill; E. H. Collins, Martin Moskowitz and others. Mr. Levy was to return to Minneapolis late this week.

Mr. Wobber, Mr. Sussman and Mr. Levy attended a similar meeting in Boston last Saturday, December 7th, where the Albany and New Haven forces were represented. Having

RKO Sales Campaign Set

RKO's 1941 billing campaign will extend from January 25th to May 9th, a period of 25 weeks, and will bear the name of Ned E. Depinet, vice-president of the company. Captain of the Depinet Drive will be Leo Devaney, Canadian division manager, who is now at the home office formulating plans. Walter Branson, Midwestern district manager, previous drive captain, is conferring in New York with Mr. Devaney on plans for the campaign.

Mr. Devaney will conduct meetings at various branches to outline plans for the drive, prior to the launching of the campaign. During the drive, some of the company's top productions are slated for release. Among them are: "No, No, Nanette," "Kitty Foyle," "Mr. and Mrs. Smith," "Citizen Kane," "A Girl, a Guy and a Gob," "The Devil and Mrs. Jones," "Tom, Dick and Harry," "They Met in Argentina."

Seidelman to Coast

J. E. Seidelman, Universal vice-president in charge of foreign sales, left last weekend for the company's studios in Hollywood, where he will attend a series of production conferences with home office executives, now on the Coast. He will remain for several weeks.

Making a tour of Southern and Eastern branch offices is F. J. A. McCarthy, Universal's Eastern division sales manager. He's conferring with branch managers on the Scully Testimonial Drive, which started Sunday. He expects to return to New York early next week.

Warners Zone Meet

The quarterly meeting of Warners Washington zone managers was held on Tuesday in the Earle Building, Washington, with John J. Fayette, general zone manager, in charge. Managers from Virginia, Maryland, Pennsylvania and West Virginia and the District of Columbia were present. Speakers were:

George A. Crouch, Frank La Falce, Harry M. Anger, Harry E. Lohmeyer, Guy L. Wonders, Nat Glasser, A. Julian Brylawski, Charles E. McGowan, J. Alton Pratt and Louis F. Ribnitzski.

In Cleveland, Joseph Bernhard, general manager of Warners theatres, addressed a meeting of managers of the Ohio zone, with Nat Wolf, zone manager, presiding. Harry Goldberg, Warners advertising manager accompanied Mr. Bernhard to the meeting.

Kelly Touring Branches

Arthur W. Kelly, United Artists vice-president and distribution head, left last weekend on his first tour of company exchanges since assuming his present post. Mr. Kelly will visit Pittsburgh, Cincinnati, Cleveland, Detroit, Chicago, Indianapolis and Buffalo, before returning to New York in a few days.

Monroe Greenthal, newly appointed advertising and publicity director for UA, returned to New York from the Coast last Friday, December 6th, where he conferred with studio publicity chiefs. He was presented with a silver pen and desk set before his departure. He expects to return to Hollywood in a few weeks.

Sargoy on Copyrights

Edward A. Sargoy and Joseph L. Stein, counsel for the major distributors' Copyright Protection Bureau, conducted a symposium last week at the Columbia University School of Law, New York, on the legal problems involved in protecting the sound tracks of copyrighted motion picture films against possibilities of unauthorized re-recording, and radio or television broadcasting. They were invited to the Seminar on Legal Problems by Professors Richard R. Powell and Francis Deák of the law faculty, who participated in the discussions.

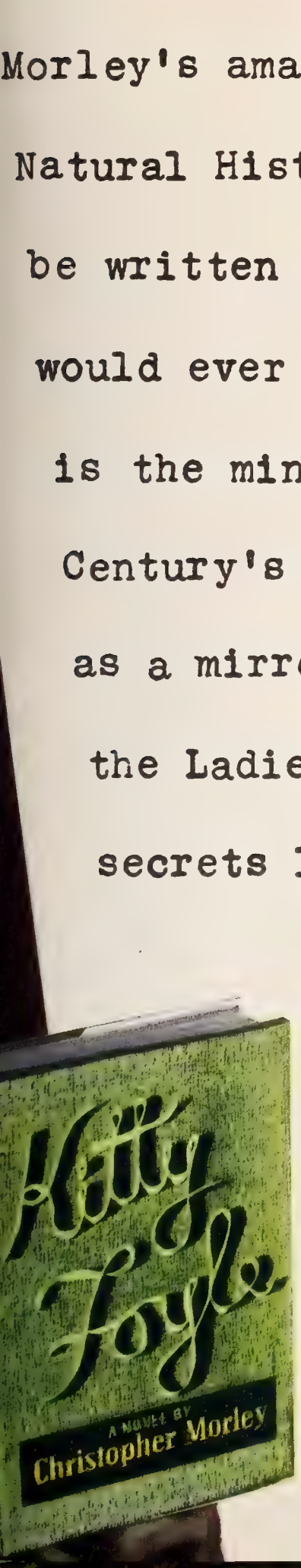
MOVIE DIRECTORY FOR COMMUTERS

The San Francisco Chronicle *in its early editions is carrying a complete Eastbay theatre directory, listing films and motion picture theatres in Oakland, Alameda, Berkeley, Albany and El Cerrito for the convenience of commuters who return home via bridge and ferry.*

KITTY FOYLE, an unforgettable woman, unforgett-
ably portrayed :: Kitty Foyle, America's White-
Collar Girl, fighting for love and a living in
a man's world::That might be Kitty sitting
across the room from you, behind her typewriter.
That may be she seated next to you in the bus.
She might have been that unusual girl you wish-
ed you'd dare speak to in the dusk yesterday
evening::::Women will love it because they will
go hand in hand with Kitty; men will enjoy it
because they will discover a number of things
about women they probably only dimly suspected.



NGER ROGERS <u>is</u> KITTY FOYLE, romantic
harecropper in the dustbowl of American
business, as pictured in Christopher
Morley's amazing best seller : : The
Natural History of A Woman : : It had to
be written by a man, because no woman
would ever admit what it reveals : : It
is the mind and heart of the 20th
Century's young womanhood : : As candid
as a mirror, as true to life as in
the Ladies' Lounge, as intimate as the
secrets lovers whisper.



GINGER ROGERS

In the First Great Romance of the White Collar Girl

"KITTY FOYLE"

Christopher Morley's Natural History of a Woman

With

DENNIS MORGAN • JAMES CRAIG

Eduardo Ciannelli • Ernest Cossart • Gladys Cooper

Directed by SAM WOOD

Who Made "Goodbye, Mr. Chips"

RKO RADIO PICTURE

Produced by David Hempstead • Harry E. Edington, Executive Producer
Screen Play by Dalton Trumbo. Additional Dialogue by Donald Ogden Stewart







DIRECTOR ALFRED HITCHCOCK SHOOTS FINAL LAUGHS WITH CAROLE LOMBARD AND ROBERT MONTGOMERY FOR "MR. AND MRS. SMITH"

"Mr. and Mrs. Smith," the hilarious story of a bride who couldn't stay mad, will soon reach the nation's screens, its riotous laughs filmed under the directorial genius of the director of "Rebecca" and "Foreign Correspondent." It's one of RKO Radio's big ones — and another of the biggest soon to be released is Orson Welles, as "Citizen Kane."

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Finding each new problem a challenge, F. F. McHenry, manager of the Texas Drive-In Theatre at Houston, points out that it's the unexpected that makes life interesting.

The first difficulty after McHenry took over the drive-in theatre a few months ago was when a fog rolled in and obscured the screen.

He figured his patrons had paid to see a show and they ought to see one, so he cut in with the public address system and announced he would issue fog tickets so those who wanted to could come back and see the show again. He had makeshift tickets then, but now "fog checks" are a part of the regular equipment. These tickets are dated and are good for any show within 30 days after they are issued. Rain interference is included in the bargain.

And speaking about rain, moisture does fall heavy down in the Gulf area. Recently, when a two and one-half-inch rain downpour hit the area, another problem arose.

The operator's booth is partly underground and McHenry was told when he took over the theatre that it was equipped with an automatic pump to keep it dry. But he was so busy he didn't check up on that factor. One night the watchman found tht projection booth so flooded it took hours to bail out.

▽

Ed May, manager of Schine's Paris, Paris, Ky., in a letter to our Round Table Dept., swears that "A couple of 'boys,' about 50 years old, from outside town wandered up to the boxoffice and wanted to know what time the burlesque show went on. The cashier tried to explain that there was no burlesque show. Whereupon the 'boys' wanted to know why we advertised 'Cherokee Strip'."

▽

FASHION NOTES:—

Paramount in New York announces that in its new production of "Moon Over Burma," Dorothy Lamour "positively does not wear a sarong or any variation of it."

"ERROL FLYNN GIVES SHIRT FOR BRITAIN," reads a Warner home office publicity statement, advising the press and the nation that the Warner star has contributed "one of his colorful shirts" to the British at war, for auction, Saturday, at the British War Relief Society, New York.

To the same British war relief, Universal Pictures announces, Marlene Dietrich has given that "come-hither" black chiffon parasol she carries in "Seven Sinners." Also, Dorothy Lamour has donated five sarongs and Vivien Leigh has given some Scarlett O'Hara "Gone with the Wind" items.

Elsewhere in New York, Hollywood clothes auctions were being held for other reasons. The Imperial Art Galleries, Ltd., sold a chinchilla coat insured for $55,000, several ermine coats, a $15,000 pewiski sport coat—also a Chinese temple vase of imperial jade, milk clear, said to be worth as much as the Jonkers diamond, and a piano of inlaid king and tulip woods, with gold-plated legs, which originally cost 1,000,000 francs—all reputedly ordered sold by Edmund Lowe, the property of his late wife, Lilyan Tashman.

▽

An office neighbor in New York's Rockefeller Center is the Winston-Salem Southbound Railway Company—presuming, we presume, that when persons ride the Winston-Salem Southbound they stay south.

Mexico Notes

The Mexico City treasury department is looking to film exhibitors again for more urgently needed money. This is demonstrated by the department's request to the federal congress that the present cinema taxation system be scrapped and the old method revived.

The present film exhibitors' taxation system is both long and elaborate: the civic treasurer checks the box office returns of all cinemas during the last quarter of the year to find an average that will be the basis for taxes during the next year. Exhibitors have repeatedly denied reports that they screen only poor and mediocre pictures during this check-up quarter, in order to show the year's lowest income, to serve as the basis for tax payments during the rest of the year.

—

Fernando Fernandez, one of Mexico's "ace" radio singers, is recovering in a Mexico City hospital from a queer wound he suffered during his debut as a film actor. Fernando was shot in the stomach by his brother, Emilio, during a screen tussle. The property man made a mistake and provided a real instead of a blank cartridge.

The property man is A. Granjean whom Emilio wounded last year during a studio squabble. He and Emilio convinced the police that the Fernando shooting was just an accident.

—

Death seems to be the fate of composers who accept the assignment to write music for the new Mexican picture, "Ay, Que Tiempos, Señor Don Simon" ("What Days Those Were, Don Simon"). Manuel Castro Padilla, a successful song writer, died a few days after he got the "What" assignment. The next writer, Silvestre Revueltas, died when he had just started his score.

Raul Lavista, a young writer, is now doing the music. He says the music of this film is to feature a beautiful can-can and be released early next year.

—

Several Mexico City radio stations are working a "novelty" in the way of reducing operating expenses. They are deducting five per cent from their artists' salaries "to pay for the use of the studios and the microphone."

▽

Hollywood stars will be whiffing oxygen every day at 4 P. M., if Director Clarence Brown has his way.

An aviation enthusiast and a licensed transport pilot, Mr. Brown says the value to fliers of an oxygen cocktail when fighting fatigue or high altitude, is great.

Brown, now directing "Come Live With Me," for MGM, believes that 4 o'clock fatigue often becomes discernible in players' work and that if a tank of oxygen were kept on the set, everybody would be better off after a 'snifter' (of oxygen) at the tag end of the day. Reports have indicated an oversupply of air in Hollywood for years.

Whether the Cincinnati area is developing a class of cynics, pessimists and futilists, deponent sayeth not, but E. H. Mayer, our correspondent in that sector, reports that motion picture theatre owners thereabouts are receiving the following message, in the mails, anonymously:

"Youth is not a time of life—it is a state of mind. It is not a matter of ripe cheeks, red lips and supple knees; it is a temper of the will, a quality of the imagination, a vigor of the emotions; it is a freshness of the deep springs of life.

"Youth means a temperamental predominance of courage over timidity, of the appetite for adventure over love of ease.

"Nobody grows old by merely living a number of years; people grow old only by deserting their ideals. Years wrinkle the skin, but to give up enthusiasm wrinkles the soul. Worry, doubt, self-distrust, fear and despair—these are the burdens that bow the head and turn the growing spirit back to dust.

"Whether seventy or sixteen, there is in every being's heart the love of wonder, the sweet amazement at the stars and the starlike things and thoughts, the undaunted challenge of events, the unfailing childlike appetite for what next, and the joy and game of life.

"You are as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope; as old as your despair.

"In the central place of your heart there is a wireless station; so long as it receives messages of beauty, hope, cheer, courage, grandeur and power from the earth and from men—so long are you young.

"When all the wires are down and all the central place of your heart is covered with the snows of pessimism and the ice of cynicism, then are you growing old indeed."

▽

The following wire was received at the Paramount home office from Bob Coyle, owner of the Coyle theatre, Charleroi, Penn.:

"'North West Mounted Police' broke all house records in twelve years here. Paid admissions at advanced prices were 13,693."

P. S.: Charleroi has a population of 10,700.

▽

The split between the broadcasters and ASCAP is widening. The broadcasters continue to build up their own music catalogue to supplant ASCAP in three weeks. This week they acquired hundreds of additional numbers. One of them is entitled "We Can Make Such Beautiful Music Together."

▽

Acme photographs from London motion picture studios arriving in New York show grim war-and-death reminders hanging on studio gates, signs, that caution: *"Don't Forget Your Gas Mask,"* to jog the memory of forgetful ones.

London "blackout" regulations prevent any filming at night, stars and directors, producers and technical help stepping into defense and air raid roles on the outside after dark. Armed guards stand as lookouts atop studio buildings, keeping a constant vigil against air raiders.

IT'S BIG! IT'S RE

CON



"THRILL-PACKED ENTERTAINMENT."
M. P. Daily

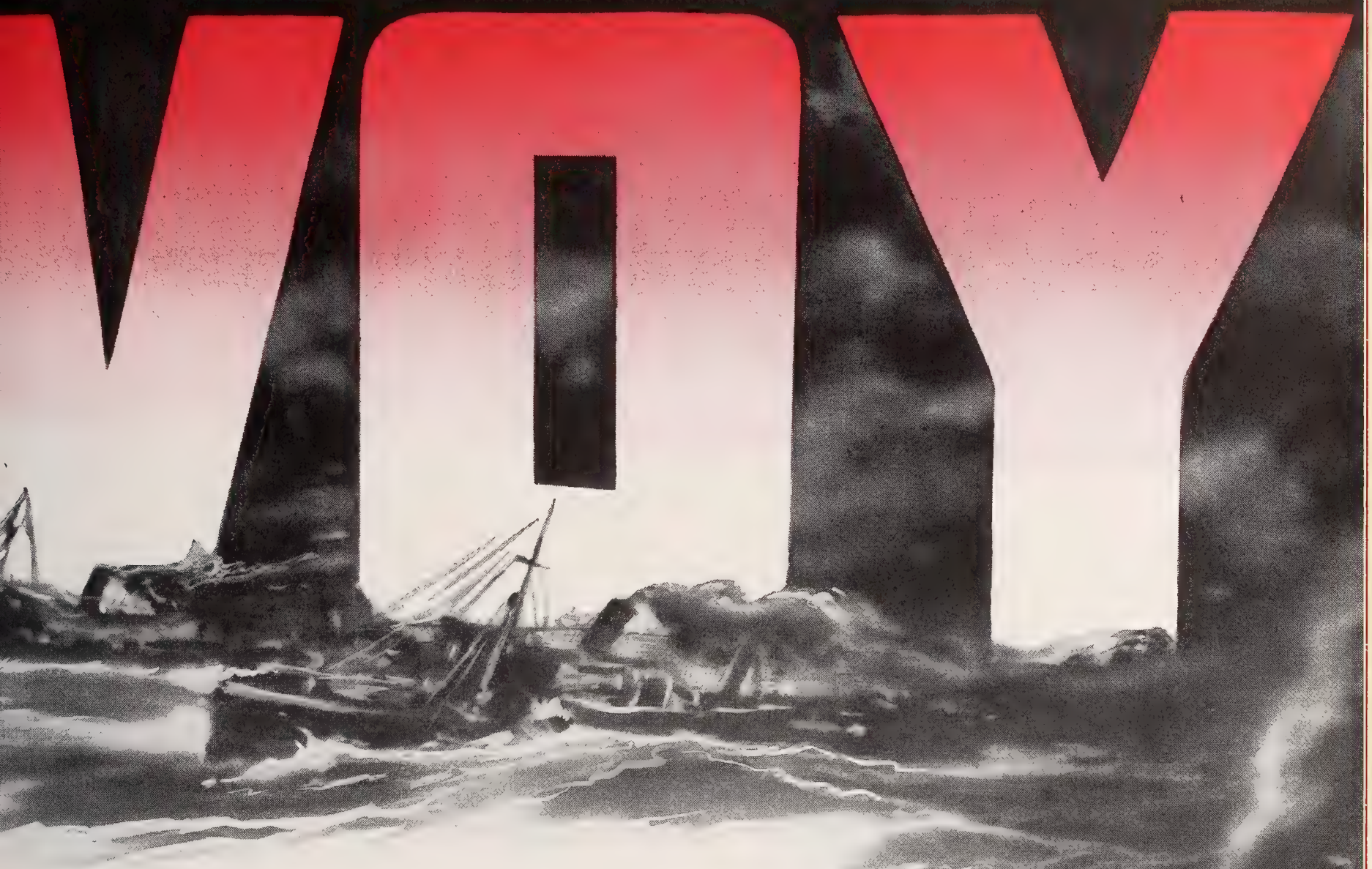
"WAY OUT FRONT."
Variety

"SURE-FIRE ENTERTAINMENT."
M. P. Herald

RKO RADIO

L! IT'S TERRIFIC!

VOY



The surging saga of men who master torpedo-torn seas..told through the story of a woman who couldn't master her own heart!..The screen's mightiest epic of excitement..and yours for a box-office broadside!

starring

CLIVE BROOK

with

JOHN CLEMENTS • EDWARD CHAPMAN • JUDY CAMPBELL

Directed by **Pen Tennyson**
Produced by **Michael Balcon**

Distributed by RKO RADIO Pictures

CANADA OWNERS LOOK FOR DECREE BENEFITS

Independent Unit's Publication Urges Trade Practice Reform; Clearance Board in Ontario

American film companies may have to extend to Canada the benfits of the consent decree arrived at in the U. S. Government's New York anti-trust action, if the apparent sentiments of a portion of that country's exhibitors are to be heeded.

Through its organization publication, *The Canadian Motion Picture Exhibitor,* the Independent Theatres Association of Canada has asked, inferentially, that the decree's provisions be applied by American companies in Canada. Said the article, in part:

"The time limit for reform is strictly limited, after which comes trouble. The whole world is learning that lesson now, the hard way. Will the heads of the Canadian and American film industry miss the chance of applying the lesson to the situation in Canada, when their troubles are so heavily upon them in the U. S.?"

Meanwhile, as opinions on the U. S. decree began crystallizing in Canadian film circles, an Ontario clearance board was to be formed this week, to be a pattern for other provincial clearance boards, and perhaps for a national board; theatre and exchange business, and theatre construction are reported improved in Canada; it is reported from the eastern provinces that only U. S. and Canadian money is being accepted by theatres; and a battle for Sunday shows is raging in Halifax, great eastern port of the country.

Decree Seen as "Reform"

The comment on the consent decree, by the Canadian exhibitors' organ, was at length. It characterized the decree as a "reformed system in motion picture practices, carrying benefits to the small exhibitors," and added that, because this was so, "it is not in the cards that the Canadian exhibitors of that category will be satisfied to sit in the cinders, and play stepchild for very long."

The publication took issue with statements attributed to distributor sources, that the decree would not be followed in Canada. It said that Canada was regarded as part of the American companies' domestic market, and asserted it therefore would not remain a "stepchild."

However, it admitted that the decree was entirely an American legal matter, putting the responsibility for action upon the major distributors.

Noting that the film industry in Canada has been attempting to solve its problems, and establish fair trade practices by clearance and concilition systems, the article added that, nevertheless, clearance boards were only now forming, and might never extend beyond one province, Ontario; that the conciliation committee was favorable to distributors; and that the Canadian contracts were too harsh.

"It is inconceivable that they (American distributors) would be so short-sighted. . . . Grievances and resentments untreated invariably result in upheaval," it concluded.

There will be no national clearance board in Canada for some while, the motion picture branch of the Toronto Board of Trade decided, at a recent meeting. To be organized this week, however, is a clearance board for Ontario, to consist of three representatives of the affiliated circuits, a like number from the unaffiliated theatres, and two representatives of the distributors. Operations of this board will provide a pattern for other provincial boards, and determine the practicability of a national board, it is felt.

The Canadian Motion Picture Distributors, the group which some while ago broke contacts with the Motion Picture Producers and Distributors of America, will elect a president soon, it is expected. The unit will probably, it is felt, elect a major company's Canadian manager. In the interval, Colonel John Cooper has been executive secretary.

Better Canadian Business

Increased Canadian theatre and exchange earnings were reported this week, in New York, by Leo Devaney, RKO's manager of Canadian operations. Mr. Devaney conferred with executives at the company's home offices.

The better business has been evident for the past nine months, and particularly in the past 13 weeks, he said. Also, he added, there is more theatre construction. Government spending, and the proximity to theatres of enlisted or conscripted men, were reasons for better grosses, Mr. Devaney reported. Some theatres located near draftee training centers are doing remarkably well, he said.

Between 20,000 and 30,000 men undergo a month's military training, he explained. Business apart from theatres is better, also he declared. Unemployment is at a low in Canada.

Halifax Seeks Sunday Shows

On Thursday, the Halifax City Council was to discuss Sunday film showings. G. S. Kinley, alderman, has asserted he will move to keep the city's theatres open at stated hours, for the war's duration. The Halifax Ministerial Association is opposing the move.

Sunday showings in the great eastern port of Canada are being pleaded as a means to entertain soldiers and sailors. The ban on Sunday showings stems from the country's Lord's Day Act. It is felt there are only certain ways to nullify the Act, and these are: provincial legislation; an agreement between the provincial government and theatre operators, to avoid prosecution, such an agreement now obtaining in Quebec; amendment of the Act, by the Federal Government; and provision for Sunday shows under the War Measures Act.

Money Difficulties

From the country's eastern provinces come reports that most theatres are now refusing British as well as French money. The latter was acceptable until the collapse of France.

Naval and merchant sailors of Britain, of whom there are many in some of the ports of Canada's eastern territories, now find it necessary to exchange their money for Canadian currency at local banks, before going to theatres.

U. S. money is now the only foreign accepted by the houses. For it, a premium of ten per cent, fixed by the Dominion Foreign Exchange Board, is paid at the theatres.

Local exhibitor organizations, to especially handle community patriotic and charitable campaigns, are a prospect in Canada, following the success of the recently formed Theatre Managers Association, of London, Ontario. The units would function under the auspices of the Canadian Motion Picture War Service, of which the general chairman is N. L. Nathanson, of Toronto.

Cooperative Books RKO

The 81 theatres of the Cooperative Circuit of Michigan will play RKO's 1940-41 product, the Walt Disney Festival show, and "The Ramparts We Watch."

New Independent Unit In Canada

Seven Canadian theatre managers of the London, Ontario, have organized the London Theatre Managers Association to create new interests in motion pictures and to be in a position to give the Motion Picture War Service Committee concentrated cooperation in their war activities.

The members of the association are as follows: W. K. Trudell, Capitol and Grand Theatres, chairman; Jack Whitehouse, Centre theatre, secretary; T. H. McKnight, Patricia theatre; P. J. Simmons, Palace theatre; F. B. Jackson, Loew's theatre; David Ziff, Elmwood theatre, and Ernest Parker, Rex theatre.

The Association was organized on September 6, 1940, and has received the full cooperation of the *London Free Press,* which devoted a three-column announcement of organizing activities with pictures of the members, and now runs a full page of motion picture news and advertisements in the regular news sections of the paper and away from the obituary and classified advertising sections where the film section was once placed.

In connection with the rodeo recently held in Toronto the association raised $611.00 for the Lord Mayors' Fund for the British War Relief. This was accomplished through a concert held at the Loew theatre and through punch boards and private collections.

Paramount Sales Meet Slated for Panama

A sales meeting of Paramount representatives in Mexico, Central America and all of South America, except Argentina and Brazil, will be conducted at Panama on February 5th, by John W. Hicks, vice president and foreign manager.

Arthur Pratchett, the company's Central American manager is expected in New York from Mexico within the next few days for home office conferences. Other Paramount managers from the Latin-American territory will arrive in New York in the next few weeks to view current product and will return with Mrs. Hicks next month.

Chemical Snow Remover Eliminates Shoveling

Calcium chloride crystals especially prepared for keeping sidewalks free of snow are announced by the Solvay Sales Corporation in the accompanying issue of *Better Theatres.* Said to be inexpensive, these crystals are sprinkled over sidewalks or roofs when snow begins to fall and all snow reaching the treated surface turns to water. There is no residue to be tracked in and the chemical itself is harmless to rubber mats, carpets, etc.

New Albany House

Warner Brothers theatre circuit will build a 700 seat house in the Delaware Avenue section of Albany, according to announcement last week from Moe Silver, Warner state zone manager. It will be finished by Spring, he added. Architects are Blatner and Van Der Bogert, of Albany.

'SANTE FE' OPENS IN ORIGINAL LOCALE, MGM GETS U.S. AID FOR ITS 'FLIGHT'

Special Trains, Parades, Stars, Executives, Politicians Gather for Three Theatre Premieres; "Flight" and "Wind" Set

"Sana Fe Trail" in Santa Fe, latest in a three year cycle of "locale city" openings, was to open Saturday evening, in the midst of a three-day celebration employing the New Mexico city's three theatres, all its publicity resources, and the presence of newspapermen, political notables and stage and screen stars.

Meanwhile, MGM prepared exploitation angles for the "hemispheric opening" next Tuesday of its "Flight Command" in Washington, Mexico City, Havana, and Toronto, the occasion being Pan-American Aviation Day; Dick Condon, publicity director, and Frank Braden, publicity agent of Walt Disney Productions, left New York for an extensive national tour in behalf of "Fantasia"; MGM's "Gone With The Wind" had its "general release world premiere" in Atlanta Thurday evening on the date on which, last year, in the same city, same house, it had its world premiere; the world opening of MGM's "Philadelphia Story" was set for that city on December 27th; United Artists continued setting openings and terms for its "The Great Dictator" overseas, and the same company's "Cheers for Miss Bishop" was announced as opening in Lincoln, Nebraska, on January 7th.

"Santa Fe" at Santa Fe

Amidst a three-day celebration, entitled "Santa Fe Trail Days" by New Mexico Governor John E. Miles, Warner Brothers' "Santa Fe Trail" was to open Saturday evening in three theatres of that city, the Lensic, Burro Alley, and Paris. The local celebration, at which 65,000 persons were expected, began on Friday, with participation by Warner Brothers' stars from Hollywood, and several thousand period-costumed Indians, who were to give the "Friday the 13th Fandango" at the La Fonda Hotel. The stars and political and newspaper figures were to watch the ceremonial from the hotel balcony and the Governor's Palacio.

The Saturday celebration was to begin with a reception by Governor Miles and governors from other states at the Capitol Building. After that, there was to be a Santa Fe Trail Days Parade, in which were to participate the Hollywood personalities, local residents, and the Indians. The three theatre premiere was to follow the parade, and to be followed in turn by a Santa Fe Trail Days Ball and pageant in Seth Hall.

Heading the stars to be present were Errol Flynn, star of the film, Olivia de Havilland, Raymond Massey, Ronald Reagan, Van Heflin, and Alan Hale. Mr. Flynn was to be made the first honorary member of the mounted state police, during the celebration. Other stars expected were Ronald Reagan, William Lundigan, Priscilla and Rosemary Lane, Brenda Marshall, and Guinn Williams. Many others were invited.

A long list of New York, Mid-west and Hollywood newspaper persons were to be present, each group leaving from respective centers in special trains.

Among the representatives of the press on the Hollywood train were: Jack Albin, Bill Belcher, Bill Blowitz, Mr. and Mrs. Eugene Biscailuz, Herb Bregstein, Don Brinn, Jules Buck, Mr. and Mrs. Jack Campbell, Harrison Carroll, Art Carter, Mr. and Mrs. Doug Churchill, Hunter Clarkson, Walter Clausen, Carl Combs, Mr. and Mrs. Robbin Coons, Schuyler Crail, Harry Crocker, Sandy Cummings, at Dallinger, Bill Denby, Natalie Draper, Mr. and Mrs. Jimmie Fidler, Mr. and Mrs. Hyman Fink, T. B. Gallaher, Katherine Grams, F. G. Gurley, Chuck Hansen, Jerry Hoffman, Ralph Jordan, Charles Judson, Ed Judson, Wolfe Kaufman, Mr. and Mrs. Hub Keavy, Read Kendall, Marshall Kester, Gil Kissel, Yolanda Kunasz, Gene Lester, Carter Ludlow, M. Lee Lyles, Alton McDermott, Lloyd McLean, Ted Magee, Mae Mann, Bob Martin, Johnny Meyer, Harry Mines, Dick Moder, Mr. and Mrs. Feg Murray, Muky Munkasci;

Also W. E. Oliver, Alexander Paal, Judge and Mrs. Harlan Palmer, Bert Perry, Frank Phillips, Fred Phillips, Dick Pollard, Loraine Ray, George Reineking, Charlie Rhodes, Mr. and Mrs. Edwin Schallert, Carl Schroeder, Lee Shippey, E. J. Smithson, Peter Stackpole, Mr. and Mrs. Jimmy Starr, Herb Stein, Janet Storck, Mr. and Mrs. Harold Swisher, Clarence C. Thompson, Morton Thompson, John Truesdell, Mr. and Mrs. Arthur Ungar, Charles A. Vallee, Bob Wallace, Raoul Walsh, George Watson, Mr. and Mrs. Len Weissman, Ed Widdis, Elizabeth Wilson, Gene Withers and Virginia Wright.

Studio Executives Attend

From the Warner Burbank studio, in addition to Charles Einfeld, were: Robert Taplinger, West Coast publicity director, Mr. and Mrs. Joseph Hazen, of the home office, who were visiting the studio, Sam Clark, Lou Espinosa, Irving Fein, William Guthrie, Carlisle Jones, Ed Manson, Blayney Matthews, Scotty Welbourne and Kenneth Whitmore.

Among those who left on the train from the East were: Doris Arden, Chicago *Herald-Examiner*; Louis Alwell, I. N. S.; James C. Austin, U. P.; Terry Ramsaye, MOTION PICTURE HERALD; Howard Barnes, *Herald Tribune*; Lucius Beebe, *Herald Tribune;* Cliff Buechel, manager Mary Anderson theatre, Louisville, Ky.; Wally Butterworth; Kyle Crichton, *Collier's*; John Cutter, Chicago U. P.; Ivan Dmitri; Frank Farrell, *World Telegram*; Abel Green, *Variety*; Nate Gross, Chicago *Herald Examiner*; Mr. and Mrs. Sid L. Hydeman, *Redbook Magazine;* Jack Lait, *Daily Mirror*; Mr. and Mrs. Boyd Martin, Louisville *Courier Journal;* Harry Martin, Memphis *Commercial Appeal*; Mary Mason, N. B. C.; John McManus, *PM*; Lionel Moise, King Features; Lee Mortimer, *Daily Mirror*; Mrs. Barney Oldfield, Lincoln, Neb.; Lucia Perrigo, Chicago *American*; Merle Potter, Minneapolis *Times Tribune*; Monroe Rubinger; Ardis Smith, Buffalo *Evening News*; Louis Sobol, *Journal American;* Louis Stevenson, Bell Syndicate; Ed Sullivan; M. R. Werner, *New Yorker*; Prunella Wood, King Features.

From the Warner Home Office, in addition to Mort Blumenstock: Mitchell Rawson, Ralph Budd, Gil Golden and Sid Rechetnik.

U. S. on "Flight Command"

A special banquet at Washington's Hotel Carlton, expected to bring together many of America's foremost notables, is to be the prelude to the opening on the evening of next Tuesday, at Loew's Capitol Theatre, that city, of MGM's "Flight Command," which to open simultaneously (making it a "hemispheric opening") in Havana, Mexico City, and Toronto. The day was chosen for the opening because it is Pan-American Aviation Day. The Washington banquet is to begin at 6:50, and to end in time for the noted guests to be taken to the Capitol for the premiere. Similar distinguished persons will gather in the other cities on the same night, preparatory to seeing the film. For the Washington banquet and opening, sponsored by the National Aeronautical Association and MGM, invitations have been extended to a long list of notables headed by the President and including diplomatic, congressional and Cabinet officers.

There are to be brief talks by representatives of the State and Navy departments, by President Gill Robb Wilson, of the association, by the dean of the diplomatic corps in Washington, and by aviation leaders.

The picture was made with the cooperation of the U. S. Navy, and has been passed by that group's board of review, "liaison" officer between the Navy and MGM for the production of the film was Commander Harvey Haislip, U.S.N., retired.

Hostess at the banquet, at the premiere, and at a special broadcast being arranged for the opening night, and to link the four capitals, will be a "Miss Flight Command" to be chosen from among the airlines' hostesses.

"Fantasia" Itinerary

Richard Condon, Walt Disney Productions publicity director, and Frank Braden, publicist, are on an extensive national tour of key cities months in advance of the showing, in those cities, of the latest Disney product, the musical feature, "Fantasia."

With a special exploitation campaign, Mr. Condon and Mr. Braden are to visit 30 cities. Contacts will be established with local units of the Music Federation, the Academy of Science, public schools, art groups, newspapers and magazines, radio stations, and the like.

Itinerary of the tour is: Boston, Philadelphia, Washington, Indianapolis, Chicago, Des Moines, Minneapolis, Detroit, Toronto, Seattle, Portland, San Francisco, Salt Lake City, Denver, Dallas, New Orleans, Atlanta, Montreal, Pittsburgh, Columbus, Cincinnati, Cleveland, Buffalo, Kansas City, St. Louis, Omaha, Spokane, Vancouver, Fort Worth, and Memphis.

The tour will take three months. "Fantasia" is now playing at the Broadway Theatre, New York, only.

"GWTW" Returns to Atlanta

Vivien Leigh, Lawrence Olivier, Alfred Hitchcock and other screen, stage, political, newspaper, and social luminaries were to be at the "general release world premiere," Thursday night, at Loew's Theatre, Atlanta, of MGM's "Gone With the Wind." Proceeds of this sec-

(*Continued on following page, column* 1)

PRESS PREVIEWS ONLY IN PROJECTION ROOMS

Trade press, fan magazine, newspaper persons, and others who also review films in Hollywood, will, after Sunday, review them in projection rooms, not in theatres. This is the result of a ruling by the Motion Picture Producers Association, disclosed on Tuesday by Y. Frank Freeman, president. Commercial previews at theatres are not affected by the decision, which was said to be from the producers' desire that reviewers see films under the "best" circumstances.

'Wind' to Have Second Opening

(Continued from preceding page)

ond "opening," on the date it had its world premiere last year, went to the British War Relief Fund.

In charge of the exploitation incident to this opening was William Ferguson, head of that department for MGM. The festivities and the local celebration were high-lighted by a "Miss Gone With the Wind Anniversary" contest, held by the noted newspaper, the Atlanta *Constitution*. A camera crew and a motion picture director early this week were interviewing applicants. Master of ceremonies at the affair was Clark Howell, publisher of the newspaper. There also was an on-stage birthday celebration, the birthday being the picture's, during which Mr. Hitchcock was to direct a scene in which Miss Leigh was to cut a birthday cake. The first nighters, many of them prominent in society, were filmed also, as part of the recording of the film's anniversary.

More "Dictator" Deals

Walter Gould, foreign sales head of United Artists, said last week that cash guaranties, in addition to terms of 70 per cent of the gross, have been given his company, in two more foreign deals for "The Great Dictator." The company closed with Bernardo Glucksmann, of Uruguay, for premiere of the film at the Trocadero, Montivideo, and for two subsequent run houses there; and with John Duell, for a three-theatre opening in Batavia, Java. Theatres in the latter city are the Deca, Astoria, and Cinema.

The premiere of the Richard Rowland-United Artists release, "Cheers for Miss Bishop" is to be held on January 7th in Lincoln, Nebraska, home of Bess Streeter Aldrich, the author. Also a factor for choice of the city for the opening is the filming of many scenes at the University of Nebraska.

United Artists' "The Thief of Bagdad" is expected to open in Chicago Christmas week. Approximately 5,000 square feet of the Boston store, of that city, is being used for a display on this film, entitled "Magic City of Bagdad," and for which admission of 10 cents for adults and five for children is charged.

Harris, O'Donnell Guests Of Indianapolis Variety

Guests of honor at the annual installation-of-officers banquet of the Indianapolis Variety Club Friday night were to be John H. Harris of Pittsburgh, national chief barker, and Robert O'Donnell, of Dallas, assistant national chief barker.

They were to speak. Other speakers were to be Henry F. Schricker, governor-elect of the state; Reginald H. Sullivan, mayor of Indianapolis; Samuel Jackson, state attorney-general; and Colonel Roscoe Turner.

New officers are Ken Collins, manager of the Indiana Theatre, and chief barker of the local tent; Arthur Landes, assistant chief barker; Albert Blocher, treasurer; and Fred Greenberg, secretary. Retiring chief barker is Marc J. Wolf.

Toastmaster was to be Carl J. Niesse, former chief barker.

Richards Circuit Meeting

With E. V. Richards, president of the circuit, as honored guest at the closing day banquet, approximately 60 managers of the Paramount-Richards Theatres, Inc., met last week for two days at Gulfport, Mississippi. The managers came from Arkansas, Louisiana, Mississippi, Alabama, and Florida.

HERE'S ANSWER TO EXHIBITOR PRAYERS

Older children in Public School 76, Indianapolis, have established ten rules to promote "Better Behavior in the Movies". As transmitted by Betty Wrege, seventh grade pupil and chairman of the publicity committee of the school's Movie Club, the rules are:

1. You can build up or break down the good name of your family and your school by your actions in the theatre.
2. Courteous people do not show their approval or disapproval in a loud, boisterous way.
3. There are others in the theatre who have paid to see and hear the show in peace and quiet.
4. You can best show your disapproval of the unruly behavior of other children by refusing to join them.
5. Treat the furniture and equipment in the theatre as you wish to have yours treated by visitors in your home.
6. Self-control is of the greatest importance in case of fire or accident.
7. After you leave the theatre, express your opinion of the pictures as intelligently as you can.
8. Listen courteously to the opinion of others.
9. Speaking or writing to the manager about the picture is better than causing a disturbance in the theatre.
10. Following these rules is one way of being a good American.

The rules were printed and distributed throughout the school, with this preface: "When you go to the theatre, people judge you by your behavior. Their judgment depends on you."

Philadelphia Rules Quiz Games Legal

Cash prizes for theatre games were approved in a decision handed down Tuesday, by Judge Howard A. Davis of the Philadelphia Court of Quarter Sessions, providing they conform to one condition—that they are games in which luck plays no part and where only skill counts. The decision is the first that motion picture theatre owners have won in the Philadelphia Courts, which hitherto have banned virtually every game devised to boost box office revenue.

The ruling was on "Cash Quiz," and "Zingo." After having them tested out in his private chambers, following a hearing, last week, Judge Davis ruled that they contained no element of chance and thus were not barred by anti-lottery legislation, finding they demonstrate, "superior knowledge, skill and close attention."

In "Cash Quiz," questions are flashed on the screen and the movie patron punches out the answer on a card. Cash awards are decided on the basis of the most nearly accurate card, with duplicate cash awards going to players tying.

School Film Group Formed

The New England Educational Film Association, representing a pooling of the resources of three privately endowed colleges, two state universities, the CCC of the First Corps Area and the Massachusetts Department of Education has taken a unique step in promoting the use of motion pictures as teaching aids. The colleges and universities involved in this co-operative, non-profit undertaking are Harvard, Boston University and Dartmouth College and the state universities of Maine and New Hampshire. R. Haven Falconer, director of Dartmouth College Films is serving as chairman of the board of directors for the Association.

Clearing House for Information

The association serves as a clearing house for film information, co-operates in previewing, selecting and evaluating films and makes available a large library of films to schools and other organizations by means of a standardized distribution system and at lower, uniform fees.

A co-ordinated catalogue of all the films available has been printed which groups the extensive material under four main headings: Social Science, History and Travel, the Arts and Science. Members have access to a tremendously enlarged film library on an exchange basis and the reels of all are available to any outside institutions through any one of the co-operating agencies.

The association was launched last Spring at a meeting of the New England section of the National Education Association. At that session, Dartmouth and New Hampshire described their joint program to make educational films available to the State of New Hampshire and the suggestion that a larger co-operative program be undertaken was made. The new plan would embrace New England's leading educational film services and would help schools, colleges and other organizations throughout the entire area.

Each member carries on its own film service while joining the association's plan. Under Mr. Falconer, Dartmouth College Films this year is continuing its two fold program of making educational films available in Hanover and of producing films of Dartmouth life for distribution among alumni, schools and other organizations. Three new releases are planned this year and two are expected to be in sound and color. It recently sponsored the world premiere in Hanover of "Music of the Masters", new 16 mm sound films produced in Hollywood and showing the technique of the leading concert artists. Another distinction this Fall was its ability to provide news reel companies with films of the disputed and now historic "fifth down" squabble in the football game between Dartmouth and Cornell.

Renovate Pa. House

Mark Rubinsky has renovated the firehouse in Newmanstown, Pennsylvania. It is now the Lyric Theatre, the first film house in the town's history. Mr. Rubinsky also operates theatres in St. Clair, New Philadelphia, Williamstown, Dallastown, and McClure.

Resumes Former Policy

The 2,150-seat Shubert theatre in Cincinnati, which last year, played a combination policy of stage shows and pictures, will resume the same policy December 27th. This year, it had been used as a moveover house for pictures.



WE SNEAKED A LOOK... AND WHAT A CHRISTMAS PACKAGE YOU'VE GOT IN "CHAD HANNA"!

IN TECHNICOLOR!
The Story of "Red Wheels Rolling"
by WALTER D. EDMONDS

HENRY FONDA · DOROTHY LAMOUR · LINDA DARNELL

featuring
GUY KIBBEE · JANE DARWELL
JOHN CARRADINE · TED NORTH
ROSCOE ATES · BEN CARTER

Directed by HENRY KING
Associate Producer and Screen Play by Nunnally Johnson



Your big holiday show... and it's tagged with 20th showmanship! Henry Fonda and Linda Darnell on the Kate Smith Hour, Friday, Dec. 13th... over CBS stations from coast-to-coast ...millions listening in! That's typical!

CHICAGO GROUPS AIM TO ABOLISH CENSORS

City Council Opens Hearings on Repeal of Ordinance Setting Up Police Board

Public hearings on an ordinance to abolish the Chicago police censor board were begun in that city this week by the judiciary committee of the city council. The police censor board has the power to determine what may or may not be viewed by Chicagoans on the screens of motion picture theatres. The first hearing, held in the council chambers of the City Hall, was attended by more than 100 representatives of various civic organizations, some of whom have long and unsuccessfully fought for abolition of the censor board on the ground that it constitutes a violation of civil rights.

Dr. John A. Lapp, president of the Chicago Civil Liberties League, assailed the censor board's operations as a "censorship of democracy. The movies have become educators of the public," he said, "and therefore have become educators of democracy. To interfere with the motion pictures is to interfere with the processes of democracy; it is, in effect, to set up a censorship of democracy."

Dr. Lapp further charged that under the police censor board pictures have been rejected not on moral grounds, but merely because the political or economic ideas expressed were unacceptable to the board.

The new ordinance submitted by Alderman Earl B. Dickerson, seeks to eliminate censorship of movies intended only for adults. In place of the present police censor board it would substitute a board of five persons to be drafted from a list of psycologists and educators, who would pass judgement on what films could be shown to minors.

Miss Jessie Benford, head of the Juvenile Protective Association, defended the present censor board. She declared that if an ordinance were passed which prohibited children from seeing certain movies, it would necessitate placing policemen at the doors of every theatre and demanding the birth record of each person who did not appear to have reached his maturity.

Began in 1907

The present censor board came into being in 1907 when an ordinance was passed prohibiting the showing of motion pictures without a permit from the commissioner of police, which is still the law in this city. Later, a board of movie censors was established by the commissioner of police to act for him.

The members of the censor board are civil service employees and can only be removed by formal trial procedure before the Civil Service Commission. Four of the present board, which consists of four policewomen and one policeman, have served more than twenty years.

The municipal code also provides for appeals to the mayor, whose decision shall be final, if the action of the police commissioner is unsatisfactory. The ordinance provides that the commissioner can refuse to issue a permit, if in his or the board's opinion the picture would tend to create "a harmful impression on the minds of children." However if such a tendency did not exist for an adult audience, the police commissioner could then grant a permit for showing to adults only.

"The James Boys" and "Night Riders," though based on American history were banned by the censor in 1909. An appeal was taken to the Supreme Court, which upheld the power of the city to censor movies under the 1907 ordinance and held that the historical aspect of the picture did not preclude their being immoral.

1917 Case Cited

In 1917 the censor banned "The Spy." The reasons given were that the picture contained scenes of torture being inflicted on the hero and his ultimate shooting by a firing squad.

The Fox Film Corporation asked for an injunction restraining the city from refusing a permit, and the federal court granted it on the grounds that the picture was neither immoral nor obscene nor otherwise objectionable under the city ordinance. The city then took the case to court, refusing to grant a blanket permit, but offering to give an "adults only" permit. The court ruled that the section of the city ordinance providing for such special permit applied to those pictures likely to create a harmful impression on the minds of children only through those objectionable features (obscenity, criminality, etc.) specified in the ordinance.

Mayor Orders Deletions

The court stated that "if the glycerine tears and beads of sweat of motion picture technique were too horrifying for children, it is not for the administrator of the ordinance to say so; that it must first be so declared by the lawmakers." The order enjoining the city from banning the picture was affirmed.

Other films banned on some pretext or other were, "Chickie" in 1926 and "Alibi" a few years later.

Mayor Edward J. Kelly in 1934 ordered the Crime Prevention Division, of which the censor board is a part, to notify film companies that mob scenes must be deleted. Mayor Kelly reasoned that "mob violence is not educational, and it has a decidedly bad effect upon immature minds." Following this order from the Mayor, Lieut. Harry M. Costello, commanding officer of the division, ordered the cutting of riot scenes from a newsreel of Socialist and Heimwehr battles in Vienna.

Citizens Protest Bannings

With the storm of criticism that arose after the Mayor's order had been issued came a slight letdown in rigid enforcement. But the present censor board has reached perhaps its most publicized action with the banning of anti-fascist films. On January 18, 1938, the March of Time production "Inside Nazi Germany" was banned by the censor board. The storm of protest from the daily newspapers and citizens reached such proportions that on January 20th, Police Commissioner Allman personally viewed the film and overruled the decision of the censor board and the newsreel was given general showing.

"Professor Mamlock" was banned in November 1938 but with protests again pouring into the Police Commissioner's and Mayor's office the film ban was lifted and a permit issued for a general showing, with but a few small cuts.

In February 1939, "I Was a Captive in Nazi Germany" was banned but once again the censor's order was overruled and a permit issued.

Other Films Banned

Other films banned included "Concentration Camp," March 14th, 1939, permit refused; on March 21, 1939, permit for showing issued. In June, 1939, the "Oppenheim Family" was banned, but Commissioner Allman issued a permit after a protest by various organizations had been made. "Beast of Berlin" was banned in November, 1939. Even though the picture was being shown in cities throughout the country, and had been passed by the National Board of Review and the Hays organization, the local board turned it down. Just a few weeks ago, after a number of cuts had been made, the permit for the showing was issued. "Pastor Hall" also felt the displeasure of the censor board but the ban was quickly lifted after protests by the Chicago Civil Liberties League, daily newspapers and various civic groups.

"After Mein Kampf" an English anti-Nazi film passed by the United States Customs service, the New York State Censor Board and the Hays organization was banned in Chicago. Ten days later after the picture had been viewed by newspaper reporters and citizens at private showings, Commissioner Allman again overruled the censor's order and issued a permit for the showing of the picture.

On May 20th, 1940, "The Fight for Life" the United States Film Service documentary film dealing with the famous Chicago Maternity Center on Maxwell Street was viewed by the censors and banned. The picture had been showing in New York since March, 1940. As in the case of "The Birth of a Baby" the censor based its action on the 1907 ordinance banning, "pregnancy, labor pains and childbirth as unfit for exhibition in public theatres, for entertainment." In spite of the protests of civic organizations, women's clubs and members of the American Medical Association, the film has not been ticketed with an "approved" label for showing in Chicago. The only concession made was permission to have the film shown before private audiences for educational purposes.

Film Seizure Illegal

Permitting contempt of court proceedings to be brought against five Birmingham city officials, the Alabama Supreme Court has ruled that the Birmingham ordinance which permits police to ban a film deemed indecent, does not also permit seizure of the print or locking the doors of the theatre where it is being shown.

The suit is the outcome of the seizure of a film from the Galax Theatre which was attempting to show "French Girls Club." The theatre obtained a temporary injunction against the police, who went ahead anyhow, seized the film and closed the house temporarily. The theatre thereupon filed contempt proceedings which the city attempted to block by a writ of prohibition.

Ohio censors in Columbus, ordered 23 eliminations from an aggregate of 497 reels reviewed last month, compared with 30 elisions from 510 reels in October. In November, 1939, there were 36 eliminations ordered from 680 reels.

RHETT BUTLER

CAPTAIN FLAGG

YANCEY CRAVAT

GREAT ROLES

ATHER FLANAGAN

MR. DEEDS

JESSE JAMES

MAKE GREAT

THE SHEIK

THE INFORMER

TOL'ABLE DAVID

MONEY

IR. SMITH

THE KID

THE SCOUT IN "THE COVERED WAGON"

PICTURES!

ARTAGNAN

DR. JEKYLL AND MR. HYDE

ROTHSCHILD

NOW!

PAUL MUNI

...as Pierre Radisson!
Rogue! Renegade!
Scoundrel! Killer!...
A fabulous figure
who saved half a
continent for the
ruler who had or-
dered him hanged!



20th MATCHES THE GREATNESS THA
...WITH THE KIND OF ROLE YOU'V

HUDSON'S BAY

with

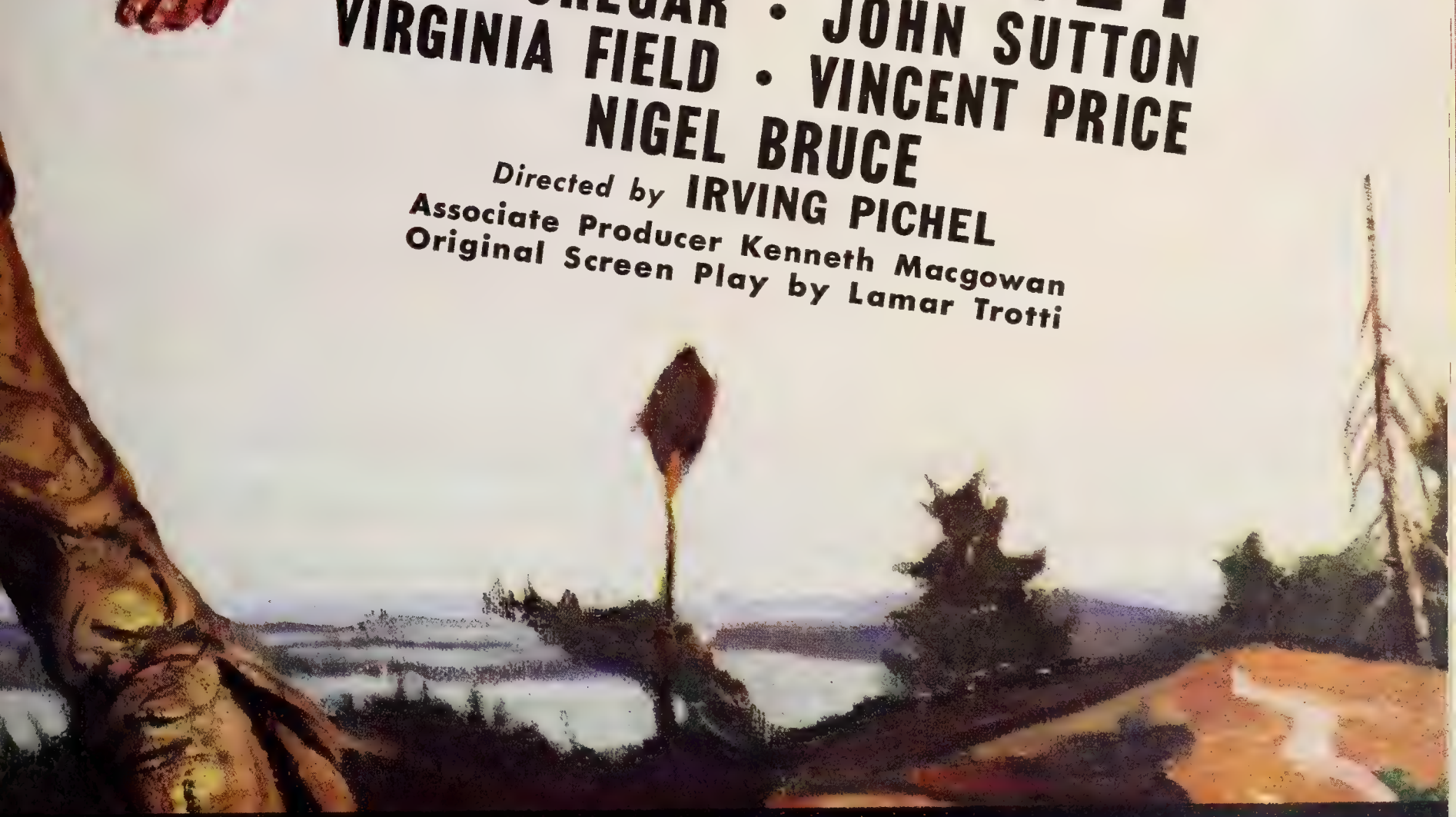
GENE TIERNEY

LAIRD CREGAR • JOHN SUTTON
VIRGINIA FIELD • VINCENT PRICE
NIGEL BRUCE

Directed by **IRVING PICHEL**

Associate Producer Kenneth Macgowan
Original Screen Play by Lamar Trotti





OU'VE ALWAYS KNOWN WAS MUNI'S
LWAYS WANTED HIM TO PLAY!


ADVENTURE!
ROMANCE!
DRAMA!
EMOTION!
. . . and the MUNI you want!
in "HUDSON'S BAY"
ONE OF THE BIGGEST
OF 20th's BIG ONES!
20th CENTURY FOX

THE HOLLYWOOD SCENE

Slump

Production slumped off badly this week with but three pictures finished and nine started, against the nine completed and 11 begun the week before. Shootings were 43, six more than last week, and 14 were being prepared, one more than in the previous stanza, and 65 being edited, one less than last week.

The week's tabulation:

COMPLETED

PRODUCERS RELEASING
Billy the Kid's Range War

20TH-FOX
Western Union

WARNERS
Footsteps in the Dark

STARTED

COLUMBIA
Return of Boston Blackie

PRODUCERS RELEASING
Secret Evidence
The Lone Rider Galloping to Victory

PARAMOUNT
It Happened to Me

RKO
Scattergood Baines

REPUBLIC
Arkansas Judge

UNIVERSAL
The Mysterious Dr. R.
Six Lessons from Madame La Zonga

WARNERS
She Stayed Kissed

SHOOTING

COLUMBIA
Penny Serenade
Blondie Goes Latin
The Devil Commands

LESSER-LUBITSCH (U. A.)
That Uncertain Feeling

MGM
The Ziegfeld Girl
Men of Boys Town
The Bad Man
Fools Rush In

MONOGRAM
You're Out of Luck

PARAMOUNT
I Wanted Wings
The Lady Eve
The Road to Zanzibar
New York Town
Border Vigilantes
Las Vegas Nights

RKO
They Met in Argentina
Prodigy

REPUBLIC
Ridin' on a Rainbow

ROACH (U. A.)
Topper Returns

20TH-FOX
Tall, Dark and Handsome
Murder Among Friends
The Road to Rio
Sleepers West
Tobacco Road
Uncensored
The Outlaw

UNIVERSAL
Back Street
Nice Girl

WARNERS
Strawberry Blonde
Her Great Lie
The Sea Wolf
Knockout
Stuff of Heroes
Here Comes Happiness

One short subject was completed and two started.

Down to Earth

Paramount, in films recently completed and currently rolling, is leading the way with a return to true rather than cast names when the occasion warrants.

Thus, Jack Benny and Fred Allen appears as themselves in the forthcoming "Love Thy Neighbor." The rash of pictures featuring band leaders, not by any means confined to Paramount, has also helped the trend, with Bob Crosby appearing as himself for RKO, as does Kay Kyser, and Artie Shaw, Orrin Tucker, and Tommy Dorsey doing likewise for the former studio.

Deems Taylor is seen as himself in the Susanna Foster film, "The Hard Boiled Canary," as is Earl Carroll in "A Night at Earl Carroll's." And while Oscar Levant assumed the name of "Starbuck" in the recent "Rhythm on the River," the role, in the words of Paramount's own publicity department, was "pungently reminiscent of Levant, himself."

"THERE'S NO PLACE LIKE HOLLYWOOD"

Unionists of any city might picket a place of business six months without causing anything to happen beyond wear and tear on shoes. Mayhap unionists in a number of cities might picket as long a place of business in which no strike has occurred or impends, which describes the situation static on the corner of Sunset and Vine where NBC broadcasts are born. And there may be spots on the map where pickets so engaged would bear placards edged with Neon piping fed by pocket battery, but only in Hollywood would traffic flow past the spectacle oblivious.

Boom at Two

Production at two of the more widely separated studio lots, that of Twentieth Century-Fox in Westwood and of Warners in Burbank, is currently straining present facilities, with the former using its old Western Avenue lot in Hollywood extensively.

At Warners, eight pictures are now in production and five more are set to go during the month. Shooting now are "She Stayed Kissed," directed by Lew Seiler, with Dennis Morgan and Jane Wyatt; "Footsteps in the Dark," directed by Lloyd Bacon and starring Errol Flynn with Brenda Marshall; "The Strawberry Blonde," directed by Raoul Walsh and starring James Cagney and Olivia de Havilland, with Rita Hayworth and Jack Carson; "The Great Lie," directed by Edmund Goulding and starring Bette Davis with George Brent and Mary Astor; "The Sea Wolf," directed by Michael Cartiz, with Edward G. Robinson, Ida Lnpino and John Garfield; "Knockout," directed by William Clemens, with Arthur Kennedy, Olympe Bradna and Virginia Field; "Here Comes Happiness," directed by Noel Smith, with Edward Norris and Mildred Coles, and "Stuff of Heroes," with Eddie Albert and Joan Leslie.

Scheduled to go before the cameras during the month are "Bad Men of Missouri," "Winged Victory," "Fiesta in Manhattan," "Sergeant York" and "Jinx Woman." The schedule has 14 of the studio's 18 stars and every one of its 13 directors working or preparing.

Latest addition to the Twentieth-Fox lot are "Tobacco Road," which John Ford is directing, and "Uncensored," which features John Loder, Nancy Kelly and Edmund Gwenn.

Also in work are "Western Union," "The Road to Rio," co-starring Alice Faye, Don Ameche and Carmen Miranda, done in technicolor; "Sleepers West," "Tall, Dark and Handsome," and "Murder Among Friends."

Assignments

Three films in top categories were blocked out this week by as many studios. Scheduled to go before cameras late this month is Ginger Rogers' next RKO starring vehicle, "Tom, Dick and Harry."

Robert Sisk and Garson Kanin have been assigned, respectively, to produce and direct the picture, made from a Paul Jarrico original. Meessrs. Sisk and Kanin were associated together on the latter's first directorial effort, "A Man to Remember." The new story chronicles the romantic adventures of a girl who can't decide whether to accept an ambitious salesman, a rich young business man or an easy going gas station attendant as her husband.

Although actual production is not scheduled to start until next fall on Paramount's still untitled Bing Crosby-Mary Martin film, the studio has announced that it will be produced and directed by Mark Sandrich, and have music and lyrics written by Irving Berlin, who will also collaborate with Mr. Sandwich on production. Currently occupied with the final editing of "Love Thy Neighbor," forthcoming Jack Benny-Fred Allen musical, Mr. Sandrich will begin preliminary work on the other picture within the next two months.

Robert Montgomery, who recently completed "Mr. and Mrs. Smith" with Carole Lombard at RKO, will be co-starred at MGM with Ingrid Bergman, loaned by David Selznick, in "Rage in Heaven," James Hilton novel. The story is the psychological story of a weakling married to a beautiful girl, whose jealousy drives him to attempt the perfect crime. Robert Sinclair will direct and Gottfried Reinhardt produce.

▽

OGDEN NASH has been signed by MGM to a one-picture deal to work on the screen play of "Female of the Species."

MAUREEN O'HARA has had her option renewed by RKO Radio.

RUTH HUSSEY was signed to a new MGM contract.

CASEY ROBINSON is working on the screen play of "Kings Row" for Warners.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Go West

(MGM)

Marx Funfest

From the opening sequence which has Groucho cheated by his other blood relatives, to the close, a race between train and horse in the Sennett tradition, laughter greeted this latest offering of the Marx brothers at its press preview in the college town of Westwood. In the Marx tradition, the film as directed by Edward Buzzell from an Irving Brecher screenplay, had Harpo play the harp and never talk, Chico play the piano and Groucho play blondes and himself.

The story serves as a framework for the individual Marx talents and is in essence a burlesque of the usual western theme, with the starring trio finally successful in restoring property to an old prospector, enabling his granddaughter to marry her young man and end a feud of long standing between the families. Typical of the humor involved in the proceedings was the remark made by Groucho when momentarily taking the handkerchief out of the mouth of an engineer he had tied up, to the effect that "this is the best gag in the picture," the statement being made in strictest confidence out of the corner of the Marx mouth and directed to the audience.

While to a great degree monopolized by the Marxes, individually and collectively, the picture's cast includes John Carroll, as the young man in the case; Diana Lewis as the girl, and Walter Woolf King and Robert Barrat as the villains of the piece. Three songs were written for the film by Bronislau Kaper and Gus Kahn, and Charles Wakefield Cadman's "From the Land of the Sky Blue Water" is also heard. Jack Cummings produced.

Previewed Village Theatre, Westwood to manifest audience enjoyment.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Jack Cummings. Director, Edward Buzzell. Original screen play, Irving Brecher. Songs, Bronislau Kaper, Gus Kahn, Roger Edens and Charles Wakefield Cadman. Musical director, Georgie Stoll. Orchestration, George Bassman. Director of photography, Leonard Smith. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Stan Rogers. Set decorations, Edwin B. Willis. Women's costumes, Dolly Tree. Men's costumes, Gile Steele. Film editor, Blanche Sewell. P.S.A. Certificate No. 6798 Release date, December 6, 1940. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

S. Quentin Quale.....Groucho Marx
Joe Panello.....Chico Marx
"Rusty" Panello.....Harpo Marx
Terry Turner.....John Carroll
Eve Wilson.....Diana Lewis
Beecher.....Walter Woolf King
"Red" Baxter.....Robert Barrat
Lulubelle.....June MacCloy
Railroad President.....George Lessey

Chad Hanna

(Twentieth Century-Fox)

Circus Life in 1840

As written and produced by Nunnally Johnson, who wrote and produced John Steinbeck's "Grapes of Wrath," Walter D. Edmonds' *Saturday Evening Post* story, "Red Wheels Rolling," tells in Technicolor, which dramatizes its trappings, the tale of a bumpkin's adventures with a circus touring New York State in 1840. His experiences range from battling roustabouts on lot and highway to sharing a bedroom in a hostelry with an equestrienne whose impulses confuse him. Parades, drives by night and performances under the big top, impart to the whole the glamour of the tanbark.

Henry Fonda plays the bumpkin in the monotone of his "Grapes of Wrath" portrayal. Dorothy Lamour enacts the equestrienne who fascinates him, costuming and uncostuming the part in the mode of 1840 and the manner of the ages. Linda Darnell is the wife he loves without knowing it, and Guy Kibbee the owner of the circus beset by troubles stemming from within and without. Jane Darwell, John Carradine and Roscoe Ates head support which includes many types.

Directed by Henry King, the picture excels in the realism with which it reproduces the place and period of the narrative and in the conciseness of its dialogue. Sequence of events follows the rhythm of the circus' travels.

Previewed at studio in Hollywood.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Associate producer and screen play, Nunnally Johnson. From the story, "Red Wheels Rolling," by Walter D. Edmonds. Directors of photography, Ernest Palmer and Ray Rennahan. Technicolor director, Natalie Kalmus. Associate, Morgan Padelford. Art director, Richard Day. Associate, George Dudley. Set decorator, Thomas Little. Film editor, Barbara McLean. Costumes, Travis Banton. Sound, Arthur von Kirbach and Roger Heman. Music by David Buttolph. P.C.A. Certificate No. 6600. Release date, December 27, 1940. Running time, 88 minutes. Adult audience classification.

CAST

Chad Hanna.....Henry Fonda
Albany Yates.....Dorothy Lamour
Caroline.....Linda Darnell
Huguenine.....Guy Kibbee
Mrs. Huguenine.....Jane Darwell
Bisbee.....John Carradine
Fred Shepley.....Ted North
Ike Wayfish.....Roscoe Ates
Bell Boy.....Ben Carter
Burke.....Frank Thomas
Cisco Tridd.....Olin Howland
Mr. Proudfoot.....Frank Conlan
Fiero.....Edward Conrad
Elias.....Edward McWade
Joe Duddy.....Edward Mundy

Let's Make Music

(RKO Radio)

Chopin to Crosby

Marking the cinematic debut of Bob Crosby, brother of Bing, "Let's Make Music" features the former's band and vocalists, dubbed "The Bobolinks." Seen with Mr. Crosby are Jean Rogers, Elisabeth Risdon, Joseph Buloff, Joyce Compton, Benny Bartlett, Benny Rubin, Grant Withers, 12-year-old Donna Jean Dolfer and 11-year-old Jacqueline Nash, the former a pianist and the latter a singer, both showing promise.

The Nathanael West screen play, based on a magazine story not listed among the credits, concerns a school teacher whose efforts to rouse her pupils' interests fails, their concern being with "swing." By chance, the school song she writes, which they scorn, is considered "corny" enough to do as a novelty for the Crosby band, which starts a train of circumstances eventually ending in the teacher's return to her classroom in a burst of glory.

Heard in the picture are four songs written by Johnny Mercer and Matty Malneck; Richard Robertson and Jimmy Hanley; Roy Webb and Dave Dreyer, and Bob Crosby, Gil Rodin, Bob Haggart and Ray Baudoc.

Previewed at the Village Theatre, Westwood, where the audience, mainly composed of students at U.C.L.A., found the Crosby band good, but the picture as a whole somewhat slow.—W. S.

Produced and distributed by RKO Radio. Executive producer, Lee Marcus. Produced by Howard Benedict. Directed by Leslie Goodwins. Screen play by Nathanael West. Special dialogue for Bob Crosby by Helen Phillips and Bernard Dougall. Musical director, Roy Webb. Photographed by Jack Mackenzie. Film editor, Desmond Marquette. P. C. A. Certificate No. 6703. Release date, to be determined. Running time, when seen in Westwood, 85 minutes. General audience classification.

CAST

Bob Crosby.....Bob Crosby
Abby Adams.....Jean Rogers
Malvina Adams.....Elisabeth Risdon
Joe Bellah.....Joseph Buloff
Betty.....Joyce Compton
Tommy.....Bennie Bartlett
Mr. Stevens.....Louis Jean Heydt
Announcer.....Bill Goodwin
Mr. Botts.....Frank Orth
Headwaiter.....Grant Withers
Eddie.....Walter Tetley
Music Publisher.....Benny Rubin
Singer.....Jacqueline Nash
Pianist.....Donna Jean Dolfer
and Bob Crosby's Orchestra

Play Girl

(RKO Radio)

It's the Man Who Pays

Invitations to the preview of this Cliff Reid production described it with accuracy as "starring Kay Francis in a return to her former glamour role." It is the story, by Jerry Cady, of a woman past thirty who, having prospered in terms of diamonds, furs and checks collected throughout youth from men of wealth she has fascinated, yet given nothing in return save company, finds the pickings thinning and takes in hand a girl of nineteen to carry on the work under her tutelage. How her plans are frustrated by the girl's emotion for a cowboy with eleven million dollars, although she discovers a happiness for herself she hasn't expected, makes up a picture that its audience approved without stint.

Miss Francis' portrayal of the glamourite is one for the books. Margaret Hamilton as the maid and Nigel Bruce as the gentleman of means who pays, as do others, for the privilege of being treated as younger than his years distinguish the support, Mildred Coles and James Ellison supplying the romance that wrecks the lady's schemes.

It's what's called a dress-picture both as to costuming and setting, and direction by Frank Woodruff is to the manner born.

Previewed at the Pantages Theatre, Hollywood, to manifest appreciation of press, profession and public.—W. R. W.

Produced and distributed by RKO Radio. Producer, Cliff Reid. Director, Frank Woodruff. Original story and screen play, Jerry Cady. Director of photography, Nicholas Musuraca. Sound, Theron O. Kellum. Special effects, Vernon L. Walker. Film editor, Harry Marker. Gowns, Edward Stevenson. Art director, Van Nest Polglase. P.C.A. Certificate No. 6716. Release date, March 7, 1941. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Grace Herbert.....Kay Francis
Tom Dice.....James Ellison
Ellen Daley.....Mildred Coles
Bill Vincent.....Nigel Bruce
Josie.....Margaret Hamilton
Van Payson.....George P. Huntley
Mrs. Dice.....Katharine Alexander

Old Bill and Son

(Legeran-General Film Distributors)

War Comedy

"Old Bill"—Bruce Bairnsfather's cartoon creation of that other war to save democracy—was something more than a caricaturist's jest, he was a national symbol, epitomizing that imperturbable good humour and ready wit which enabled the Britisher to survive and end victoriously four years of trial and tribulation. One immediate asset this newest British wartime comedy possesses is that "Old Bill" and the British good humour are still alive.

There is a father and son idea behind the story with Old Bill joining the pioneers, to meet his wayward son in France. There is a French girl for the son's roving eye, and a girl in khaki from home, officer buddies from the last war and a Patron du Café ditto, all mixed into an exhilirating pattern of comedy. There is a serious note underlying and at times the British case against Hitler is pleaded, but it is honest and unexaggerated. The ending—the capture of some Nazis—and a running commentary on the British soldier's viewpoint is abrupt, but it is pardonable for the entertainment which has gone before.

Ian Dalyrymple has done a sterling job in direction so that the film is at one and the same time a comedy and a document. The technical qualities are excellent, George Perinal's camerawork being particularly notable.

Morland Graham's "Old Bill" is a gem of Cockney characterization but John Mills' "Young Bill" is no less convincing and attractive. Janine Darcey as the Madamoiselle, Mary Clare as Maggie—Mrs. Bill—Rene Ray as the girl friend, and Roland Culver, are others outstanding in an excellent and enthusiastic cast.

For American audiences "Old Bill and Son" has limits on its appeal—its essentially native flavour and humours and accents. As a contemporary comedy document it may appeal to those audiences who are interested in our states of mind.

Seen cold in a projection theatre.—AUBREY FLANAGAN

A Legeran Film. Distributors, General Film. Directed by Ian Dalrymple. Produced by Josef Somlo and Harold Boxall. Associated Director, Geoffrey Boothby. Photography, Georges Perinal. Art Director, Vincent Korda. Recording Director, A. W. Watkins. Editor, Charles Crichton. Musical Director, Muir Mathieson.

CAST

Old Bill	Morland Graham
Young Bill	John Mills
Maggie	Mary Clare
Stella Malloy	Renee Houston
Sally	Rene Ray
Alf	Gus McNaughton
Bert	Ronald Shiner
Chimp	Manning Whiley
Francoise	Janine Darcey
Colonel	Roland Culver
Canuck	Donald Stuart

Trail of the Vigilantes

(Universal)

Western, with Comedy

A rare combination of action and comedy, Universal's "Trail of the Vigilantes" is keyed to attract attention because of its mixture of virility and humor. In a sense, it is a parody of westerns, but it maintains the vim and the vigor that western fans seek, and the originality and the freshness that other film fans want.

For marquee names, it has Franchot Tone, Warren William, Broderick Crawford, Andy Devine, Mischa Auer, Porter Hall. The love interest, in a minor key, is supplied by Peggy Moran, while Samuel S. Hinds, Charles Trowbridge, Paul Fix, Harry Cording and Max Wagner complete the cast.

Harold Shumate's original screenplay is designed to garner the maximum of laughs from the situations and dialogue, and to carry the story.

Allan Dwan, who directed, kept both elements moving at its most rapid pace. The story set before the turn of the century, concerns an investigator sent out West to probe cattle rustling. He becomes a friend of the leader of a group of cowpunchers, and through his own deductions and their help, captures the rustlers' chief.

The dialogue, while at times anachronistic, is what is called "snappy" and the action, brisk. There is no lagging minute in the film's 75 minutes' running time. The cast, most of whom who have appeared in Universal's "Destry Rides Again" or "Seven Sinners" or both, give performances which the audience at the preview enjoyed.

Sample of the "joshing" of western action films is the following: "Kansas" asks the rancher whose daughter inadvertently is in the buggy of the fleeing criminal: "Does Dawson have a mortgage on your ranch?" Receiving a negative reply, "Kansas" says: "Well, that's the only thing he missed."

Previewed at the RKO Hillstreet Theatre, Los Angeles, where the audience heartily applauded the picture from start to finish, and enjoyed the comedy and action thoroughly.—V. K.

Produced and distributed by Universal. Directed by Allan Dwan. Original screenplay by Harold Shumate. Photographed by Joseph Valentine and Milton Krasner. Art director, Jack Otterson. Associate Harold H. MacArthur. Edited by Edward Curtiss. Musical director, Charles Previn. P. C. A. Certificate No. 6776. Running time, when seen in Los Angeles, 75 minutes. Release date, Dec. 13, 1940. General audience classification.

CAST

Kansas (Tim Mason)	Franchot Tone
Dawson	Warren William
Swanee	Broderick Crawford
Meadows	Andy Devine
Bolo	Mischa Auer
Sheriff Korley	Porter Hall
Barbara Thornton	Peggy Moran
George Preston	Samuel S. Hinds
Thornton	Charles Trowbridge
Lefty	Paul Fix
Phil	Harry Cording
Joe	Max Wagner

SHORT PRODUCT PLAYING BROADWAY

Week of December 7

CAPITOL

Cavalcade of San Francisco	MGM
Gallopin' Gals	MGM
Buyer Beware	MGM
Feature: Third Finger, Left Hand	MGM

CRITERION

Romeo in Rhythm	MGM
Suva, Pride of Fiji	MGM
Feature: Hit Parade of 1941	Republic

MUSIC HALL

Information Please, No. 10	RKO Radio
Old Dominion	20th Cent.-Fox
Feature: The Thief of Bagdad.	United Artists

PARAMOUNT

River Thames—Yesterday	Paramount
Puttin' On the Act	Paramount
Feature: Moon Over Burma	Paramount

RIALTO

The Power and the Land	RKO Radio
Mickey's Inventions	United Artists
Feature: The Trail of the Vigilantes	Universal

RIVOLI

Picture People, No. 4	RKO Radio
Stagefright	Vitaphone
Feature: Little Men	RKO Radio

ROXY

Plane Goofy	20th Cent.-Fox
Lure of the Trout	20th Cent.-Fox
Feature: Tin Pan Alley	20th Cent.-Fox

STRAND

Mexican Jumping Beans	Vitaphone
Malibu Beach Party	Vitaphone
Feature: The Letter	First National

Behind the News

(Republic)

Newspaper Story

"Behind the News" is the story, marked with familiarity, of a cub reporter, a star reporter and a girl, the former devoted to his newly found work, the second blase in his daily routine and the latter, a woman with ideas of matrimony with the second. Frank Albertson, Lloyd Nolan and Doris Davenport play the respective roles, the first outranking the others in thespic achievement.

Others in the case include Robert Armstrong, as the managing editor; Paul Harvey, as the district attorney, Charles Halton, Eddie Conrad and Harry Tyler.

Gist of the tale deals with the cub's insistence upon folllowing certain clues which incriminate the prosecutor in the escape of a gangster and his subsequent murder, the arrest and conviction of a presumably innocent man, and the attempted erasure of an accomplice.

Isabel Dawn and Boyce DeGaw, who adapted the original story by Dore Schary and Allen Rivkin, mixed humor with action in the script. Some of the lines, however, created unrest in the audience.

Joseph Santley directed, with Robert North as associate producer.

Previewed at the Warners Beverly Theatre to the reaction noted above.—V. K.

Produced and distributed by Republic Pictures. Associate producer, Robert North. Director, Joseph Santley. Screen play, Isabel Dawn and Boyce De Gaw. Original story, Dore Schary and Allen Rivkin. Production manager, Al Wilson. Cameraman, Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P. C. A. Certificate No. 6841. Release date, December 20, 1940. Running time, when seen in Hollywood, 73 minutes. General audience classification.

CAST

Stuart Woodrow	Lloyd Nolan
Barbara Shaw	Doris Davenport
Jeff Flavin	Frank Albertson
Vic Archer	Robert Armstrong
Hardin S. Kelly	Paul Harvey
Neil Saunders	Charles Halton
Enrico	Eddie Conrad
Monroe	Harry Tyler
Foster	Dick Elliott
Reporter	Archie Twitchell
Bessie	Veda Ann Borg
Eddie	Milton Parsons

The Lilac Domino

(Select Attractions)

English Operetta

Produced in England some few years ago "The Lilac Domino" is an operetta directed by Frederick Zelnik and based on a story by R. Bernaur.

Michael Bartlett, opera tenor and star of the picture, has ample opportunity to sing in the role of a Hungarian count come upon hard times. June Knight is co-starred as an admirer who remains anonymous to the count and his friends. The Count, nevertheless, turns over a new leaf to please his unknown admirer and complications ensue when he finds employment on the girl's estate. His friends in the meantime unwittingly tell the girl that the Count only wishes to marry for money but he is able to disprove this while proving his worth and the happy ending is possible.

Reviewed in the projection room in New York.—GEORGE SPIRES.

Produced in England and distributed in the United States by Select Attractions. Directed by Frederick Zelnik. Based on a story by R. Bernaur and adapted to the screen by R. Hutter. Music by Charles Cuvillier and Hans May. Lyrics by Clifford Gray. Cameramen, Roy Clarke and Bryan Langley. Edited by Lynn Harrison. Running time, 65 minutes. Release date, December 6, 1940. General audience classification.

CAST

Count Anatole de Kereffi	Michael Bartlett
Shari	June Knight
Sandor	S. Z. Sakall
Madame Alary	Athene Seyler
Stephan	Richard Dolman
Arnim	Cameron Hall
Baron de Gonda	Fred Emney

Encore!

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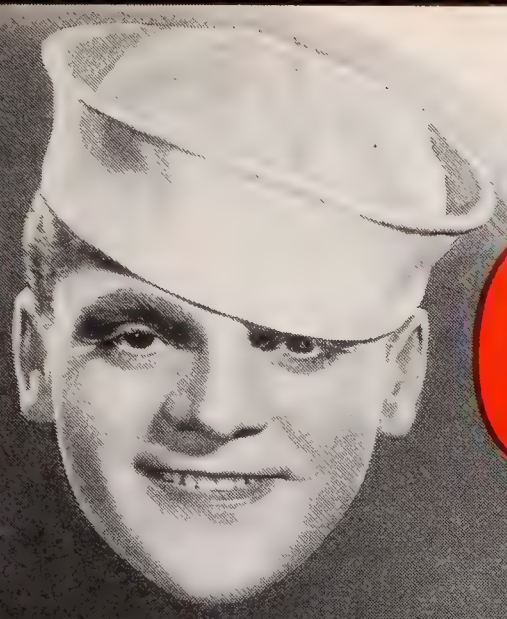
All Together in the Bigg
Opportunity of A

HERE COM

with GLORIA STUART
FRANK McHUGH
and thousands more
Directed by
LLOYD BACON

Warners' Billion-Dollar Naval Spectacle tha

Nationwide Openings



MES CAGNEY

COMES O'BRIEN

ES THE U.S. FLEET

Pre-Booking

me

S THE NAVY

money could produce today!



You've never seen such perfect timing!

If ever you've had a reason to screen a picture for yourself this is it. You'll be amazed at the up-to-the-second timeliness of its story from first scene to final fadeout so

SCREEN IT IN A HURRY!

ow Starting!

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

[These notes were mailed from London November 22nd.]

"Love on the Dole" In Work at the Elstree

Into production at the Rock Studios, Elstree, has gone "Love on the Dole," screen version of Walter Greenwood's immensely successful play of working class life in the North. The picture is sponsored by British National, and is being directed by John Baxter from a script upon which the author himself, Greenwood, has worked. Greenwood will be associated with the production the whole time it is on the floor.

It may be necessary to take over studio space at Denham in order to facilitate the production processes of the picture.

The cast of the film includes Deborah Kerr, as Sally, Clifford Evans, Frank Cellino, Edward Chapman and Maire O'Neill.

British National have an ambitious production programme which they hope to be able to sustain if sufficient studio space is available. They will make "Mr. Pimpernel Smith," the Leslie Howard subject which he will produce and direct, and in which he will star, at Denham.

John Baxter also directs "Old Mother Riley on the Farm," further contribution to the screen achievements of Lucan & McShane, comedy team rapidly rising to box office heights in picture going Britain.

On these pictures, and on "This England" which has just been finished, British National will probably spend £150,000.

Next year they intend to make eight films with, probably, the story of The Red Cross, with Robert Donat as the star.

Managing Director of British National is George Parish.

▽

"Kipps" Production Eight Weeks in Work

Working from eight o'clock in the morning until half past five each day, the Twentieth Century unit at Shepherd's Bush, with Carol Reed directing, have now, up to the time of writing, put eight weeks of "Kipps" into the developing machines. Careful use of the "Spotter" system has enabled work to proceed with scarcely any appreciable loss of time.

A fortnight's work has been devoted to one set alone, that of Shalford's drapery store in Folkestone, aetat 1906, a set which has given the prop men and art direction staff a full time job. From this, work has now been transferred to another major set, that of the opulent and ornate Folkestone mansion which is bequeathed to shop assistant "Kipps" in Wells' story.

Employed to add to the realism of the Edwardian settings, local Shepherds Bush tradesman Walter Rush donated his window dressing experience to the unit and working from faded photographs of his parents' shop in Kent in the early part of the century, dressed the studio set in appropriate period style.

Michael Redgrave is, of course, playing in the title role, with Diana Wynyard in the feminine lead.

Meanwhile Twentieth Century announce further points on their ambitious £500,000 British film programme.

This side of Christmas Gordon Harker and Sidney Howard, the Cockney and Yorkshireman, comedians both, will go to work on "Once a Crook," from the London stage play by Evadne Price.

Harker has the role of a released convict turned publican seeking to tread the straight and narrow path.

THE WAR'S EFFECT ON BRITISH HOUSES

The effects of the war on the British theatre field are reflected in the annual meetings of British theatre companies recently held. General Theatres Corporation, a Gaumont British affiliate, reported an increase in the annual profits figure of 25,484 (101,936) *over the previous* 12 *months. The net profit reached* £338,010.

Another GB company, Associated Provincial Picture Houses, meeting at Exeter, Devon, their evacuation headquarters, estimate a considerable drop in revenue for the year ended October last with little prospect of improvement. Many of the company's houses have been bombed.

Oscar Deutsch, chief of the Odeon circuit, recording a decrease in profits of £36,509 ($146,036) *for the year, takes a more or less rosy view of trade prospects. He estimates that the public, thanks to increased spending capacity, has* £500,000,000 *more than it had previously, to spend and want to spend much of it in theatres.*

Some of the Odeon houses have been bombed and the company has spent more than £12,333 ($49,332) *on structural work. Much money besides has been expended on protecting the patrons and staffs.*

During the year, they had spent £91,245 *in additions to theatres and equipment, and had invested a further* £163,229 *in subsidiary companies. As a result of this and other items, the company had to take over* £300,000 ($1,200,000) *from resources.*

Theatre profits and income at £473,482 ($1,893,928) *showed a decrease of* £36,509 ($146,036) *compared with the previous year.*

January Holiday For Ealing Studios

A month's production holiday is planned for Ealing by managing director Reginald Baker, who declares that he will suspend all activity during the month of January. Before the studio closes down it is hoped to have finished the new George Formby comedy at present untitled, but based upon the West End stage play "As You Are." With the February reopening studio work will commence upon Roy Kellino's picture of the Fleet Air Arm, for which exteriors have already been taken.

Mr. Baker states that one of the reasons inspiring this move is the danger of an influenza epidemic, which in the past two years has made January a difficult month for film producers.

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Talent Scarce, Sistrom Finds

Casting difficulties are pleaded by RKO-Radio producer William Sistrom, who protests that it is difficult to develop a production programme because it is difficult to get hold of the right artistes, many of them being in the Services. Mr. Sistrom intends, however, to make "A Gift to His Majesty" and may possibly give the leading role to Robert Newton. The subject is based upon one of Peter B. Kyne's novels.

Meanwhile on the floor at Denham under Mr. Sistrom's eye is another "Saint" subject, in which Hugh Sinclair has the title role under the directorial eye of actor-producer Leslie Fenton, Englishman who initially came back to this country in order to join one of the Services, and who has accepted this directorial commission pending his call-up.

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"Ghost Train" at Shepherds Bush

In another part of Shepherds Bush Studios, but under the Gaumont-British-Gainsborough wing, four weeks of work have been recorded on the Arthur Askey comedy thriller "The Ghost Train," in which Askey and his comedy partner, "Stinker" Murdoch, have Carole Lynne as their female partner.

Script is by Val Guest and Marriott Edgar, who having worked with and invented gags for The Crazy Gang and Will Hay, now have a new comedy inspiration for their material in "Big Hearted" Arthur.

Walter Forde is directing.

Also in the cast is Morland Graham, who has scored a pronounced hit in the elder title role of "Old Bill and Son."

▽

"London's Got Grit" is the title of a two-reeler made by Widgey Newman and for distribution in the U. S. The picture aims to tell of London's war effort and the story of its resistance to Hitler's hordes.

TRADE IN BRITAIN HARRIED BY SUNDAY CLOSING, ARMY COMPETITION, QUOTA

Exhibitors Unite, Between Bombs, in Move for Government Concessions on Three Problems Affecting Attendance

by AUBREY FLANAGAN
in London

Though outside observers might conclude that the British exhibitor, along with his fellow countrymen, would have all his work cut out to fight the bigger battle on the international war front, circumstances have compelled him to arm for other and not too easy fights on exclusively trade territory. His very livelihood depends upon these wars within a war.

Three sectors of the line of battle find him most heavily engaged—those of Sunday opening, of government competition and of quota. On all these three the CEA has decided, in order to preserve the livelihood of its members, to engage its heaviest artillery.

A national campaign is to be undertaken to secure the abolition of the present still cumbersome machinery under which Sunday opening of cinemas is permitted and the exhibitor charity-taxed for the privilege, a campaign which aims at turning the whole business the other way round, letting the exhibitor close if he wants to, and cutting out a tax which has been described pointedly more than once as "ethical blackmail."

Opposition both actual and potential from Government departments and from the services is being watched. The Ministry of Information's mobile cinemas and film library scheme is being closely watched and a particular eye kept on certain dangerous loopholes. The Army Council's films for troops scheme is no less bitterly opposed and any co-operation refused under present circumstances.

Not least anxiously of all does the CEA General Staff regard the quota situation, conscious of the grave dangers of a shortage of product which may leave many exhibitors high and dry, a shortage likely to be aggravated by the decreasing amount of studio space available for production. Here again approach is being made to the Government with the idea of enlightening them as to the exhibitors' difficulties in meeting his quota commitments.

Production Decreasing

This last sector of the trade battlefront is not likely to be the easiest for those fighting there. There would appear to be little doubt that numerically the forthcoming year is likely to be one of the lowest on production record. The decrease also in imported product has already caused great concern, is currently provoking widespread trade difficulties.

Many exhibitors in Great Britain have this last year past just managed to meet their quota. Many have fallen far short. The current 17½ per cent is not likely to be reached by all British exhibitors, for the simple reason that there are not likely to be enough films to be distributed to English cinemas.

Raised in more than one CEA group the quota has this month been discussed at the General Council where it was decided, following the lead of the Scottish branch, to lay the exhibitors' case before the Board of Trade. Though there were differences of opinion voiced at the General Council, the feeling of uneasiness would seem to be general. George Singleton's expose was representative of exhibitor attitudes. He contended that already in competitive areas bookings had been made for the first half of the new quota year and exhibitors knew all too well what sort of difficulty was facing them. Films from British studios were limited and many of the American companies were meeting their quota by large scale subjects on a multiple quota basis.

Studio Space Requisitioned

Producers no less than exhibitors would like something concrete done to stimulate production. Greatest snag at present is the decreasing amount of studio space available. The vast majority of British studios have been requisitioned by the Government. Even those still free have been surveyed by the appropriate State department. There is the likelihood that some of these may go, too. Facing this, British producers have appealed to the Board of Trade to take safeguarding action, contending that few though the films in prospect may be, there may not be the studios available wherein to make them.

Board of Trade officials, helpful and sympathetic, are, however, answerable to other industries and war purposes than merely the film industry, and have done little concrete. It is on record that one producer, pointing out his program and protesting the potential impracticability of achieving it was politely advised to curtail it and makes less films. It is on record, too, that, in a sincere mood to do something helpful, the board propounded the idea of concentrating all British production in the mighty Denham Studios, and guaranteeing adequate space to the companies. Other studios naturally opposed the scheme, producers complained centralization was an impracticable ideal.

Crisis is an extreme word, but it is increasingly believed that if something swift and emphatic is not done by the Board of Trade something like a crisis will face the industry here.

Army Exhibition Opposed

Meanwhile the activities of Government and Service film units is causing increasing annoyance in exhibitor circles here and with trade difficulties already acute the latter contend they can be pardoned for being both adamantine and pugnacious in their attitude.

After long and repeated discussion with the KRS, the CEA remain inflexibly opposed to the Army Council's mobile film scheme, no less inflexible in spite of the emphatic and sustained dissentience of circuit leader, Oscar Deutsch. Mr. Deutsch continues to dissociate himself from the association (and the society) in their refusal to collaborate with the Army, has written to military chiefs Lord Gort and Sir John Dill saying so. "Humiliated" by the "unfortunate statements, of CEA President Harry Mears, Mr. Deutsch wrote to the former gentlemen in protesting and apologetic terms. Only effect so far upon the CEA has been to provoke a sharp rap on the Deutsch knuckles for unconstitutional conduct and to reindorse the association's attitude and its complete accord with the KRS. All the trade army being out of step except Oscar, they continue marching together with the protest that the arrangements—with NAAFI—already in existence were made at the request of the War Office, that there is no reason to believe they have not proven satisfactory and that the Army Council has been totally misinformed and ill advised from sources within the War Office. In future, they suggest, if the War Office has anything to submit it should submit it to the trade associations and not buttonhole individual members.

A like critical eye is being kept on the Ministry of Information whose mobile cinemas, free films, and free projectors scheme has already been reported in MOTION PICTURE HERALD. The association insists on an unequivocal guarantee that the activities of the Ministry shall not trespass on the commercial or entertainment field. They have obtained guarantees that no entertainment films will be used, that even the documentaries distributed or shown will be so done only after they have been withdrawn from trade distribution. The tenacity with which the CEA have stuck to this point of principle is reflected in the way, spotting a loophole in the Ministry's free projector scheme, they saw a possibility that such projectors, loaned to libraries or institutions, might be used to show entertainment films. The Films Division chief, Jack Beddington, has promised reservations to educationals.

ATTACK POLICY OF BRITISH MINISTRY

The Ealing Studios on Tuesday launched a sharp attack on the operations of the Films Division of the British Ministry of Information, and said it had no intention of making any more propaganda films for that department.

The Ealing statement said the studio is disillusioned and exasperated by the manner in which the Films Division functions. The studio plans to produce propaganda films on its own, financing them privately, with an immediate budget of about $140,000 *set.*

Ealing accuses the division of extravagance, citing one case of 1,000 *prints made for a five minute subject; opposes the Government's free distribution, and deplores the setting up of a production body in competition with the established industry.*

COAST PLAYERS ATTACK REFERENDUM BY GUILD

Extras Question Vote Results on Abolition of Council; Cameramen Near Showdown

The advanced players and extra players of the Screen Actors Guild are still fighting, this week, in Hollywood. War by ballot having ended, war by words continues; and the latest development is the appearance of petitions among extras, charging that the recent referendum abolishing the Class B council, extra players' Guild governing body, was irregular.

Leaders of the extras claim they have secured 1,500 signatures, affirming that that number voted for continuance of the Council. A Guild auditors' report had said only 507 voted for continuance.

The same spokesmen for the extras charge the Guild's board of directors refused to allow Council checkers or observers at the counting of ballots, and that the Council was not allowed to participate in the wording of the ballot question.

Morgan Addresses Publicists

Meanwhile, support by the Guild for the eastern unit of the Screen Publicists Guild was expected to be voiced Thursday night, in New York, by Ralph Morgan. Mr. Morgan was to speak at that time to a meeting of the unit, which was also to nominate officers for the coming year.

The eastern unit is seeking recognition as the bargaining agent for publicity and advertising workers in the New York home offices of the majors, and has petitions for certification as such filed with the National Labor Relations Board.

A showdown over jurisdiction for Hollywood motion picture cameramen, was expected on Wednesday, at which time James Roosevelt's "Pot O' Gold" was to start production. Hal Mohr, former officer of Photographers' Local 659, is the head cameraman. He has been suspended by the American Society of Cinematographers, for non-payment of dues. Photographers Local 659 is a unit of the International Alliance of Theatrical Stage Employees, which several weeks ago empowered it to declare absolute jurisdiction over all Hollywood cameramen, thus attempting to alter a situation under which the ASC governed first cameramen, and it the rest. A producers' agreement with the ASC provides for employment of only ASC men as first cameramen.

Screen Credit Plan Set

On Wednesday night, in Hollywood, the Screen Writers Guild is expected to approve a compromise plan for adjudication of screen credits.

Attorneys for the guild and for the producers have been conferring on the alternative agreement. The Guild several weeks ago warned its members not to sign agreements with producers, which would allow the latter to be sole arbiters of credits after the expiration of the bargaining agreement.

Conferences on reclassification of extra players and adjusted wage scales for such were to begin next week in Hollywood between representatives of the producers and those of the Screen Actors Guild. It is hoped by the Guild men that they can obtain more extra calls paying above $5.50 per day.

Conferees were to be, for the Guild, Edward Arnold, president; Kenneth Thomson, executive secretary; Walter Abel, Edward Stanley, John Dales, Jr., and Lawrence Beilenson; for the producers, Y. Frank Freeman, president of the Motion Picture Producers Association; E. J. Mannix, Herbert Freston, and Mendel B. Silberberg.

In Scranton, Pennsylvania, this week the IATSE lost a battle for its operators' unit, in Lackawanna County Court. Judge Will Leach refused to lift a non-picketing injunction, in the case of the Bulls Head theatre, owned by R. A. Lesauis. In addition, the Judge castigated unions which "oppress other people."

He said the injunction preventing the IATSE projectionists from picketing the theatre was valid because the theatre was not involved in a labor dispute, the picketing being the result of a CIO-AFL jurisdictional argument. The Judge, in his remarks, referred to the organization of some labor unions and corporations as "hocus-pocus."

George E. Browne, president of the IATSE, is to move, by January 1st, to the Steuben Building, Chicago. Offices of the organization will also be there.

New president of the Theatre Employees Local B-8 96 of the IATSE, Wilkes-Barre, is Ruth Martin. Elections were held last week. Other officers are John Demody, vice-president; Eugene Carroll, recording secretary; Karl R. Thomas, financial secretary; William Tosline, business agent.

On the executive board are Harry Jones, Robert McWilliams, Tina Morgan, and Mary Jones. Trustees are Dorothy Peters, Marion O'Neill, Daisy Mills. Delegates to the Central Labor Union are Miss Martin and Loretta Stewart.

The Hazelton unit, Local 152, has elected Vincent McKelvey president. John Gallagher is vice-president; William Boyle, business agent; Anthony De Cosmo, secretary-treasurer; Henry Krissinger, recording secretary.

Technicians Seek New Contract

In New York, the Laboratory Technicians, Local 702, has opened new contract negotiations. They ask wage increases, a 35 hour week, two weeks' vacation with pay, all holidays with pay, and a minimum work guarantee of four days per week. The present contracts with the Eastern labs, centered in New York, expire December 31st.

The union also seeks uniform contracts. It now has 17 contracts. John Rugge, its president, is heading the negotiations.

Peter J. Christmas is the new president of the Omaha musicians Local 70. Other officers are Ernest Nordin, vice-president; H. E. Pace, recording secretary; Mike Chaloupka, financial secretary and treasurer; and Fred Berghoff, sergeant at arms. Directors are Emil Hoppe, Arthur Randall, Leonard Gamet, Marvin George, and Frank Elias.

Reelected president of the Philadelphia musicians' local, 77, is Frank Liuzzi. He won, in elections last week, over Charles McConnell, by 829 to 646. Other officers are Romeo Cella, vice-president; A. Rex Riccardi, secretary; Harry Kammerer, assistant secretary; Joseph Bossle, treasurer, and James Perri, sergeant at arms.

In the same city, Jack W. Miller, national representative of the American Guild of Variety Artists, has taken over supervision of the local unit, following the ouster of Tom Kelly, who was executive secretary. Mr. Kelly is proposing an actors' union apart from the AGVA. He is now executive secretary of the independent United Entertainers Association, of Philadelphia. His proposal was received last week, in New York, by the Associated Actors and Artistes of America, parent actors' union.

IN NEWSREELS

MOVIETONE NEWS—No. 26, Vol. 23.—President Roosevelt leaves Miami on inspection tour of Caribbean bases....Healthiest boys and girls compete in Chicago....Tobacco auction held in Kentucky....British ships fight Italian planes in Mediterranean ....Italian airmen attack England....U. S. Vice-president elect Wallace received by Mexican President....Postmaster General Frank C. Walker asks patrons to shop and mail Christmas packages early ....Spyros Skouras arrives in Los Angeles to direct drive for Greek war relief fund....Fashions and Sports.

MOVIETONE NEWS—No. 27, Vol. 23.—First pictures of Coventry after bombing....British-Free French seek control of West African port....Ten killed in airline crash....Ambassador Daniels, Mexican President and Henry Wallace display good neighbor policy....Miami Beach gets in a Christmas mood....Children of Australia show patriotism....Smallest biplane exhibited....Chicago Bears beat Washington Redskins 73 to 0 in gridiron contest.

NEWS OF THE DAY—No. 224, Vol. 12.—British warships battle Italian bombers at sea....First Italian raider bagged over London....Roosevelt sails on mystery cruise....America's healthiest boys and girls....Wallace feted at Mexico's West Point....Opening night at the opera....Football news.

NEWS OF THE DAY—No. 225, Vol. 12.—First films of the bombing of Coventry....Marriages still being held in England despite the war....American flyers join Canadian Air Force....Postmaster General Frank Walker urges country to shop and mail early....Wallace attends Mexican rodeo and bull fight....U. S. bomber on mercy flight to Chile....Bears beat Redskins.

PARAMOUNT NEWS—No. 29.—F.D.R. on mystery cruise....Wallace scores in Mexico....Test "climbing boat"....Formula for poise....How to run a navy ....England at war....Football news.

PARAMOUNT NEWS—No. 30.—Twenty-five ambulances sent to Greece....Postmaster General Frank Walker urges nation to shop and mail early....California and Florida prepare for Christmas....First pictures of Coventry....Chicago beats Washington in gridiron battle.

RKO PATHE NEWS—No. 29, Vol. 12.—President leaves on mystery cruise....Italian bombers raid British fleet....Healthiest boys and girls selected in Chicago....Tommy Harmon gets radio tips from Eddie Cantor....New combat boat like flying fish....Canada's mechanized army.

RKO PATHE NEWS—No. 30, Vol. 12.—Anthony Eden sees Britain's Middle-East army....Flying fortress on ambulance trip....Famous American flyers join R.C.A.F.....U. S. Army tests midget combat car....Bears win gridiron championship.

UNIVERSAL NEWSREEL—No. 934, Vol. 12.—British rescue downed Fascist flyer....Canada speeds troop training....F.D.R. sails on mystery cruise....Wallace at Mexican West Point....Healthiest children chosen ....Pet hen lays egg in kitchen....Dog proves good traffic cop....Prize cats on display at show....Dodgers beat Giants in football contest.

UNIVERSAL NEWSREEL—No. 935, Vol. 12.—Films of Coventry after air raid....American "Aces" train in Canada....Ten dead in plane crash....Envoy's wife flown home to Chile....Wallace sees Mexican rodeo....25 Ambulances for Greece....Launch ship for African run....Stunt fliers in thrill show....Santa Claus gets a dunking in California....Chicago beats Washington for championship of football.

National Decency Legion Classifies Seven Pictures

Of the seven pictures classified by the National Legion of Decency in its listing for the current week, six were unobjectionable for general patronage and one was approved for adult patronage. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Arizona," "Blackout," "Kit Carson," "Little Men," "Second Chorus" and "Son of Monte Cristo." Class A-2, Unobjectionable for Adult Patronage: "Four Mothers."

Renew Decency Pledge

The National Legion of Decency Pledge concerning motion pictures was renewed on Sunday in Catholic churches throughout the United States.

The renewal was in response to invitation of the Bishop's Committee on Motion Pictures of which the Most Reverend John T. McNicholas, Archbishop of Cincinnati, is chairman.

Paramount Pictures

The Paramount SEAL OF SUCCESS

YOUR SEAL



The fall's top romantic comedy thriller!

Claudette Colbert
Ray Milland
in
"ARISE, MY LOVE"
Directed by MITCHELL LEISEN

The year's top grosser!

Gary Cooper
Madeleine Carroll
in Cecil B. DeMille's
"NORTH WEST MOUNTED POLICE"
IN TECHNICOLOR
with Paulette Goddard
Preston Foster • Lynne Overman
Robert Preston • Lon Chaney, Jr.
Produced and Directed by
Cecil B. DeMille



THE BIGGEST
BOX-OFFICE
ACT IN
BUSIN

The industry's top holiday hit!

Fred's best yet... 'cause he's got Paulette!

Fred Astaire and **Paulette Goddard**

in

"SECOND CHORUS"

with

Artie Shaw & His Band · Charles Butterworth · Burgess Meredith

Produced by BORIS MORROS

Original Story by FRANK CAVETT

Directed by H. C. POTTER

An all-star cast in the New Year's best woman's picture

Jack Benny
Fred Allen

in

"LOVE THY NEIGHBOR"

MARY MARTIN · Verree Teasdale

and ROCHESTER

Produced and Directed by MARK SANDRICH

THE

ESS !

Fredric March
Betty Field

in Joseph Conrad's

"VICTORY"

(AN ISLAND TALE)

with Sir Cedric Hardwicke

and Jerome Cowan

Based on the Novel by Joseph Conrad

Directed by JOHN CROMWELL

THE BALANCE OF BOX OFFICE POWER IS Paramount's IN 1941!

Madeleine Carroll
Fred MacMurray in
"VIRGINIA"
IN TECHNICOLOR
with Stirling Hayden · Helen Broderick · Carolyn Lee
Produced and Directed by
EDWARD H. GRIFFITH

John Wayne
Betty Field · Harry Carey
in
"THE SHEPHERD OF THE HILLS"
IN TECHNICOLOR
with Beulah Bondi · James Barton
Samuel S. Hinds · Marjorie Main
Directed by
HENRY HATHAWAY



BING CROSBY
BOB HOPE · DOROTHY LAMOUR
in **"ROAD TO ZANZIBAR"**
with Una Merkel · Joan Marsh · Eric Blore
Directed by Victor Schertzinger

•

"I WANTED WINGS"
starring Ray Milland · William Holden
Wayne Morris · Brian Donlevy
with Constance Moore · Veronica Lake
Hedda Hopper · Directed by Mitchell Leisen

•

"THE LADY EVE" starring
Barbara Stanwyck and Henry Fonda
with Eric Blore · Eugene Pallette
William Demarest · Janet Beecher
Written and Directed by Preston Sturges

•

"YOU'RE THE ONE"
with Bonnie Baker · Orrin Tucker
and his Orchestra · Jerry Colonna
Directed by Raloh Murphy

PRINTED IN U.S.A.

Frank Walker is Honored by 1,000 At Variety Club

One of the biggest gatherings of industry personalities in the history of the Philadelphia Variety Club was present at the sixth annual banquet held Thursday evening at the Bellevue-Stratford Hotel. Postmaster General Frank C. Walker was the principal guest of honor.

Almost 1,000 taxed the capacity of the ballroom to such an extent that it was necessary to dispense with the traditional tent covering this year. Instead, cellophane made the decorative motif, with 35 silver and gold spots playing on the cellophane strips to create a modernistic effect. Being held for the first time away from a Sunday on a weekday night, there was the biggest representation in years of New York industry figures and other out-of-towners.

A double dais was set up to provide for 50 outstanding personalities in the world of entertainment and in city, State and national affairs.

Many Notables Present

Ben Bernie was toastmaster, and the list of speakers included Mr. Walker; Senator James J. Davis, Pennsylvania; Governor Arthur H. James, Pennsylvania; Harold G. Hoffman, former Governor of New Jersey; Spyros Skouras, National Theatre Amusement Co., New York; Mayor Robert E. Lamberton, Philadelphia; Major General Clifford H. Powell, Fort Dix, N. J.; Dr. Alexander J. Stoddard, superintendent of Philadelphia public schools; and W. G. Van Schmus, Radio City Music Hall director.

Others seated at the doubel dais included Rev. Sylvester M. McCarthy, Chester Heights, Pa.; Rabbi Simon Greenberg and Rev. Herbert W. Jones, of Philadelphia; William F. Rodgers, Metro; John Harris, National Variety Club president, Pittsburgh; Barney Balaban, Paramount; Arthur Kelly, United Artists; Ned Depinet and Andy Smith, RKO; Joseph Bernhard, Warner Brothers; Herman Wobber, 20th-Fox; Charles Pettijohn, New York; Lewis J. Hines, Pennsylvania Secretary of Labor; Dr. John Shaw, Pennsylvania Secretary of Health; Lou Krouse, IATSE; Jack Beresin, banquet committee chairman; Ted Schlanger, Warner zone chief; Jay Emanuel, barker.

Also Dr. Leon Levy, barker-elect; Postmaster Joseph Gallagher, Philadelphia; Bill Harer, head of the local stagehands' union; Frank P. Liuzzi, president of the local musicians' union; John Nolan and Jay J. O'Leary, Comerford-Publix Theatre Corp., Scranton, Pa.; Albert M. Greenfield and Jack Kelly, Philadelphia; William Karrer, president of Motion Picture Associates; and from New York, Sam Dembow, Leonard Goldenson and Leon Netter, Paramount; Bill Sussman, 20th Century-Fox; Bob Mochrie, RKO; Tom Connors, Metro; Leonard Schlesinger, Warner theatres; Harry Gold, United Artists; Joe Unger, Paramount; William A. Scully, Universal; Jimmy Grainger, Republic; and Rube Jackter, Max Weisfeldt, Lewis Astor, Lew Weinberg, all Columbia.

There was an all-star stage show, opening and closing with the line of 16 Roxyettes, from the Fay's theatre; and including the entire "Funzafire" unit with Benny Meroff's orchestra; Vincent Lopez, Edmund Loew, Ann Dvorak and Peter Lind Hayes, from the Earle theatre; Bob Russell and Chaney and Fox, from Jack Lynch's Hotel Walton Roof; Bruce Cabot, Hugh O'Connell, Betty Furness and Mary Brian, from the Locust St. theatre; with Benny Fields master of ceremonies.

Program advertising exceeded the totals of other years, all banquet proceeds going toward the club's infantile paralysis fund. Jack Beresin was general chairman of the banquet committee, with David E. Weshner, first assistant, and Jim Clark, second assistant. Charles H. Goodwin was in charge of program advertising; David E. Weshner, chairman of the entertainment committee; Sam Steifel, decorations; Elmer O. Wilschke, in charge of sound equipment; Hilleary Brown, ticket committee head; Earle W. Sweigert, reception; Bill MacAvoy, electrical effects; Everett Callow, publicity; Ben Fertel, dinner; Milton Rogasner, seating; Sidney Samuelson, printing; Clinton Weyer, transportation-hotel; Paul Greenhalgh, out-of-town guests; and Dr. J. Alex Ritter, physician-in-charge.

THEATRE COMMITTEE EXCEEDS FUND QUOTA

Theatre employees participating in the annual Community Welfare Federation Campaign in Wilkes-Barre, have exceeded their quota and turned in the highest percentage of the drive, 118.4.

Thomas V. Killeen, Comerford Circuit's district manager, headed the theatre division's committee and was assisted by two motion picture operators, Ray Conrad and Wesley Knetter. Mr. Killeen has been presented with a trophy by the Federation committee. It is now on display in the Comerford Theatre.

Buffalo Variety Names Directors

The Variety Club of Buffalo, N. Y., has named the following directors: Phil Fox, Columbia; Irving Fried, Tri-State Automatic Candy Corp.; Stanley Kozanowski, Rivoli theatre; George F. Hanny, Jr., Capitol theatre; Sydney Lehman, United Artists; Elmer F. Lux, RKO; W. E. J. Martin, dramatic editor of *The Courier-Express;* Ralph W. Maw, MGM; Sydney Samson, 20th Century-Fox; Murry Whiteman, Murry Whiteman, Inc., and Melvin Schwatz, Jubill theatre.

Robert T. Murphy, Shea circuit booker, and retiring chief barker, was nominated as Buffalo's representative on the national board of directors.

Directors Named at Kansas City

The new directors of the Kansas City Variety Club who will elect the club's 1941 officers are: Sam Abend, Film Delivery; George Baker, Baker Enterprises; Arthur Cole, Paramount; H. J. Griffith, Griffith Theatres, Inc.; Finton Jones, insurance agent; O. K. Mason, Commonwealth Amusement Corp.; Jay Means, Oak Park and Bagdad theatres, and retiring president; C. A. Schultz, Commonwealth; Ward Scott, 20th Century-Fox; Robert F. Withers, Republic-Midwest, and Jerry Zigmond, Newman theatre.

Cincinnati President Transferred

When John S. Allen, MGM city salesman, goes from Cincinnati to Washington to become the company's branch manager there, he will be succeeded as chief barker of the Cincinnati Variety Club by William Onie, Monogram manager, who is now first assistant chief barker. William Koegel will advance from second to first assistant, and a new second assistant will be elected.

Meanwhile, the Cincinnati Cinema Club has set February 21st, as the date for their annual dinner and election of officers, to be held in the Cincinnati Variety Club quarters.

Testimonials for Dunbar, Moore, James, O'Shea

Testimonial dinners were given this week for Robert H. Dunbar and "Dinty" Moore, in Pittsburgh, and for William James, in Columbus, Ohio, with many from the film industry in attendance.

Two hundred exchangemen and exhibitors of Pittsburgh attended the dinner Monday night, at the William Penn Hotel, for Mr. Dunbar and Mr. Moore. Mr. Dunbar is the Warner office manager and city salesman there, who had been promoted to manager in Cincinnati. Mr. Moore is his successor in Pittsburgh.

Toastmaster was Burtus Bishop, Jr., who recently was appointed MGM's district manager in Kansas City. Speakers were Harry Kalmine, zone manager for the Warner theatre circuit; John H. Harris, of the circuit of his name, and national president of the Variety Clubs; Senator Frank Harris; Edward T. Beedle, of Pittsburgh; Roy Haines, Warner Brothers division manager; Robert Smeltzer and Charles Rich, Warner district managers.

In New York also, a testimonial dinner is to be extended next Tuesday, at the Hotel Astor, to Arthur Schwartz, formerly chief booker for the Brandt circuit. Mr. Schwartz resigned to join his father-in-law in the bakery business.

Variety Honors James

William James, who operated one of the first picture theatres in Columbus, was given a testimonial dinner by the city's Variety Club. Toastmaster was Max Stearn, operator of the subsequent run Southern Theatre, in downtown Columbus. Mr. Stearn started in the film industry at about the same time as Mr. James.

In New York, an industry committee, meeting at the Hotel Astor Tuesday, drew plans for a testimonial dinner to E. K. "Ted" O'Shea, and Jack Bowen. Mr. O'Shea, former Eastern district manager, has been appointed MGM's Central division manager, a new post; and Mr. Bowen has been named his successor in New York. Tentative date for the testimonial is January 9th.

Erich Von Stroheim, director and actor, was given a testimonial dinner last week at the Hotel Astor. Among the guests were Mr. and Mrs. Thomas Mann, Erika and Claus Mann, Gifford Cochrane, Mrs. Howard Dietz, Clifford Odets, P. A. Powers, I. E. Lopert, and Henri Bernstein. The occasion was Mr. Stroheim's return from Europe.

Bill Robinson, Negro actor and dancer, received a testimonial Sunday night at the Mecca Temple Casino, New York, from the Negro Actors Guild. Toastmaster was James J. Walker, attorney, and former mayor of New York City. There was entertainment. Masters of ceremonies were Dan Healy and Ed Sullivan. Approximately 500 attended the affair that evening.

Thomas H. Donaldson, newly appointed MGM exchange manager for Boston, is to receive a testimonial dinner January 14th from industry friends in New Haven, where he has been also exchange manager. In charge of arrangements for the dinner are Harry F. Shaw, Loew-Poli division manager; Barney Pitkin, RKO manager; and Lou Brown, Loew-Poli publicity director.

Morey Goldstein, present Boston city manager for Metro, will succeed Mr. Donaldson as exchange manager.

TERMS OF COPYRIGHTS NOT AFFECTED BY DECREE

Annual Report of Protection Bureau Points Out Rules Governing Licensed Bookings

The consent decree does not affect any of the problems involved in the effort by the major distributing companies to prevent unauthorized extensions of run and bicycling of pictures which are subject to the U. S. Copyright Act, according to the annual report of their Copyright Protection Bureau, made public in New York, Tuesday.

Violations Decrease

Jack H. Levin, director of the Bureau, reported that violations were found in 26 per cent of theatres in 32 states investigated upon exhibitor or distributor complaints, as compared with 28 per cent in similar investigations during the previous year.

For each single theatre found to be involved in unauthorized extensions of run or so-called "hold overs," there were seven theatres found to be involved in bicycling, said the Bureau. On the other hand, where general territorial investigations, not based upon specific complaints, were made of the theatres in a number of selected distribution territories, it was found that six theatres were involved in the hold-over type to only one engaged in bicycling.

Discussing cases of exhibitors found to have appropriated unlicensed extra days' use at the same or another theatre, the report stressed the fundamental copyright basis of the distribution system of the industry, namely, that only those exhibitions booked in advance of the play date, as confirmed in writing in the regular course by the distributors for specified dates at a designated theatre, are considered licensed exhibitions. This basic principle, states the report, is unaffected by the consent decree, whether pictures are marketed singly or in blocks of any number.

Investigations of stolen, duped and bootlegged prints became a regular department of the Bureau's acticities during the current year, in line with the growing practice. This activity, according to Mr. Levin, took the Bureau into 12 states, and resulted in the recovery and the return to major distributors of the whole or portions of the prints of 91 separately copyrighted subjects belonging to them.

Bureau Recovers Stolen Prints

The investigations ranged from the recovery of duped and stolen prints from the bootleg distributors to locating their sources of supply. The Bureau also obtained certain deletions of infringing sequences from 35mm. and 16mm. negative and positive films.

On the basis of evidence submitted by Harold L. Groves, in charge of field investigations for the Bureau, Chicago police apprehended a former theatre employee who had stolen certain film as well as a bootleg distributor to whom he had sold such film. Both were criminally presecuted and convicted.

The accompanying report of Edward A. Sargoy, special counsel for the distributing companies in these types of copyright matters, stated:

"Coincidentally with the judicial development of an exclusive right to control exhibition under the copyright secured in a motion picture film under the present copyright statute, it was brought home to the motion picture industry the now accepted fact that the unauthorized exhibition must be considered an infringing appropriation of the property in the copyright. Further, the exhibitors of the industry were made 'copyright conscious' by the knowledge that the various distributing companies were viligantly investigating, through their Copyright Protection Bureau, unauthorized uses of their copyrighted prints for exhibition purposes, and taking legal action against offenders through counsel under their respective copyrights.

"The goal constantly in mind was as complete a deterrence as possible of pirated exhibitions, to the end that: all existing playing time in the United States would be available for normal licensing in advance of the use by any distributor with whom an acceptable contractual bargain could be made; the valuable prints belonging to the various distributors could at all times be subject to the complete control of their respective branch offices; the honest exhibitor-customers of the industry protected against possible miss-outs or violations of contracted rights to priority of run, and against the unfair competition of local pirated uses; and a distributor-exhibitor contract morale based upon the industry's licensing system of distribution under copyright preserved and strengthened."

Auction Sale Held For British Relief

The blue scarf, silver lorgnette and bonnet worn by Vivien Leigh in the forthcoming United Artists picture, "Lady Hamilton," are among the Hollywood objects to be auctioned off by the Old New York Chapter of the British War Relief Society on Saturday, December 14th, in New York.

Among other gifts donated to the auction by the various Hollywood studios are five of Dorothy Lamour's sarongs, one of the colorful shirts worn by Errol Flynn in "Sante Fe Trail," the black parasol used by Marlene Dietrich in "Seven Sinners,," a dress worn by Deanna Durbin in "Spring Parade," Loretta Young's amethyst clip from "He Stayed for Breakfast," Penny Singleton's crystal clip from "Blondie Has Servant Trouble," two signed original isney drawings, and others.

Also to aid the British War Relief plans are being pushed forward by New York branch managers at the suggestion of Major Albert Warner, vice-president of Warner Brothers. . .

Harry H. Buxbaum, 20th Century-Fox branch manager, who is chairman of the film exchange's committee for the New York and Brooklyn Federations of Jewish Charities is directing the organization plans.

Fay's Theatre Robbed

Two armed bandits escaped Monday with $3,100, the weekend receipts of the Majestic and Fay's theatres in Providence, R. I., owned and operated by Edward M. Fay, when Albert J. Clarke, manager of the Majestic, was forced into an automobile along with John Sergey, an usher from the theatre, as they were taking the money to the bank. The loss was insured.

Receives MGM Button

An MGM Honor Roll Button has been awarded to W. T. Studebaker, manager of the Logan Theatre, Logansport, Ind., for his exploitation campaign on "Hullabaloo."

OPERA HOUSE TO BE SOLD

The Metropolitan Opera House, Philadelphia, is for sale, having been virtually dark for the past seven years. Once, it was the showplace of the city. The Stanley-Warner Company operated it for a while as a motion picture theatre. It has played everything from legitimate productions to boxing matches. It has 4,000 seats.

Leonard, Hyland In Mills Group

Arthur Leonard and Dick Hyland have been signed as eastern production unit to make "soundies" for the Jimmy Roosevelt-Mills automatic motion picture machines.

Cinemasters, Inc., the Leonard-Hyland organization, produces at Fox-Movietone Studios in New York. Bands, singers and specialties are being signed by Cinemasters, and production on the first series will start Monday. The contract is said to contain a clause "assuring production standards which will pass censorship in any situation."

Both Leonard and Hyland are alumni of Warner Brothers, the former at one time as casting director under Lee Stewart at Vitaphone Studios, and Hyland recently in charge of Warner's publicity and exploitation in the South. Following a number of features independently produced and directed by Leonard, Hyland resigned from Warners to form Cinemasters with him for the production of industrial and theatrical films. Current output includes the Columbia-released Hobby Lobby, featuring Mrs. Eleanor Roosevelt first in a series based on the Dave Elman radio program.

Other New Units

The Midwest Specialties Company, of Cleveland, has been formed by Urban Anderson, Sam Brodella and George Ulcigan, to handle distribution of Panoram "soundies," throughout the northern Ohio territory. Having leased offices in the Film Building, they expect to be in operation by next week. Mr. Anderson resigned as manager of the Capitol Theatre, an Associated Theatres Circuit house, to become connected with the new company.

Nickel Talkies, Inc., has been formed by Frank Albertson and Jerry Colonna, actors; Harold Schuster and Thornton Freeland, directors, and Bruce Knox and Donavin Miller, in charge of sales. The company has been organized to compete with the dime-in-the-slot machines. Projectors, made by Bell & Howell, and used by the company, will retail at $750 apiece. Prices would be less for ten or more. The company will produce its own films.

A. F. Rickerfor and associates will handle distribution of Phonovision in the New Orleans area, following a trade showing of the machine at the Roosevelt Hotel in that city. Delivery dates are reported to be uncertain. Mr. Rickerfor operates restaurants and a well-known billiard hall, among other enterprises, in New Orleans.

Mayor Edward J. Kelly of Chicago stated recently that "juke boxes" would be legalized soon. The announcement follows cessation of a drive by police against the nickel-in-the-slot devices.

Army Seeking More Film Men

The United States Civil Service Commission in Washington, D. C., early this week invited more applications from persons for employment with the War Department as associate animation directors.

The commission announced that applications would be received until January 3rd (January 6th for West Coast states) for the $3,200 a year position. Applicants must have had considerable experience in directing, planning and writing in the motion picture field, including familiarity with the technic of animated motion pictures.

To The Colors

R. B. Lord, laboratory superintendent at Erpi's Hollywood plant, has been called for a year's active service with the army. Mr. Lord will report within a few days for duties as a first lieutenant.

Joe Novack of the Capitol theatre in Scranton, Pa., has joined the 109th Infantry which will leave for a year's encampment after the first of the year.

George Lofing, Universal booker at Des Moines, Ia., has been called into the Naval service, in which he is a reserve officer.

The entire six-man staff of the Hollywood theatre in Sioux Falls, S. D., has been affected by the draft or war department orders. Two are in the National Guard and have been called while the rest will be called early in the draft.

Captain Stodter to Hollywood

Capt. Charles Stodter of the United States Army Signal Corps has arrived from Washington, D. C., to be liaison officer between the Army and the Academy of Motion Picture Arts and Sciences Research Council in the production of Army training films.

In New York, according to a ruling recently made by a local draft board, actors appearing in Broadway productions will be temporarily deferred until the finish of an engagement if one case is to be taken as a precedent for future rulings.

It is understood that theatrical productions are classed as temporary employment and in such instances draftees are not supposed to be called until out of work. The same ruling is expected to apply to vaudeville, night club and radio engagements.

The film industry's permanent Charities Committee, headed by Samuel Goldwyn, has advised Harold S. Vanderbilt, national honorary chairman of the Greek War Relief Association, Inc., that it has heartily endorsed and approved all possible aid to the association's drive. The Association's appeal passed the $151,000 mark with much of the fund contributed by film executives and workers.

Spyros Skouras has also announced that a large number of artists from stage, screen and radio will participate in the shows to be held in key cities for the benefit of Greek war relief funds.

Price Reduction on Marquee Letters

Substantial reductions in the price of embossed attraction board letters of silhouette type have been announced by the Artkraft Sign Company of Lima, Ohio. The letter is described and new literature is offered in the accompanying issue of *Better Theatres*. The letters are die embossed from 18-gauge steel and have black baked wrinkle finish.

LOEW'S, PARAMOUNT TO BACK BROADWAY PLAYS

Financial Arrangements Under New Agreement Reported as Warners Withdraws Support

With Warners withdrawing their financial support of "Hot Nocturne," because of alleged inability to make a satisfactory financial deal under the new Dramatists Guild pact; and Loew's and Paramount this week prepared to back Broadway plays, in the wake of the signing of the accord between the League of New York Theatres and the Dramatists on November 15th, permitting film companies to purchase film rights before Broadway openings.

Warners' withdrawal of financial backing from the Ed Gilbert play, the first under the new arrangement, came as a surprise in view of the fact that the film company had been represented on the committee which drew up the document and appeared to be satisfied with it, when the accord was signed. The Group Theatre, nominal sponsors of the play are reported seeking another backer.

Loew's To Back Play

Meanwhile, it became known that pending settlement of certain disagreements on the part of film companies over the phraseology of the pact, Hollywood would mark time in financing plays under the accord. Paramount, it was reported, had only a one-third interest in "Lady in the Dark," new musical-drama by Moss Hart and Kurt Weill, and was not operating under terms of the pact.

Loew's was said to be going ahead with its backing of "Mr. and Mrs. North," Owen Davis melodrama, while certain of its objections to the wording of the pact are being ironed out. A meeting of representatives of the film companies was to be held, this week, with Sidney Fleischer, Guild attorney, at which the film companies' complaints will be discussed and effort made to remedy them.

Warner's chief complaint aganist the pact was reported to be in connection with the split of profits with the authors after the ceiling payment of $200,000 has been made by the film company.

Meanwhile, it was reported that Carl Laemmle, Jr.., was backing "Retreat to Pleasure," which the Group Theatre plans to present at the Belasco Theatre, New York.

First appointment to the Permanent Board, designed to settle disputes under the pact, is Warren P. Munsell, Jr., business manager of the Theatre Guild and a member of the committee which drafted the accord, who will represent the League of New York Theatres. Brock Pemberton has been designated as alternate.

It was reported that Edward Childs Carpenter, chairman of the Dramatists' Guild Board, would be appointed representative of the playwrights. The film companies will name their representative later. John Byram, of Paramount; Jacob Wilk, of Warners and Sidney Phillips of MGM, have been mentioned as possible candidates for the film companies' representative.

Sunday Shows Continue

The experiment of Sunday shows is continuing ir New York, with unabated success rewarding the efforts of managers and the Actors' Equity, responsible for the test. One of eight theatres participating in the experiment, the Mansfield, on December 1st, went a step further by putting on a Sunday matinee of "Horse Fever," said to be the first Sunday matinee in the history of the New York legitimate theatre. None of the other managers adopted the Sunday matinee idea, however.

Among the productions presenting Sunday shows, "Hellzapoppin," and "Tobacco Road," reported an improvement in business as compared with the first Sunday shows. In all, nine shows are being presented on Sunday nights, including "It Happens on Ice," at the Centre Theatre, which presented Sunday shows prior to the launching of the Sabbath show experiment, since it opened on October 10th.

RCA Declares Dividends; Elects Six Vice-Presidents

The Radio Corporation of America, for the October-December quarter, will pay 87½ cents per share on its outstanding shares of $3.50 cumulative convertible first preferred and $1.25 on the outstanding "B" preferred stock on January 1st to holders of record December 13th. A dividend of 20 cents on the outstanding common will be paid January 27th to holders of record December 20, 1940. Dividends were to be declared at a board meeting Friday.

Six executives of R.C.A. Communications, Inc., were elected vice-presidents at a meeting of the board of directors, Monday, W. A. Winterbottom, vice-president and general manager of the company, announced. Those elected and their new titles are John B. Rostron, vice-president and traffic manager; C. W. Latimer, vice-president and chief operations engineer; H. H. Beverage, vice-president in charge of research and development; F. W. Wozencraft, vice-president and general counsel; L. G. Hills, vice-president and controller; and A. B. Tuttle, vice-president and treasurer. The appointments become effective immediately.

Road Tour Planned

Preparing for the longest tour since the company was formed four years ago, the Junior Programs Play Company, which performs for children's audiences in all parts of the U. S., is currently rehearsing two plays under the direction of Saul Lancourt, according to announcement of Mrs. Dorothy L. McFadden, founder-director of Junior Programs, Inc. The latter is the national non-commercial organization whose plays, operas and ballets for children, enacted by adult professionals, reached nearly a million last season, at admissions averaging 25 cents or less.

More Government Pictures

The mining, milling, smelting and refining of lead, is portrayed in two 16-mm. films added recently to the educational library of the Bureau of Mines, Department of the Interior. Each of the films, prepared in cooperation with one of the lead companies, runs about 30 minutes and is available only in sound. Titles are "Lead Mining in Southeast Missouri," and "Lead Milling, Smelting and Refining."



The Magic Name on Your Marquee



REATEST attraction in the history of show business, "GONE WITH THE WIND" is now available for booking. As these lines are printed, other lines wait eagerly at the box-office of Loew's Grand Theatre, Atlanta, where the First Anniversary Premiere of this renowned production is being celebrated.



ITH fitting ceremony, with famed stars and festivities, "GONE WITH THE WIND" is being launched in Atlanta prior to its general release nationwide. The scene of its original, spectacular triumph again resounds to acclaim that echoes through the press of America to the far corners of the country.



HE magic name will soon be on your marquee. For the countless millions who have not yet seen this history-making entertainment—for the countless millions who wait to see it again—"GONE WITH THE WIND" comes in its entirety, exactly as road-shown. Full length! Nothing cut but the price!



HEN you book it, bear in mind that you are playing an attraction which has broken every existing box-office record for extended runs and for gross business in its road-show engagements; the picture that Gallup poll figures reveal 55 million Americans want to see. That includes *your* patrons.

OBITUARIES

William Franey, Silent Film Comedian, Dies

William ("Bill") Franey, 58-year-old comedian of the silent motion picture era, died in Hollywood, Friday, December 6th.

During the past two years Mr. Franey had staged a successful comeback under contract to RKO playing the "father-in-law" roles in the "Average Man" comedy series with Edgar Kennedy. He had just completed one of the series at the time of his death.

Before the World War, he was a leading film comedian and had his own producing company. He also acted for Keystone comedies.

William A. Haynes, Theatre Manager, Dies

William A. Haynes, 51, Warner theatre manager of the Stanley in Utica, N. Y., and one time city manager of Loew's in Cleveland, Ohio, died Thursday, December 5th, after a brief illness.

Mr. Haynes, a former newpaper man, had operated an exchange in Detroit, where he also owned the Harmony theatre. He leaves a widow, his father, Franklin D. Haynes, who was in the theatre business in Philadelphia, and two sons.

E. A. McArdle

Funeral services have been held in Toronto, Ont., Can., for E. A. McArdle, former manager of Shea's Hippodrome, and later of the Gaiety theatre there.

Arthur J. Kellar

Arthur J. Kellar, 56, former Scranton, Pa., newspaperman who also for some years served as publicity director for the old Lyceum theatre there, died December 3rd, in Memorial Hospital, Newtown, N. J., following a long illness. He is survived by his widow, Nellie Kellar, radio commentator, his mother and a sister.

Joseph M. Gaites

Joseph M. Gaites, 67, theatrical producer at one time associated with the Shuberts, died at the Deaconess Hospital in Boston, Wednesday, December 4th.

Samuel W. McNabb, Referee

Samuel W. McNabb, 71, Federal referee in bankruptcy, died in Los Angeles, Wednesday, December 4th. He was in charge of the preliminary work of the Fox West Coast organization several years ago.

Walter F. Hiltz

Walter F. Hiltz, owner and operator of the first motion picture theatre in Annapolis Valley and an exhibitor in Kenville, Wolfville and Windsor, Canada, is dead after an illness of two years. He was 64 years old. Surviving are five sons and three daughters.

Art Himmelein

Art Himmelein, connected with motion pictures for some years, died in Altoona, Pa., Sunday, after a lingering illness. Until his health bean to fail Mr. Himmelein was general manager of the Altoona-Publix Theatres.

Irving Mintz, Projectionist, Dies

Irving Mintz, 48, a Paramount home office projectionist for the past 14 years, died Saturday, December 7th, at the Beth David Hospital in New York following a brief illness. Funeral services were held Sunday at the Riverside Memorial Chapel, with the burial at Montefiore Cemetery, Springfield, L. I. His wife, Anna, six brothers and two sisters survive.

Emma I. Ennis

Emma I. Ennis, mother of Bert Ennis, motion picture advertising and publicity manager, died at her home, 209 E. 21st Street, Brooklyn, N. Y., on December 7th. She was also the mother of the late Harry Ennis, well-known in the theatre and newspaper field, and is survived by another son, Leslie. The funeral was held Monday.

Maurice E. Saunders

Maurice E. Saunders, father of Edward M. Saunders, Western sales manager for Metro-Goldwyn-Mayer, died Thursday, December 5th, at his home in Pittsburgh. He was 85 years old.

George Puget

George Puget, 58, booking agent for the Gus Sun office died in an automobile accident last week in Detroit.

J. Clark Conover

Funeral services have been held for J. Clark Conover, 66, who for many years operated the Strand theatre in Red Bank, N. J.

IN COURTS

Order Pascal Testimony

Gabriel Pascal, this week, was ordered to testify before trial by New York Supreme Court Justice Ferdinand Pecora, in connection with the $100,000 damage suit of Joseph Krimsky. Mr. Pascal is charged with breaching the contract made in 1933, under which he is claimed to have promised Krimsky one-half interest in all future pictures. Mr. Krimsky is seeking a share of the profits of the film "Pygmalion." Mr. Pascal is to testify upon his arrival in New York.

Reorganization Petition Filed

French Film Import Company, Inc., and French Cinema Center, Inc., on Friday, December 6th, filed petitions in the United States district court in New York with the former listing assets of $12,608 and liabilities of $10,394, and the latter assets of $30,198 and liabilities of $15,199. Among the creditors are listed Pathe Laboratories, $744, and the Belmont theatre, $565. Largest creditor of French Cinema is Marcel Pagnol, French producer, with a claim of $8,564.

Change Circuit Name

Legal changes in accordance with the acquisition by the Dipson interests of the Basil holdings in the Dipson-Basil Theatres, Inc., were reflected, this week in the change of corporate names registered in Secretary of State's office in Albany. The D. & B. Operating Co., Inc., has changed its name to Dipson Theatres, Inc., while the Dipson-Basil Theatres, Inc., has adopted the name of Dipson Realty Co., Inc.

BOOK REVIEW

BEST BROADCASTS OF 1939-40. Selected and edited by Max Wylie. Whittlesey House, McGraw-Hill Book Company, Inc., New York. 368 pages. $3.00.

Max Wylie, director of scripts and continuity for the Columbia Broadcasting System, here presents his second annual collection of "best broadcasts". In the first paragraph of the preface Mr. Wylie points out, "Some of the pieces reprinted are very good from every standard, and some of them are very bad from every standard except radio's." That remark anticipates much criticism.

The selection of original material for radio includes six plays, five "best comedies", six "best news reporting" as well as a number of programs separately classified. Each of the continuities chosen is preceded by a few introductory words by Mr. Wylie.

The programs have been reprinted just as they were broadcast and the reader finds the commercial announcements even more annoying in print than on the air. Shakespeare himself probably would not be able to write a radio play which would not suffer, to some extent, on account of the advertising interludes.

The book tends to emphasize the differences between program material for radio and story material for motion pictures. Even the "best scripts," and some of them are good from any viewpoint, are really but a specialized form of one act play and by nature usually without sufficient body for screen purposes.

The first three scripts, "My Client, Curley," by Norman Corwin and Lucille Fletcher; "In the Fog" by Milton Geiger and "The Dark Valley" by W. H. Auden, make excellent reading. Unfortunately that level is not maintained and perhaps cannot be if a representative group of broadcasts are reprinted. Radio comedies, with the exception of a few lines, no matter how funny over the air are rather flat in print.

Of the news broadcasts selected that by William L. Shirer from Compiègne, France, on June 21, 1940 is by far the most significant. The signing of the German-French armistice, ending the war of 1939-40 in the very same railroad car and on the same spot as the war of 1914-18 was concluded, but with the sides reversed, was described by a commentator who saw it all happen.

"Best Broadcasts of 1939-40" has a number of selections of interest to all and the whole is of great value for all those who wish to learn more about radio and what it does to win audiences.—M. Q., Jr.

AMPA Hears Jack Cohn

Jack Cohn, executive vice-president of Columbia Pictures, addressed the luncheon-meeting of the Associated Motion Picture Advertisers, at the Hotel Edison, New York, on Thursday, on the topic: "Let's Get Back to Showmanship." Maurice A. Bergman, newly appointed advertising manager of Twentieth Century-Fox, and former advertising and publicity director of Columbia, introduced his former boss.

Marjorie Knapp, young singing star of Ed Wynn's "Boys and Girls Together," sang some of the hit songs from the musical. A large delegation from Columbia's home office in New York was present.

Two Montreal Theatres

Construction of two new houses in Montreal has begun. One, on Sherbrooke Street, will seat 1,000; the other, on Saint Denis Street, will seat 750. Architects are Eliasoph and Greenspoon of that city. Consulting architect is Ben Schlanger.

WHAT THE PICTURE DID FOR ME

Columbia

HE STAYED FOR BREAKFAST: Loretta Young, Melvyn Douglas—A very fine show; no dull spots in this wonderful picture. A very good cast. And did good business. Running time, 88 minutes. Played November 27-28.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

ISLAND OF DOOMED MEN: Peter Lorre, Rochelle Hudson, Robert Wilcox—This is the most horrible picture probably that any crew ever put together. Everybody connected with it, including the salesman who sold it, ought to be shot in the early morning or late in the evening or any other time, just so they be shot. Played November 20-21.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

First National

ANGEL FROM TEXAS, AN: Eddie Albert, Rosemary Lane, Wayne Morris, Ronald Reagan, Jane Wyman—A nice comedy, although Morris does not fit in here. Albert and Lane hit the spot. Running time, 70 minutes. Played October 18-19.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell, Charles Ruggles, Genevieve Tobin, Allyn Jolsyn, Louise Beavers—An exceedingly clever picture and Miss Russell was very clever, yes, very clever, and the support, Genevieve Tobin, Allyn Joslyn and Charles Ruggles, played their several parts, which pleased all of the patrons. It was hard for a neglected wife to come back and into her own but Miss Russell did that very thing. It is believed that all seeing "No Time for Comedy" will be well repaid for time and money spent. Running time, 96 minutes. Played November 28-December 4.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—A big disappointment. Two grand stars in a picture that lacked something. It starts out good and then quits. Box office very poor on this one. Running time, 95 minutes. Played November 27-28.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

THEY DRIVE BY NIGHT: George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart, Gale Page—Not only packed with action about truck drivers but also a first class performance from the entire cast. The most impressionistic action comes from Ida Lupino. Running time, 95 minutes. Played November 22-24.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

TORRID ZONE: James Cagney, Pat O'Brien, Ann Sheridan, Andy Devine, Helen Vinson—Had a commercial tieup so went to town on this in spite of a raging blizzard.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson—Cagney and Sheridan were very good in this. If Cagney would talk a little louder and O'Brien only half as loud, this would have been twice as good a picture. Running time, 88 minutes. Played November 8-9.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

TUGBOAT ANNIE SAILS AGAIN: Marjorie Rambeau, Alan Hale, Ronald Reagan, Jane Wyman—Fairly good comedy but don't compare it with the first one. Box office draw only fair but seemed to please. It's different at any rate from most of them. Running time, 77 minutes. Played November 28-29.—Ritz Theatre, North Vernon, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—Rather than marry a man she doesn't love, Miss MacDonald dashes off to gay Vienna with her singing teacher (Nelson Eddy). Her husband is killed in a duel with swords and her husband in life becomes her guardian angel in death and his unseen presence to others but real to her helps her to reach highest triumphs in her chosen musical career. While not a "Naughty Marietta," her first and best, yet the picture clicks and should make an excellent box office attraction. Running time, 94 minutes. Played November 28-December 4.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—It is more or less silly to write anything on this film. It is very good cast acting in a very good picture and the drawing power is amazing. My second night was hurt badly by a great deal of snow but we still did extremely well. The story moves right along from beginning to end with plenty of action, comedy and drama. Running time, 120 minutes. Played November 29-30.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DR. KILDARE GOES HOME: Lew Ayres, Lionel Barrymore, Laraine Day—I am very much afraid that these are going the way of all series of pictures, the Motos, etc. Certainly the play on them is getting less each time. We note that they are not holding on the second day of the run as they formerly did. They are cut overmuch to same pattern. Each one does not differ from the rest that have come before to any great extent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold—Excellent. A far better picture than it was a book. B. O. improved each day. Probably appeal to British audiences more than American. Title is against it.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. General patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson, Baby Quintanilla—This was a last minute substitute for "Haunted Honeymoon" and it wasn't bad either. Baby Quintanilla was the main attraction. The audience loved the child. Eddie Cantor was better because he played a more saner and dramatic role. It gives entertainment, although we won't make a fortune. Running time, 90 minutes. Played November 29-30.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

GREAT WALTZ, THE: Miliza Korjus, Luise Rainer, Fernand Gravet—Did better on repeat after one year than first time. The public began to realize it is the most beautiful musical yet made. Good love story, class and again class.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. General patronage.

HAUNTED HONEYMOON: Robert Montgomery, Constance Cummings—Unless you love to have a "Haunted" conscience, otherwise for the sake of your self respect and dignity of your quality of entertainment, don't play this. Made in London with an English cast, unknown to Americans, and a despairingly slow paced story hurt us financially and morally—so to speak. We pulled it after the first showing and substituted another feature. Don't be fooled; don't play it. Running time, 83 minutes. Played November 28.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

I LOVE YOU AGAIN: Myrna Loy, William Powell, Frank McHugh, Edmund Lowe—Very good and thoroughly enjoyed by a less than average attendance. We saw a good many men read the title, snort and pass on. These two stars never disappoint and this picture was very clever. We all liked it. Played November 17-18.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Much better than reports led me to expect. I have heard that Hedy Lamarr cannot act. She certainly gives a fine imitation of acting in this anyway and looked, of course, beautiful.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

SHOP AROUND THE CORNER, THE: Margaret Sullavan, Frank Morgan, James Stewart—MGM never made a sweeter "B" picture. Did not draw but splendid entertainment.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. General patronage.

WYOMING: Wallace Beery, Ann Rutherford, Leo Carrillo—Good old Wallace Beery. He is No. 1 star with our patrons and he never lets them down. Plenty of gun play and lots of the kind of comedy they like. And the lady blacksmith wasn't so bad either. Running time, 80 minutes. Played November 24-25.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

Monogram

IRISH LUCK: Frankie Darro, Dick Purcell—Being Irish, I hate to pan this picture but, really, brethren of the exhibitors guild, take a tip and double bill or shelve it. We played to 10 people the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

ARISE, MY LOVE: Ray Milland, Claudette Colbert—Now here's a picture that's geared for first class entertainment. It has just about everything a good picture needs, comedy, romance and action and everybody liked it. We have been a little disappointed with Paramount product so far this year but this one helped out. Running time, 70 minutes. Played November 10-11.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Andy Devine, Ellen Drew—This is a natural in any spot. Really made a little money on this one. Best Benny picture to date. "Rochester" is at least one-half the show. Running time, 85 minutes. Played October 11-12.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

CHRISTMAS IN JULY: Dick Powell, Ellen Drew—Good picture; good business. Running time, 70 minutes. Played November 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHRISTMAS IN JULY: Dick Powell, Ellen Drew Very mild little romantic comedy that was poor at the box office. Our patrons got little out of it and we fail to understand where the good reviews came from. Good for cash night or family night but not for preferred playing time. Gave us the smallest Thanksgiving receipts we have ever had. The reviews fooled us. Running time, 70 minutes. Played November 20-21.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

DANCING ON A DIME: Grace MacDonald, Robert Paige—A very good light musical comedy that is good for any day of the week, although it lacks "names" to bring them in on Sunday. All those who came enjoyed it. Running time, 75 minutes. Played November 23-25.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—Good picture and well liked by all. Comments were all good for this feature and everybody seemed to enjoy it, but the draw was poor. Running time, 90 minutes. Played November 3-4.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

QUARTERBACK, THE: Wayne Morris, Virginia Dale, Edgar Kennedy—No business on this one. It's just another football picture with Edgar Kennedy furnishing a few laughs. Running time, 70 minutes. Played November 23-25.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

RANGERS OF FORTUNE: Fred MacMurray, Patricia Morison, Albert Dekker, Betty Brewer—We were a little disappointed with this feature as the reviews had been good but we found it only average. Seemed just a bit slow but the customers did not complain. In fact, the comments were generally good but it was allocated too high. Running time, 74 minutes. Played November 1-2.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi—A very fine picture; pleased almost everyone. Running time, 90 minutes.

(Continued on following page)

(*Continued from preceding page*)
Played November 1-2.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—Just a fair picture. Crosby seems to loaf through it but Mary Martin does her best to pep it up. Crosby needs a good comedian like Bob Hope to spark his pictures for him. Running time, 90 minutes. Played October 13-14.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—We did remarkably well with this musical attraction. Part of the draw was due to the fact that Oscar Levant is in the cast and my customers like him in "Information, Please." There is a clever story, good comedy, nice music, and nothing to worry about. That's what my crowd wants, so keep them coming. Running time, 92 minutes. Played November 28.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Oscar Levant, Basil Rathbone—A nice picture but seemed to lack the draw we had expected. Running time, 90 minutes. Played November 22-23.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SILVER ON THE SAGE: William Boyd, George Hayes, Russell Hayden—We had to substitute this one for "Society Smugglers" with Preston Foster and Irene Hervey because of its reference to modern gangsterism. This western picture went over very well but was the usual shooting and riding type of "Cassidy" picture and it went over all right. Popeye, the Sailor, in "Hello, How Am I" and RKO Newsreel completed the program. Running time, 82 minutes. Played November 30-December 1.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

STAGECOACH WAR: William Boyd, Russell Hayden—This Autry boy has the oomph for westerns. Boyd slipping. Better get "Windy" back.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE MEN FROM TEXAS: William Boyd, Russell Hayden, Andy Clyde—A very good western with an added comedy star. Just the punch that Boyd westerns need. Above the average for Westerns. Running time, 75 minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

UNTAMED: Patricia Morison, Ray Milland, Akim Tamiroff—Positively the best thing Paramount has turned out since "Union Pacific." Fine draw on Sunday but nothing after that as we had the worst November storm in history on Monday and Tuesday. Drew more good comments than anything we have run for months. Here is one to go back and pick up if you haven't played it. The trailer (color) will bring them in.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Republic

EARL OF PUDDLESTONE: James, Lucile, Russell Gleason—The best of the Higgins family pictures so far. Although this series cannot be compared with others, it does have a following. Business was good and all enjoyed it. Running time, 67 minutes. Played November 26.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FRIENDLY NEIGHBORS: Weaver Brothers and Elviry—Good picture and good business. Running time, 67 minutes. Played November 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROCKY MOUNTAIN RANGERS: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—Average western to average business. Our customers like the Three Mesquiteers. Running time, 58 minutes. Played November 23.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SCATTERBRAIN: Judy Canova, Ruth Donnelly, Alan Mowbray—For some reason this did not click with us or the cash customers. There are a couple of laughs in it but it is mostly too silly. Drew fairly well on election night. Probably would have done better on Saturday night. Running time, 72 minutes. Played November 5-6.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

RKO Radio

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—Traded a new one for this and it was a good trade. A wonderful picture with Ginger Rogers at her best. Running time, 85 minutes. Played November 15-16.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

GIRL FROM MEXICO, THE: Lupe Velez, Donald Woods, Leon Errol—Just the type for our patronage. Everybody seemed to enjoy it. This girl Lupe puts the old action into this picture. Very good supporting cast. Good show any day. Running time, 71 minutes. Played December 1.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

NEW AND PRODIGAL CONTRIBUTORS

One new and one prodigal contributor this week sent reports to the What the Picture Did for Me department. The new member is:

JOSEPH GRAY, Gray Theatre, Spangler, Pa.

The prodigal contributor whose reports resume after a lapse of several months is:

G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada.

Read the reports of these and other contributors in the adjoining columns.

PINOCCHIO: Disney Feature Cartoon—A wonderful picture but we played it after everyone had seen it. Running time, 90 minutes. Played October 25-26.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Ginny Simms, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—Without a doubt this was by far the best picture that we have shown here this year. Although we had only time to show this feature picture, it was sufficient and everyone was well pleased. Comments are still coming in about it and we recommend it very highly tor any and all types of patronage. Running time, 91 minutes. Played November 28.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

WILDCAT BUS: Fay Wray, Charles Lang—Very amateurish, although the idea for it was good. Running time, 62 minutes. Played November 26-27.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

CITY IN DARKNESS: Sidney Toler, Lynn Bari—The usual Chan stuff which does not go over here. We always run these at a loss, although some of them are very good. Running time, 74 minutes. Played November 21-23.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda—Good picture; good business. Color is beautiful. Running time, 90 minutes. Played November 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DRUMS ALONG THE MOHAWK: Claudette Colbert, Henry Fonda, Edna May Oliver, Eddie Collins—This frontier drama of Revolutionary Days compares favorably with "The Trail of the Lonesome Pine" insofar as color is concerned, and certainly that can be considered a credit to any picture. While many in our audience were inclined to rate the beauty of the color photography, above the story, it cannot be denied that that picture does possess thrilling moments of danger and tragedy, not to forget the comedy that is supplied by Edna May Oliver, who appears as a tender-hearted toughie of the backwoods days. Fans who like the best in color and panoramic beauty, bloodcurdling war whoops and suspense, will undoubtedly enjoy "Drums Along the Mohawk." Running time, 103 minutes. Played November 23.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FOUR SONS: Don Ameche, Eugenie Leontovich, Mary Beth Hughes—A very timely picture well received by all. Running time, 88 minutes. Played October 4-5.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

GAY CABALLERO, THE: Cesar Romero, Sheila Ryan—A very good picture. Did fair on this new western. But not as much as expected. Running time, 61 minutes. Played November 26.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

HE MARRIED HIS WIFE: Joel McCrea, Nancy Kelly, Roland Young, Mary Boland, Cesar Romero—Doubled with "Edge of the World." Good Fox comedy.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. General patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Leo Carrillo, Weber and Fields—Miscast but she does her best. A tedious subject well done.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. General patronage.

LITTLE OLD NEW YORK: Alice Faye, Richard Greene, Fred MacMurray, Brenda Joyce—A wonderful show that is bound to please everybody. It has everything including plenty of action, romance and comedy. Nobody should be afraid of this one, even though it is old. Running time, 100 minutes. Played November 18-20.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne, Charlie Ruggles, Hattie McDaniel—We played this with "I Married Adventure" and, though everyone here leaves town on Thanksgiving week-end, we had a fairly good crowd. Therefore, it must have very good drawing power. The color is excellent, the story interesting and the negroes in the cast completely steal the picture away from some very competent acting by the rest of the cast. It has what it takes for small towns especially. Running time, 92 minutes. Played November 23.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—A well-liked picture. Really enjoyed by all. Jane was at her best in this picture. This one will go anywhere. Running time, 75 minutes. Played November 16-17.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

YESTERDAY'S HEROES: Jean Rogers, Robert Sterling—Blocks of five next year and what is going to happen if the exhibitor gets five in the block like this one, and it all came about by a theorist in Washington that apparently didn't have the foggiest notion of what makes the wheels go round in this great industry. I can see critical days ahead for both exhibitor and producer alike in this unfair handicap it has put on both distribution and exhibition. So be it, but I hope it works better than some of the other experiments that have come in the last seven years.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOUNG PEOPLE: Shirley Temple, Jack Oakie, Charlotte Greenwood—A fair picture but does very little business. Must say that I am glad that this one is her last for awhile. Fairly good cast. Running time, 76 minutes. Played November 24-25.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

United Artists

ETERNALLY YOURS: Loretta Young, David Niven, Hugh Herbert, Billie Burke, Zasu Pitts—Bad business on account of icy roads and mean weather. Not helped any by the picture. Patrons didn't care for it. Mushy story; soft as melted butter. Several suggestive scenes pulled in by the horns unnecessarily. Can't give this picture much. Not helped any for our patronage by English tone. Played November 27-28.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

HOUSE ACROSS THE BAY, THE: George Raft, Joan Bennett, Lloyd Nolan, Walter Pidgeon, Gladys George—A good show that stood up very well for three days. Raft is well liked here. Everybody that came to see it passed favorable comments. Running time, 88 minutes. Played November 14-16.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds—Indeed a music lovers holiday. We have many who are partial to this kind of music but, of course, there were many who could not get much out of this one. However, generally speaking, it pelased all. Running time, 101 minutes. Played November 23-24.—W. J. Overstreet, Prison Theatre, Florida State Prison, Railford, Fla. Prison patronage.

Warner Brothers

DISPATCH FROM REUTER'S, A: Edward G. Robinson, Edna Best, Otto Kruger, Eddie Albert—I liked it but the customers said it was boring and many walked out. They want Edward G. Robinson as a gangster. A few more like "Dr. Ehrlich's Magic Bullet" and Robinson will be washed up. Running time, 90 minutes. Played December 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DISPATCH FROM REUTER'S, A: Edward G. Robinson, Edna Best, Otto Kruger, Eddie Albert—No business on this one, although everyone said it was better than they thought it would be. Running time, 90 minutes. Played November 23-25.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Humphrey Bogart, Guinn "Big Boy" Williams—Action-romance of the old west in Civil War days ably presented. Erroll Flynn and Randolph Scott excellent and well liked here. Alan Hale and "Big Boy" Williams pleased greatly. There's not a dull moment. Running time, 120 minutes. Played November 15-17.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

Miscellaneous

CONVOY: Clive Brook, John Clements—Based on British convoy system and Nazi attack and sacrifice of the "Jervis Bay" cruiser. Excellent, topical with British Navy cooperation.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. General patronage.

EDGE OF THE WORLD: Niall Macguiness—One of the most beautiful and artistic pictures I've ever seen. Slow moving, well acted, unusual, good story.

(*Continued on page* 60)

(WITH APOLOGIES TO THE LATE MR. KIPLING)

IF YOU CAN LOOK AT THIS PICTURE – OR EVEN THINK ABOUT IT – WITHOUT BEING THRILLED BY ITS TREMENDOUS BOX OFFICE POWER....

IF YOU CAN KEEP FROM DATING THIS NATURAL RIGHT NOW AND GETTING YOUR CAMPAIGN UNDER WAY.....

IF THE PICTURE DOESN'T FINISH UP AS ONE OF THE BIGGEST MONEY MAKING ATTRACTIONS YOU'VE EVER HANDLED.....

THEN YOU MAY BE A MAN, MY LAD,
BUT NOT A SHOWMAN.







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Shemp Howard • Margaret Hamilton • Edward Brophy • Donald McBride • Thurston Hall

Directed by A. EDWARD SUTHERLAND

Associate Producer, BURT KELLY

National Release Dec. 27th





(*Continued from page* 58)

No. B. O. Doubled with "He Married His Wife."—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

FOR FREEDOM: Will Fyffe—Reviews events leading to war, reconstructing Graf Spee and Altmark fights. Tribute to Royal Navy. Fair B. O. Considerable applause.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. General patronage.

IT'S IN THE AIR: George Formby—A riot of laughter. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Short Features

Columbia

BUNDLE OF BLISS, A: Andy Clyde—A swell two reel comedy with Andy Clyde having all sorts of baby trouble because he loves them. The ending is a wow. Running time, 20 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HOW HIGH IS UP?: Three Stooges—The removing of a sweater in this comedy is worth anyone's price of admission. It is one of the Stooges' most hilarious comedies. They certainly like the Stooges here. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SOUTH OF THE BOUDOIR: Charley Chase—A very funny comedy. Running time, 17 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

SPORT OF KINGS: Sport Thrills—Real good horse racing short.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

CAVALCADE OF SAN FRANCISCO: FitzPatrick Traveltalks—Better than average travel talk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EYES OF THE NAVY: Crime Doesn't Pay Series—A swell two reel short showing the training our young naval aviators get. Running time, 20 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

GALLOPIN' GALS: Cartoons—Good cartoon in color about race horses. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

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NATION-WIDE RAIL-AIR SERVICE

HIDDEN MASTER: Passing Parade, No. 12.—Engrossing in every degree. Excellent. Running time, 11 minutes—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

MAD MAESTRO, THE: Cartoons—One of the best cartoons ever made. Running time, nine minutes.—G. G. Baiss, Capitol Theatre, Duncan, B. C. General patronage.

SITKA AND JUNEA: FitzPatrick Travel talks—Good pictorial.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SOAK THE OLD: Crime Doesn't Pay Series—Good as are all "Crime Does Not Pay" subjects.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SOCIAL SEA LIONS: Pete Smith Specialties—The master Smith turns out another different short, and good, too. Running time, 11 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

SOCIAL SEA LIONS: Pete Smith Specialities—An exceptionally funny picture that will please everybody and especially all of the young folks. The sea lions were very sociable and made themselves at home to the detriment of others. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

WALDO'S LAST STAND: Our Gang—Very good comedy; above the average for Our Gang. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BOWLING SKILL: Grantland Rice Sportlights—A short of trick bowling by a man who certainly knows how to do it. Very interesting. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

DIVING DEMONS: Grantland Rice Sportlights—A very good sport reel. Running time, eight minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

GEORGE OLSON AND HIS MUSIC: Headliners—An entertaining band short. The singing of "She Broke His Heart of Oak 'Neath the Old Oak Tree" by the chorus against a hillbilly background was especially good. Other songs heard are "With the Wind and the Rain in Your Hair," "Ciri-Biri-Bin" and "Horses." Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FEMALES IS FICKLE: Popeye the Sailor—An ordinary Popeye. Not too good; not bad. Running time, seven minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

JUDO EXPERTS: Grantland Rice Sportlights—Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE LAMBKIN: Color Classics—Passable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOMENTS OF CHARM OF 1941: Headliners—One of the finest shorts we have ever used. Enjoyed as much as a feature. Running time, 10 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MOMENTS OF CHARM OF 1941: Headliners—This is the most beautiful band reel we have ever played. It features Phil Spitalny's Girl Orchestra and in addition to good music, it is photographed in excellent color. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MY POP, MY POP: Popeye the Sailor—A very amusing cartoon, a little different from other Popeyes. Above the average for Popeye. Running time, six minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

NATURES'S NURSERY: Paragraphics—This is a series of scenes consisting of baby animals as they appear in wild life. The commentator is very good and supplies a good share of humor. If "Busy Little Bears" was well received, this also will come in for its share of applause. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PARAMOUNT NEWS: No. 24—Yuletide parade in Toronto; Holland Society honors Henry Ford; Florida's Biscayne opens for vacationist; John L. Lewis quits CIO presidency; first draftees muster; football: Minnesota vs. Purdue; Michigan vs. Northwestern; Boston College vs. Georgetown. Very interesting. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPEYE MEETS WILLIAM TELL: Popeye the Sailor—These Popeye cartoons keep on slipping. Still get by but they could be made knockouts.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPEYE MEETS WILLIAM TELL: Popeye the Sailor—A good Popeye. Lots of the old action.—John Stafford, Royal Theatre, Leonardville, Kansas, Rural patronage.

PUBLIC HOBBY NUMBER ONE: Paragraphics—A great opportunity to tie up with a stamp club. In this town we can barely buy regulation stamps.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPORTING EVERGLADES: Grantland Rice Sportlights—Animals of Florida are shown in an interesting manner. The reel concludes with scenes of tarpon fishing. You've seen it all before. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

STEALIN' AIN'T HONEST: Popeye the Sailor—A good Popeye. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

TROUBLE WITH HUSBANDS, THE: Robert Benchley—A very funny picture. As could be expected, the husband never does what friend wife wants him to do and like "Corrigan" sails away in the wrong direction to her viewpoint. In fact, they seldom ever agreed on any one thing. Running time, 11 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

ACT YOUR AGE: Edgar Kennedy Comedies—Only fair. Columbia makes comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

AIR ARMY: Reelisms—These scenes of American bombers and pursuit planes in action are thrilling to behold and should hold any audience spellbound. You won't make a mistake by booking it. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HOCKEY CHAMP: Walt Disney Cartoons—Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INFORMATION PLEASE: A nice short, not for the kids but sure hits the spot with the grownups. Running time, nine minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

INFORMATION PLEASE: A very nice short took well with older patrons. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

MARCH OF TIME, NO. 3. Mexico—This issue gives a very good idea of what is going on in our neighbor to the south. It held interest here. Running time, 19 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MR. MOUSE TAKES A TRIP: Walt Disney Cartoons—Excellent. The trip was full of adventure and at times very exciting. Everybody seeing this most excellent picture will be sure to like it. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MR. MOUSE TAKES A TRIP: Walt Disney Cartoons—Not the best by any means but a good entertaining cartoon.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

PATHE NEWSREEL: Always good and interesting. As usual this always fills the bill.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

SILENT WINGS: RKO Pathe Sportscope—The Elmira gliding enthusiasts make it look so easy that I am almost tempted to try it sometime myself. If you are near Elmira, N. Y., advertise this one. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TATTLE TELEVISION: Leon Errol Comedies—Leon Errol at his funniest. Running time, 18 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

ALL'S WELL THAT ENDS WELL: Terry-Toons—A cute black cartoon. No special but O.K. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kanasas. Rural patronage.

HARVEST TIME: Terry-Toons—Animated cartoon that was amusing.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

HOW WET WAS MY OCEAN: Terry-Toons—A few original gags help some but, all in all, this is only an average color cartoon. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LURE OF THE TROUT: Ed Thorgersen (Sports)—A grand fishing reel all in color. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MAGIC PENCIL, THE: Terry-Toons—Average black and white cartoon. Running time, seven

minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: This news reel is tops with us and always well received. Running time, 10 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

MOVIETONE NEWS: No. 20, Vol. 23—Liner Queen Elizabeth sails; mystery blast at Woodbridge, N. J.; girls climbing dangerous cliffs; 15,000 turkeys ready for axe; tornado hits Tennessee town; National Horse Show; U. S. and Canada demonstrate air preparedness; fashions in evening wear; pro football: Brooklyn Dodgers vs. Washington Redskins. Excellent and pleasing. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MOVIETONE NEWS: No. 22, Vol. 23—"Jervis Bay" survivors reach port; Austalian forces on alert in Egypt; Canadian pilots in training; girls harvest apple crop at Winchester, Va.; Old Rowley wins Melbourne cup; Ice Hockey: N. Y. Rangers vs. Detroit Red Wings; Olympic diving exhibition at Palm Springs, Calif.; Merle Oberon and Charles Boyer appeal for alien registration. Running time, 12 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

RUPERT THE RUNT: Terry-Toons—Just a cartoon. Running time, seven minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

VACATION TIME: Ed Thorgersen (Sports)—A very pretty reel that advertises Florida. Commercial club of Miami should have paid for this and probably did.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

MOOSE HUNTERS: Mickey Mouse—Very funny and amusing.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

Vitaphone

FLAG OF HUMANITY: Technicolor Patriotic—A very humane and interesting picture and the story of one of God's noblewomen, Clara Barton, who was the founder of the American Red Cross and its first national president. War scenes and heart rending scenes from start to the finish of the picture. Everybody, both old and young, should see this most interesting picture. Running time, 20 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

ELMER'S CANDID CAMERA: Merrie Melodies—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOOTBALL HIGHLIGHTS: Hollywood Novelties—Very good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GANDER AT MOTHER GOOSE, A: Merrie Melodies—This was a perfect colored cartoon. Perfect for the little kids and just as perfect for the big kids. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

GOOD NIGHT ELMER: Merrie Melodies—Clever.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HOLIDAY HIGHLIGHTS: Merrie Melodies—Schlesinger has brought out another swell color cartoon with plenty of good laughs. It is especially appropriate for the Christmas and New Year season but is good for any time of the year. Try to get it for a special New Year's Eve showing. It will be well received. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

JOE REICHMAN AND HIS ORCHESTRA: Melody Masters—Average band short. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LONDON CAN TAKE IT: Special—Proud to show it. Hats off to Vitaphone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MECHANIX ILLUSTRATED: No. 4: Color Parade—An interesting short that takes us inside New York City's crime laboratory, a rubber factory and a pencil manufacturing concern. Running time, 10 minutes.—J. A. Raynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

OZZIE NELSON AND HIS ORCHESTRA: Melody Masters—As a singer, this leader would make a good farmer but his orchestra is good. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

OZZIE NELSON AND HIS ORCHESTRA: Melody Masters—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S HIRED HAND: Looney Tunes—Good cartoon in black and white. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER WHEN: Broadway Brevities—Old tunes always good to hear. Very enjoyable. Running time, 19 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—Superb. The boy knows his violin.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHARK HUNTING: Hollywood Novelties—Entertaining reel showing Howard Hill shooting sharks with bow and arrow. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKI GIRL: Vitaphone Varieties—Good reel on skiing up in the mountains. Running time, nine minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SLAPSIE MAXIE'S: Broadway Brevities—Not so good. Vitaphone has better ones.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SNIFFLES TAKES A TRIP: Merrie Melodies—A very nice cartoon. Pleased everyone. Running time, seven minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SOUR PUSS: Looney Tunes—Sour Puss could be sour whenever she wanted to and poor little mousey had no peace of mind as long as Pussy was around, which was most of the time. Both children and grownups will like this once. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

WILD HARE, THE: Merrie Melodies—A first class cartoon, provoking laughs from all. Running time, seven minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

Serial

Universal

GREEN HORNET, THE, EPISODE 3: Gordon Jones—This serial is liked by all of our patrons I believe. Playing it in the middle of the week has brought out a very nice crowd to keep up with it.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

WINNERS OF THE WEST: Dick Foran, Anne Nagel—We are at the ninth chapter and our patrons are very much pleased. Better than anything I have run lately. Running time, 18 minutes; each chapter.—Harry H. Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

Deval Adapting Wilder's "Bridge" for Weissman

Jacques Deval, author of "Tovarich," Broadway hit of several seasons ago, which Warner made into a film starring Claudette Colbert and Charles Boyer, is working on the screen treatment of Thornton Wilder's "The Bridge of San Luis Rey," in collaboration with Mr. Wilder, Henry Weissman, producer, announced this week, in his newly-established offices in the RKO Building, New York. Mr. Weissman plans to produce a new screen version of the book, which was filmed, without sound, some years ago by M-G-M.

The adaptation will be ready in a week, Mr. Weissman anticipates, whereupon he will proceed to Hollywood to engage a director, cast and production personnel, and secure a studio. He has not yet made plans for distribution of the film, he said.

Mr. Weissman is the son of C. H. Weissman, early European film distributor, producer, financier and dominant factor in Europe's film industry until Hitler's accession to power. He came to the United States two years ago from Zurich, Switzerland where his father's main offices were located.

Arthur Clark Promoted

Arthur Clark, manager of the Peter Clark division of the Lamson Company, has been appointed, in addition, as district manager for the Lamson Company, in the metropolitan New York area. The Lawson factory is in Syracuse, but general headquarters are in New York. Mr. Clark assumed his new duties December 2nd, after recovering from an automobile accident.



BOOKING CALENDAR *for* 1941

EVERY SHOWMAN NEEDS ONE!

Each year, thousands of managers find the Quigley Booking Calendar a prime necessity in the successful operation of their theatres.

Its record of national and state holidays is a guide to the timely booking of appropriate pictures, tieing in with important historical events, permitting special exploitation campaigns of great benefit to your box office.

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Rockefeller Center,

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New York

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ADDRESS_____ CITY_____ STATE_____

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

DECEMBER is humming. The members say so with a barrage of reports that reach this desk with every mail. There seems agreement that the opposition of Christmas can be met, and with profit, by those who would bestir themselves in throwing every competitive weapon into the battle.

It is now time to recognize that December is just another month in the year. If December proves tougher to lick, then let there be bigger guns brought to bear in licking it. These are not brave words offered only to whip up lagging spirits. They are passed on as torches held high by those who refuse to allow the holiday month to interfere with the steady and forward course of their boxoffice operations.

* * *

ACCOMPLISHMENTS of the London, Ont., Theatre Managers' Association are detailed in the news section of this issue. Organized in September by the seven theatres representing different circuits in the city, these theatremen have already done a job in the interests of, and for the profit of all.

Local charities have been the immediate beneficiaries of the association. More important is the success the members have had in securing daily theatre pages in the hitherto hard-to-crack newspapers. Secretary-treasurer Jack Whitehouse, and manager of the Centre theatre, is willing to inform theatremen in other sectors on the benefits to be had from such cooperation.

* * *

THE consistency with which Ev Callow reports those outstanding Philadelphia Warner Theatres campaigns backs up the sweat and brain-racking that go into the conception and execution of ticket-selling promotions brought to life by the division ad head and his forces.

The post occupied by Callow has a long tradition of effectiveness signalized by the doings of such stalwarts as Harry Goldberg and Jules Seltzer. Ev is carrying on.

* * *

THOSE of us who know him from the old days will be bending the traditional elbow in the direction of George Hoover, recently appointed by Stephen A. Lynch, president of Paramount Enterprises in Miami to City Manager of the circuit's 15 houses. Hoover has been doing a job of work at the helm of the swanky Sheridan, in Miami Beach. He will continue to do a job of work in the newer and more responsible situation.

* * *

PEARCE PARKHURST is going places. The Round Tabler's potent activities have long been noted in these pages. Now, taking over the managership of E. M. Loew's Larcum, in Beverly, Mass., Parkhurst introduces himself to the community via a herald-questionnaire that carries his picture, his theatre credo. To those answering all the queries in the questionnaire, a "let's-get-acquainted" pass will be forwarded.

The answers from the public will undoubtedly aid Pearce in determining a profitable boxoffice policy. The personal introduction should do a quicker job of bringing the theatreman to an enviable face-to-face with the cash customers.

This is what happened:

Some months back, these pages featured a very smart cow-milking contest put on by Schiner Seymour Morris, in Lockport, N. Y. Recently, came RKO Radio's "Elsie the Cow" tiein for "Little Men". To help the campaign, the Morris promotion was offered. Theatre-trained ad director, S. Barret McCormick, seeing quick possibilities, passed the idea on to Terry Turner, field exploitation head. Equally impressed, Turner turned the suggestion into boxoffice.

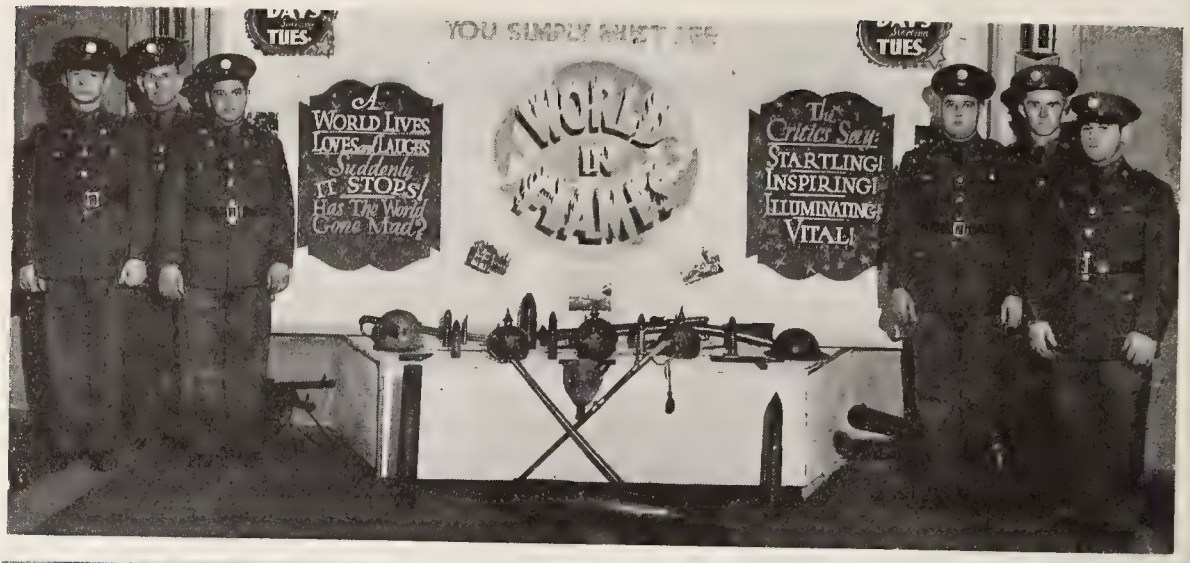
As a result, comes immediate reports of the comprehensive cow-milking tiein for the world's premiere at the Orpheum, Denver, Colo., with the endorsement and support of Manager Mickey Gross. Over 300 entrants were had for the key city date.

The promotion is to be continued in other situations along the same elaborate line.

A-Mike Vogel

Round Table In Pictures



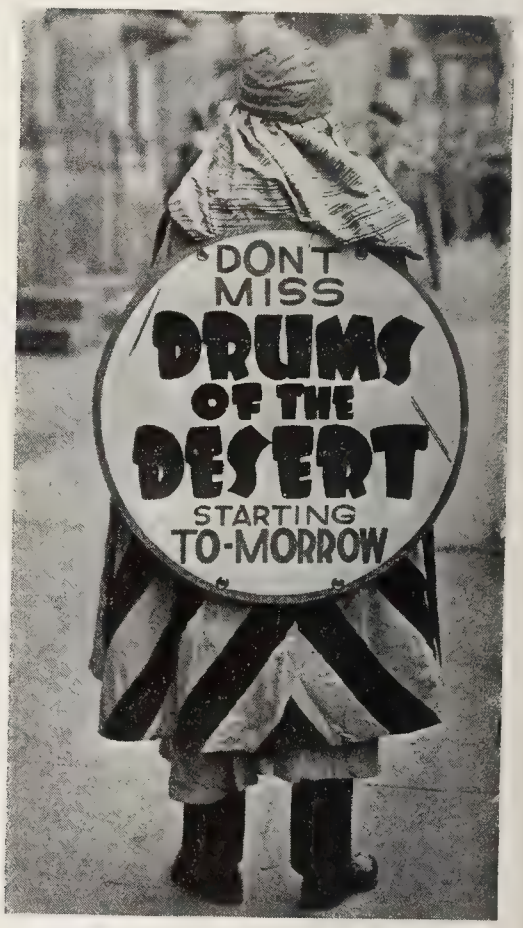


(Above) "World in Flames" lobby display arranged by Al Hamilton at the Empress South Norwalk, Conn., consisted of National Guard war materiel. Electric flame effect on the white background gave animation to the setpiece.



(Above) Blowup of Bette Davis was used in window as advance for "The Letter" at the Boyd, Philadelphia. Lettering appeared on scrim for third dimensional effect.

(Left) Duplicating still from "Bitter Sweet", Bob Russell, Rivoli, New Haven, used star cutouts with flittered musical notes.



(Above) Ahead of "Drums of the Desert" at the Loew-Bijou, in New Haven, H. W. Reisinger dressed man in Arabic costume with back disc carrying appropriate tiein copy.



(Above) Stemming from the sequence in "Arise, My Love", where Fred Ray Milland conceals his wounds with court-plaster, Francis Dillon decorated his staff similarly for the date at the Le Claire, Moline, Ill. Lapel discs carried trick tiein copy.

(Right) Using lobby side wall for background, on "Escape" at Loew's, Houston, Tex., Francis Deering had the title and slogan line painted across the face of it in water colors in giant lettering so, as Francis writes, the crowds could not "escape" seeing it.



Street Stunts Aid 'Bagdad' Opening

Following through on the publicity gained by the Djini float in the recent New York Macy Thanksgiving parade, United Artists used the same exploitation in the campaign for "Thief of Bagdad" at the Music Hall. Along the same lines, a huge elephant float was used as added ballyhoo.

For special newspaper attention, a screening plus laugh contest was held at Bellevue Hospital for juvenile patients. Prizes were given to children whose laughter was of the longest duration and greatest intensity. The laughter was measured by an acoustics machine. The newspapers were also aimed for a tiein with the Rockefeller Center Skating Rink, where an exhibition was put on by expert skaters in the original costumes from the picture.

Professional tumbling acts were also sent around town for another ballyhoo. Dressed in Arabian costume and carrying carpet which was lettered with picture title, the tumblers would roll out the carpet on busy intersections and do their stuff. This was followed by a parade of sandwich men each carrying a placard with one letter from the title to spell out the name, theatre and dates.

Special mailing of over 30,000 names was covered and all units of the public school system contacted with special literature and posters. In addition to the numerous top Fifth Avenue windows obtained, and previously reported, showings were promoted in chain florist shops, Broadway and Rockefeller Center stores. Special 15-minute radio broadcasts featuring Lowell Thomas were planted with local stations.

"LET'S HEAR FROM YOU"

Bovim Hooks "Bitter Sweet" To Nelson Eddy Fan Club

A comprehensive tie-up with the local Nelson Eddy Fan Club provided one of the highlights of the "Bitter Sweet" campaign put over by Russell A. Bovim, Ohio Theatre, Columbus. The club furnished a choice mailing list and sent out heralds to its members. The organization's president and secretary were interviewed via several different radio programs. Members used the chain telephone stunt, reaching about 5,000.

Music from the picture was widely plugged over the air. The six-part pictorial strip was planted in the local *Journal*. The Sunday *Dispatch* theatre section devoted four columns to the tradepaper caricature of Eddy and Jeanette MacDonald.

"LET'S HEAR FROM YOU"

Sobottka's Kyser Hook-In

Herb Sobottka of the Paramount Theatre, Seattle, has used a seasonal greeting theme for excellent tie-in for Kay Kyser's "You'll Find Out." The hook-in was made with H. L. Green Co., which company, under a heading in color "Season's Greetings," publicized their piano school, records and songs on a music wrapper. On the reverse side of the piece was carried a list of song hit tunes from the Kyser mystery show and copy urging purchase of them at Green's. Five thousand units were distributed.

Soriero Stages Fur Fashion Show In Lobby, Mezzanine and On Stage



To give Los Angelenos a peek in advance of the 1941 fur fashions, Tom Soriero recently tied in one of the city's leading furriers for a reported $100,000 fur show at the United Artists, said to be one of the most elaborate held in that sector. Some 35 models took part in displaying new fur styles, the showings changed at each performance. All costs were assumed by the sponsor, including armed guards to protect the furs at the theatre. Police escort was provided in transporting furs from the store.

Show was started each evening at seven, models promenading in formation in the lobby and mezzanine until nine when they appeared on stage, as shown above. Master of ceremonies described each fur as mannequins stepped out to the orchestra lift. Furrier publicized showing through mailing list and during run, Soriero had the usherettes distribute heralds on the busiest downtown corners. Elaborate windows were obtained and publicity planted in the downtown and neighborhood papers.

"Strike Up the Band" Bows to Local Charity

Promotion for "Strike Up the Band" which opened recently at the Alabama, in Birmingham, consisted of tieup with the Auburn-Howard freshman football game, all proceeds going to local charity. Mickey Rooney and Judy Garland, stars in the picture, bought block of tickets to the show. Baton used by Mickey in the picture was presented to the drum major of the high school band winning the championship in a contest in connection with the game. In addition, the theatre furnished the booths, with appropriate advertising, from which tickets were sold in downtown stores for the charity game.

KIDS' ACTING SCHOOL CLICKS FOR GATES

As a twist away from the conventional dancing tiein, Arnold Gates has organized a juvenile acting school for Saturday morning tieins at Loew's Park, Cleveland. Classes are free to youngsters paying the regular kid admission, registrations being made in the lobby.

For advance, Gates covered grade schools with letters to grade school teachers and personal visits. Announcements were made by many of the teachers, as a result. Additional publicity was had from newspaper columnists and news stories.

Boyd Invites Patrons To Stay for Breakfast

A three-way tieup was arranged by Boyd Scott of the Strand in Uvalde, Texas, in connection with "He Stayed For Breakfast." Utilities company supplied a stove which was placed in front of theatre, grocer furnished ingredients and an attendant to make biscuits, and the theatreman distributed heralds informing folks that they could come and get it. Entire cost to Boyd was cost of paper napkins which were imprinted appropriately.

So impressed was Scott with the message contained in "A Plea for National Unity" which he played recently, that before each showing, the theatreman closed the curtain and made a special announcement regarding the film.

"LET'S HEAR FROM YOU"

French, Morton Tie Night Club To "One Night in the Tropics"

Tying up with the local Beachcombers' Club in Providence, Manager George French and Bill Morton, publicist for date on "One Night in the Tropics" promoted club for plug in their radio program and slug in their daily ads reading: "Spend one night in the tropics," etc.

Morton, who is doing a Friday night air spot called "Personalities on Parade," had the Andrews Sisters with him. Bill plugged the fact taht their next picture was going to be with Abbot & Costello, who were currently being seen at the Albee in "One Night in the Tropics."

"PHILADELPHIA STORY" OPENED BY LOEWMEN

Exploitations in Rochester and Providence Highlight Dates With Smart Contest Coverage

Pre-release dates on "Philadelphia Story" which opened in a number of selected Loew spots on December 5th were given vigorous campaigns. The first to be reported here are those from Rochester and Providence, the highlights of which are detailed accordingly.

Comprehensive newspaper coverage in Rochester stressed the tiein by Les Pollock with the University of Rochester, wherein 12 campus leaders, girls and boys attended a private screening. The local *Democrat-Chronicle* co-operated on pictures of the students and feature story on what they thought of the present moral standards as stimulated by the theme of the picture. Editors of college papers were also invited to cover the screening from the collegiate angle. Interviews were also had with James Barrie, a local resident and brother of the author of the play, on his impressions of Katherine Hepburn in her performance in the play during the Rochester date as compared with her characterization in the picture. Pollock also dug up a feature slant for the *Times Union* which had to do with the city's commercial and cultural advantages in being selected for the pre-release date. Columnists also devoted space to comparisons of the Hepburn performance on stage and screen.

"Three No Crowd," Says Les

Contests were not neglected, the Loewman promoting a hundred-word newspaper tiein on the subject "Whom would you want Katherine Hepburn to choose, Cary Grant or Jimmy Stewart?", contest plugged with scene cuts and stories. Also based on the story was another stunt for the regular Saturday night late show and termed "Three's Not a Crowd Night." Trailer and newspaper copy invited local girls who had more than one boy friend to bring both of them to the special midnight showing. No concession in prices was made, Pollock depending upon the unusual slant to bring them in.

Merchants were tied in for a raft of generous size co-op ads featuring the stars and other members of the cast. The Loewman also notes tieup with Philadelphia cream cheese wherein delivery trucks were bannered and newspaper ads called attention to the socialite slant of the picture, hooking in the product as being accepted by all classes included those in the story.

Listed by Pollock for credits in the campaign were G. McGunnigle, assistant manager; A. Leonard, student assistant manager; L. Edwards, artist and J. Gilmore, MGM representative.

Providence Girl Gets "Day"

For publicity sharpening on the opening at Loew's State, in Providence, Ed McBride arranged a "Millionaire's Daughter for a Day" hookup, wherein sales girl from one of the department stores was outfitted completely by the store which took large newspaper ads to tiein with the premiere. It was then arranged that local boy resembling Carey Grant closest, escort the "daughter" to the theatre where both were interviewed in the lobby by WPRO.

Personal star stuff was had in a three-way phone hookup between Katherine Hepburn, local movie critic, and the Rochester papers, which through Pollock were also tied in. The local girl angle was used with Ruth Hussey, who appears in the picture, a former resident. Arrangements were set to have the star's parents interviewed at the opening and Miss Hussey herself to write to six former school chums inviting them to attend the premiere.

The part that Miss Hussey plays in the picture was also seized upon for a street stunt wherein two girl with cameras covered the downtown section taking crowd shots. Cards were distributed with copy to the effect: "Your picture has just been taken by the 'Philadelphia Story' photographer. Upon identification of your picture posted on the easel in Loew's State Theatre lobby you will be admitted" etc.

Collegians Tied to Date

Local colleges here were also tapped for extra space by inviting leading boy and girl students to review the picture for their college papers, answering definite questions having to do with the background and players. The students also participated in an open radio forum discussion on the picture. The college papers were further employed to handle the "How to Turn Down a Man" contest.

The chain telephone stunt tiein with the Rhode Island Women's Clubs was also used, the members phoning five others about the date and asking that the message be relayed to five others, etc. The premiere was planned along Hollywood lines with special invitations to the city's notables and broadcasts from the lobby, introductions, etc., being transcribed for rebroadcast the following day.

Cooperating with McBride on plans for the campaign were Charlie Kurtzman, division manager; Bert McKenzie, MGM exploiteer, and staff members, Vaughan O'Neil, Harold Mortin, Edward Wisewell and Al Longo.

COLLEGIANS COOPERATE ON UNIVERSITY SHOW

With a Missouri University stage show scheduled at the St. Louis Fox for a five-day run before Christmas, Les Kaufman, local Fanchon & Marco ad head, has enlisted the aid of the university's journalism school to exploit the attraction.

Two students, selected to work in St. Louis with Kaufman as publicists and exploiteers for the date, are being put on the payroll for the period. Same arrangement is made for coverage on the campus.

Klingler Campaign Greets 'Premiere'

Since "Hullabaloo" was announced as the first world premiere ever shown in Lewiston, Pa., Paul O. Klingler of the Rialto, where the picture opened with the assistance of Charlie Barron, MGM exploiteer, spread the news far and wide, especially in the newspapers which carried series of page one breaks and features of the unusual event. Papers in the trading area were also covered and numerous co-op ads promoted.

For outside ballyhoo, Klingler entered a special float in the annual Halloween parade sponsored by the Lions Club. This was followed by a steam caliope, all appropriately bannered and framed by a number of boys in costume parading alongside. At the theatre, the front was colorfully decorated with giant banner swung from roof to marquee featuring the word "premiere."

For the opening, Klingler promoted fire trucks for lobby lighting and the 60-piece high school band was on hand out front for special concert. Reserved section was set apart for invited guests comprising city's leading citizens. As they entered the theatre, each was invited to say something about the picture over the house p.a. system. Chrysanthemums were promoted for the ladies at the first performance and distributed by usherettes decorated with banners reading: "Leo bids you welcome."

The special lobby featured a battery of 40 by 60's, cutouts and added frames carrying production stills. Fashions, male and female, were stressed through elaborate tie-in windows and extra billing used throughout the drawing area as well as in the city.

"LET'S HEAR FROM YOU"

Wide Coverage Gained By Boyle on "Bitter Sweet"

Highly effective was the "Bitter Sweet" campaign put over by Joe Boyle, assistant manager of Loew's, Syracuse. In conjunction with department store he arranged a Treasure Hunt contest, with the store using 10 mounted stills and distributing 5,000 contest blanks. Boyle also made a tie-up with a prominent florist whereby the latter furnished enough bitter sweet to attach to cards which were distributed throughout office buildings in the downtown section. In addition, the florist displayed a full window trim of bitter sweet as well as a 22 x 28 card crediting the theatre, cast and playdate. Two of the leading dining places sold "Bitter Sweet Cocktails." Bitter sweet candy tablets were distributed in hotels and restaurants. The local *Post-Standard* used a three-day coloring contest.

"LET'S HEAR FROM YOU"

Robertson Queries Students

A tie-in between Manager Robertson of the State Theatre, State College, Pa., and *The Daily Collegian,* published by the students of the Pennsylvania State College, netted several columns of publicity for "Too Many Girls." First a letter was published in the *Collegian* alleging that there were too many girls at Penn State. Then additional letters followed and while the controversy waxed warm, along came the announcement of playdate backed by advertising copy.

DECEMBER "JUST ANOTHER MONTH", THEATREMEN SAY WITH CAMPAIGNS

Campaigns Already Set Provide Managers with Plans; Events to Cover Pre-Holiday Period

Among the plans submitted to bolster December grosses, Dick Wright, Ohio Warner district head announces annual charity shows in all the houses and from December 15 on, bookings will lean to action shows found to bring the best results in this period.

Wright also outlines arrangements for the eighth annual benefit shows put on by Managers Julius Lamm and Lou Milder at the Uptown and Variety theatres in Cleveland. The show will be held about a week before with the cooperation of local service club, which participates in box office and advance ticket sale. A table is set up in the lobby one week in advance of the benefit and patrons solicited to buy tickets.

The combination of stage and screen will be for one night with the Round Tablers promoting stage bands and talent from night clubs. There is to be no advance in admission. Heralds and window cards are used two weeks ahead and publicity carried in the papers which are set with stories. Promoted prizes are awarded to the members of the theatre staffs and the cooperating Club for greatest number of tickets sold individually.

Needy Families Aided

Returns from the sale of tickets are to be used to purchase baskets of food for needy families in the neighborhood, committee designating those to be aided. In this direction, newspapers and screen trailers request names and in addition, at the Uptown, the local fire department will aid in distributing gifts and food baskets.

Beside the charity show, Lamm and Milder have made a special tieup with the Wurlitzer Company of Cleveland through which both theatres get musical instruments to be given away two Saturdays before Christmas. Each theatre has a Santa Claus matinee for which prizes have been promoted.

Kal Kalberer Reports

Last moment reports on December activities from Kal Kalberer in Washington, Ind., detail a two day benefit project put on at the Indiana with the Band Boosters Club, the organization selling tickets on the outside and receiving 35 per cent of these sales. Featuring the performance was the local high school band of 80 pieces widely known in that area and appearing on the stage for two nights in full parade dress. Band presented a 40 minute concert. Outside billing included work of the high school art class which made up special window cards, free of charge.

For December 18 and 19, Kalberer has a kiddie revue set, wherein the first and second grade pupils will appear with a rhythm band of some 50 pieces, all in special red and white costumes. Performances will be held for two nights, in exchange for which the theatre has donated twenty-five dollars for the band fund. Publicity on this is comprehensive and the presentation will have a special set built by the theatre staff, with falling snow and other special effects.



MARTIN'S GIFT TICKET POSTER

For December 21 to 23 inclusive, the Round Tabler has arranged for a church boys' choir of 25 to sing Christmas carols from a special stage built over the marquee on the designated nights. Merchants are sponsoring the event and pay all costs, theatre cooperating with a free show for the youngsters. Extra business is being promoted from the members of the church.

Windup on the morning of the 24th includes a free show for underprivileged children in conjunction with the American Legion and one of the local papers. Kalberer writes that this annual affair is breaking page one consistently, everything being donated including pictures, time of the staff, advertising, etc.

Brown Ties to Community Drive

In the citywide parade that launches the Christmas season shopping in Circleville, Ohio, Manager Harry Brown, Jr., at the Chakeres Grand tied the theatre prominently for his coming toy matinee sponsored by the Firemen's Toy Fund. For this purpose, Brown was able to promote the use of bannered fire trucks for added publicity which, of course, was mentioned prominently in front-page stories.

Browns holiday campaign includes gift ticket books which are being sold all over the circuit for Chakeres houses. He also is staging a car giveaway sponsored by 15 local merchants in which coupons are being given for all purchases up to the time of the drawing. The prize car was used in the shopping parade appropriately bannered and carrying local beauties for extra attention.

From the Lakewood section of Cleveland, Johnny Newkirk of Loew's Granada reports his annual toy drive in conjunction with the local newspaper and fire department. Fire department has arranged to collect and distribute toys and food baskets for the underprivileged children. Also included are used toys which are repaired by the firefighters.

Tying up local merchants in Sharon, Pa., Manager Pat Notaro at the Columbia and John Schultz at the Liberty are working on a car giveaway for the week before Christmas. Cooperating merchants distribute coupons with each purchase of 25 cents and over, theatres giving them with each admission. Winner must be present in either house night of giveaway. The car is on display at the Columbia with appropriate data on the tieup, while trailers at each theatre and signs in the windows of each merchant plug the event.

Script Ticket Sale Stressed

At the Fox Granada, in Inglewood, Cal., Dave Martin is making much of tickets for Christmas gifts, called "Employees Xmas Club Goodwill Tickets" for "psychologically saleable reasons," writes the Round Tabler. The script-ticket idea is being pushed vigorously with various devices, and emphatically in the lobby through posters. Featured is a blowup of the gift ticket plus a cutout Santy in full color with lettering "Buy Now and Save." Another display, reproduced above, shows two of Martin's usherettes around an easel board, the "key" copy tied to a number of keys from the lost and found department. Aiding Dave and prominently, was his assistant, Bill Erickson, who carried through.

For his Christmas Day matinee, Ed May is working on a Christmas Doll Parade, for girls, 12 years or under, at Schine's New Paris, Paris, Ky. The event, to be held on the stage, will offer promoted gifts for the largest, smallest, most unusual, most original dolls, etc. The deal is set for the tiein with the local J. J. Newberry chain store, and May expects much of it.

Black's Fabian Talent Quest

Following up on last December's activities, which Ed Goth reports resulted in higher grosses than the month before, Harry Black's division of Staten Island Fabian theatremen are at it currently with a lineup of profit promotions topped by such giveaways as a promoted new Pontiac car, high cash awards and expensive merchandise.

Exploitations which already have clicked include the division's second annual Talent Quest wherein local entertainers competed in the preliminaries at different theatres, for representation in the finals on the stage of the St. George. Cash prizes were the big inducement. Another attractor put on last week was a "Mrs. Staten Island" contest to select the Island's most beautiful married woman.

Next week's program features a table tennis exhibition and tournament on the stage of the St. George. Through the local association, some of the national champions and other outstanding players will compete and since the game is widely popular in that sector, the event is expected to be an excellent gross builder.

"Have Drink on Me", Says McGinty, On Wheeler's Tieup with Brewery

Guests at night clubs and cafes in South Bend, Ind., for four nights were intrigued by a man dressed as "Great McGinty" who stopped at various tables dropping personal cards. Signed "McGinty", copy read: "Have a bottle of Drewry's on me; I'm not fooling" and on each of the cards were pasted a genuine dime and a genuine nickel. Reverse side carried theatre copy. When the guests realized that the money was legitimate, there was plenty of excitement, with calls for "McGinty" to supply more of the cards. In some of the spots, the visitor was introduced and the picture given a plug.

The tiein was a part of Roy Wheeler's campaign for the date at the Granada, the cooperating brewery paying for everything, including 500 of the cards. In addition, Roy promoted the use of a regulation voting booth for lobby display with "vote for" copy and tiein stills. Election headquarters, profusely bannered with "McGinty for Governor" copy, were established in a vacant downtown store. At night, red flares were lighted and heralds distributed. Calling cards were placed under every apartment door in town, and all kinds of "McGinty" drinks, hard and soft, advertised widely by leading emporiums.

Keeney Goes for Schools On "You'll Find Out" Date

C. G. Keeney of the Park Theatre, Reading, Pa., for his campaign on Kay Kyser's "You'll Find Out" used a trolley car ballyhoo. The car was placarded on both sides with 24-sheets and it made complete tours of the city and suburbs commencing a week in advance of playdate. Keeney also arranged for the distribution of bulletins which were given to passengers on buses and street cars. Twenty-five thousand were used.

The campaign in schools included a review and photographic reproductions in the Reading High School "Red and Black," the school bulletin with a circulation of 4,200, and announcements on bulletin boards. Announcements were also posted on Albright College bulletin boards and copy was carried in the football program for the Albright-Bucknell football game.

The radio announcements over Station WRAW consisted of six one-minute spots daily for five days preceding the opening and a one-minute announcement daily at 6:15 P. M., just after the news of the day broadcast. Window store tie-ups included Wittich, Richards, Zeswitz, Grant Store and McCrorys. There were displays of records and music from the production.

CHANGE HOLDER PLUGS "HOWARDS OF VIRGINIA"

For advance on "Howards of Virginia", at the Chakeres' State, Springfield, Ohio, Manager Oliver S. Nicklas used imprinted cellophane holders in which were placed new $1.00 bills. When a $5.00 bill was presented at the boxoffice, one of the holders was offered, together with balance of the change Copy read, "Don't spend this dollar. Save it to see," etc.

Worked two weeks ahead, Nicklas found patrons returning the holders with the dollars intact for admissions.

Girl Cow Milking Contest Goes Big for Cameron

Recently held by George Cameron at the Schine Strand, in Seneca Falls, N. Y. was his girl cow milking contest, which he reports as placing business well above average. Promoting use of stanchions, George nailed them to the stage floor and cows were lined up and secured thereto. Each of the bossies wore cards numbered from one to six and girls carrying cards with corresponding numbers milked the cow with corresponding numeral. After one minute, they shifted until they had milked each bovine, girl having the most weight was pronounced winner. Promoted prizes were available to each.

Member of the staff acted as master of ceremonies and was dressed with chin whiskers, toupe, overhauls, red handkerchief and knee boots. Stage was dressed for the occasion with hay stacks, etc, handy man outfitted as farm hand with pitch fork adding further atmosphere. Through tieup with local dairy, milk bar was planted in lobby at which free drinks were dispensed.

"LET'S HEAR FROM YOU"

Silver Ties "Knute Rockne" To Theatre Anniversary

Celebrating the 23rd anniversary of the Strand, in Lowell, Mass., during the showing of "Knute Rockne," Nat Silver arranged for the distribution of imprinted megaphones at local games. For street bally two boys in football costume carrying banners tied to the anniversary celebration and picture covered main streets and schools. In advance of opening, Silver contacted several local football personalities who played college football for signed statements which were published in local sports page. Each day of the week was set aside for a different school, letters over the manager's signature having been written to heads of each, urging that students attend in a body on nights designated to their respective school.

Opening day the Junior Legion Drum Corps paraded to the theatre in full uniform with banners, photos were taken of the aggregation for the papers.



Among the comprehensive campaigns put behind reissue dates of Warners' "Here Comes the Navy" is the newspaper barrage by Howard Waugh for the engagement at Warners, Memphis, as illustrated by the four-column full here reproduced.

Door Knob Hanger Revamped by Laby

The reliable doorknob hanger stunt was given a different twist by George Laby on the occasion of a double-bill which coupled "No Time for Comedy" and "Haunted Honeymoon," at the Victory, Holyoke, Mass. On stiff white cardboard, size five inches wide by three and a half deep, the following copy had the folks talking;

"This Is No Time for Comedy, Do Not Disturb. We're On A 'Haunted Honeymoon.'"

Underneath, the names of the four stars in the two pictures were set down in script type and to make the eye-appeal stronger, Laby stapled thumb-nail face photo of Jimmy Stewart at the base. Theatre name was stamped on reverse side.

To make the hanger, the cards were punched at top and string inserted and the night before the entire service staff covered the town making hotel rooms, downtown offices, stores and homes. There were a few squawks, writes the Round Tabler, but in the main the reaction was favorable enough to fill the house within two hours after the opening.

"LET'S HEAR FROM YOU"

Wide Newspaper Coverage Given to "Knute Rockne"

Starting practically five months ahead of opening of "Knute Rockne," Warner Cleveland ad man Manny Pearlstein and Manager Ed Miller at the Hipp, started planting art and publicity breaks. Three weeks ahead a special screening was given for the football coaches of local teams from which a wide word-of-mouth campaign was started. Serialization was planted and tiein with classified department brought a 600-line classified ad week ahead.

Department stores and radio shops were contacted for window displays in connection with a new portable machine, featured in all displays were stills of Pat O'Brien holding one of the new models. Contacting a local Notre Dame alumni member who was a personal friend of the great coach, large pictures of Knute and the Four Horsemen were promoted. This material along with a Notre Dame blanket were displayed in window of leading store together with a six-foot blowup of Rock.

Aiding in putting over the date was Dave Bachner, publicity representative for the Hippodrome.

"LET'S HEAR FROM YOU"

Wilson's "Syracuse" Date

Street advertising on "Boys from Syracuse" as arranged by Keith Wilson at the Marks Theatre, in Oshawa, Ontario, consisted of two lads and lassies in Roman attire parading the streets ahead handing out calling cards with tiein copy. Special ballyhoo front was erected comprising cutouts of lithos and a number of production stills. Painted in bright, flashy colors with plenty of silver metallics on cutout letters the front attracted. Window coverage included music and record displays while two color newspaper ads were used to plug the attraction.

PAPER BAG CONTEST DRAWS FOR "SINNERS"



ACCORDING to Arnold Stoltz, there were "seven sinners" of history which the Utica, N. Y., Warnerman used on a paper bag contest for "Seven Sinners" at the Avon. The idea was hooked to one of the drug stores, this way: There were seven sets of imprinted bags, numbered from one to seven and used by the store to wrap packages. Copy for each set was different, and purchasers turning in the full set of "seven sinners" received the prizes, cosmetics for the women, shaving sets for the men.

Layout of all sets was the same and illustrated by the above on "Sinner No. 1." The closeup star shot was used throughout as was the line "you ain't seen nothin' 'til you see." Cartoon cuts at top were changed accordingly. Rest of the series starting with "No. 2," ran as follows:

"Lucretia Borgia . . . Claims fame because the Micky Finn bears her name.

"Helen of Troy . . . Loved her husband that Winter. . . . But it was Paris in the Spring.

"Madame du Barry . . . Was a dressmaker and How she could so and so.

"Marie Antoinette . . . The will of Louis XVI she could bend. But she lost her head in the end.

"Nero . . . Fiddled while Rome burned. Wasn't that a Duce of a thing to do.

"Hitler . . . Heiled, while Warsaw him start a blitzkrieg."

Mustache, Derby Still On the Job

Campaigns on "The Great Dictator" in the New England sector continue to lean profitably on the comic's costume and impersonators. In New Haven, for instance, Bob Russell at Loew's Poli had the ushers in derbies and mustaches the week ahead, following this with two others of the house staff in costume clowning around the Yale Bowl at one of the feature games. Another attractor proved to be talking dummy figure placed in front of the box office and on the main streets, dummy also was used on street bally. Newsboys and bootblacks gathered attention by wearing the bannered Chaplin hats. Russell's radio coverage was ample and publicity comprehensive, the latter sharpened by an editorial in the morning paper, a hard-to-get plant for theatre attractions in that situation.

For the second week move-over on the date at the Poli Elm Street, Manager J. N. Anstead picked up the campaign by arranging a parade of Liberty and Collier magazine delivery boys headed by American Legion Drum Corps. Hookup with Ford agency provided for bannered model "T" driven around town followed by one of the newest models. Anstead further spread the word by having drinks and sandwiches at leading spots named for the title and at popular drive-ins around town, promoted the girl waitresses to wear the bannered black derbies.

Ties Date to Hallowe'en

In Columbus, at the Broad, Joe Sloan hooked the date to the city's Hallowe'en Frolic by dropping imprinted holiday balloons to the crowds assembled for the community parade. Chaplin canes with imprinted pennants were also distributed among the merrymakers. Sloan's newspaper campaign was featured by editorials in three different papers.

Impersonators were also used by Joe Samartano in Meriden, Conn., at the Poli Palace and also in the community Hallowe'en parade in advance of the showing. Publicity here was pointed toward the theatre by offer of cash prize to the best amateur Chaplin impersonator in the parade.

"LET'S HEAR FROM YOU"

ASKS PATRONS VOTE ON REVIVAL DATES

Suggested by Pat McGee, district manager, Manager Frank Nolan is bringing back hit pictures to Schine's, Athena, Ohio, with what has been termed a "Proven Pictures" campaign, attractions booked with that in mind.

Patrons set down their choices on ballots distributed in lobby, the slips including space for names and addresses. When picture is booked, patron is informed a few days ahead. Campaign is being pushed in every way, with handbills and ballots distributed house-to-house.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

FOR SALE TWO THEATRES IN OHIO TOWNS close together. One in county seat, 6,000 population. Both modern. $10,000 cash necessary to handle. BOX 1351, MOTION PICTURE HERALD.

THEATRES WANTED IN NEW ENGLAND, South or Pacific coast. Buyers waiting. DELPHI AGENCY, Delphi, Ind.

POSITIONS WANTED

PROJECTIONIST, SEVEN YEARS EXPERIENCE. Any equipment. Sober, steady, reliable. BOX 1348, MOTION PICTURE HERALD.

PROJECTIONIST, TECHNICIAN, DESIRES CONnection with reliable concern possibilities important. BOX 1353, MOTION PICTURE HERALD.

CAN YOU USE CAPABLE SHOWMAN MANager fifteen years thorough experience every phase circuit and independent theatre operation. Thirty-five, family, reliable, currently city manager three houses. BOX 1354, MOTION PICTURE HERALD.

EXPERIENCED PROJECTIONIST IN LATEST sound equipment. 9 years experience. References—go anywhere. Write BOX 1355, MOTION PICTURE HERALD.

EXPERIENCED ART AND DISPLAY MAN. ALL types of interior decoration. Can save circuit real money on maintenance. Flat salary. Married. Go anywhere, south or west preferred. Presently employed on circuit. BOX 1356, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PREMIUMS

64-PAGE COMIC MAGAZINES. FINEST PUBlished. Other magazines for adults. Local agents wanted in film areas. THEATRE & RADIO ADVERTISING CO., 154 Maiden Lane, New York.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE HIGH CLASS EQUIPMENT FOR 500-seat theatre, purchased at auction. For sale cheap. MOVIE SUPPLY COMPANY, 1318 So. Wabash Ave., Chicago, Ill.

SACRIFICING TALKIE OUTFITS, 35 MM portable (2000 ft.) $130. Theatre installation $200. Projection booth, stereopticons, etc. GROBARICK, Route No. 4, Trenton, N. J.

CLOSING OUT TRADED MERCHANDISE, Simplex, Powers, Peerless, Strong, Motiograph, Morelite, Forest, sacrifice prices. S.O.S. CINEMA SUPPLY CORP., 636 Eleventh Ave., New York.

NEW GENERAL EQUIPMENT

ALL AROUND REFLECTOR COMPANY'S NEW motion picture reflector guaranteed to increase screen illumination 40%. BOX 1967Q, CLEVELAND, O.

SENSATIONALLY LOW PRICES NOW IN effect, "LIGHTMASTER" "one-kilowatt" projection arc lamps. Unmistakably better snow-white projection light. "DUO SOUNDMASTER" sound heads, with the stabilizing gyrofilter, no-shock starting, instant lateral adjustment; amplifiers with copper sulphide DC exciter lamp supply and calibrated volume control; two-way horn systems. Write for complete catalog new and reconditioned sound and projection equipment. SCOTT BALLANTYNE CO., 222 No. 16th St., Omaha, Nebr.

HELP WANTED

WANTED EXPERIENCED COMBINATION PROjector repair and sound man. BOX 1349, MOTION PICTURE HERALD.

WANTED, EXPERIENCED ASSISTANT MANager to specialize in exploiting and art work. State experience and salary. BOX 1350, MOTION PICTURE HERALD.

WANTED, COMPETENT PROJECTOR AND sound repair man. Sales ability preferable. BOX 1357, MOTION PICTURE HERALD.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES, QUALity service. STITES PORTRAIT CO., Shelbyville, Ind.

BOOKS

CAMERON'S OUT OF PRINT EDITIONS, "Sound Pictures Trouble Shooters Manual" 1,200 pages, $2.95; "Motion Pictures with Sound" $5.00 regularly, $2.95; "Servicing Sound Equipment" $3.50 regularly, $1.95; "Public Address Systems," $1.95; "Amateur Taking—Showing Pictures," $1.49; "Talking Movies," 79c. S.O.S. CINEMA SUPPLY CORP., New York City.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE NEW 1940-41 INTERNATIONAL MOTION Picture Almanac edited by Terry Ramsaye, is out. The most comprehensive reference annual of the amusement industry. More than 16,000 industry personalities are listed and it contains 57 divisions in the 1,112 pages. The new edition also carries a combination cross-indexed corporation section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every show man. Reserve your copy today if you have not already sent in your order. $3 plus postage. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

(Prior to availability for review)

Synopsis

Cast

Background facts and special data of exploitation value.

FOUR MOTHERS (WB-FN)

Family Drama

Directed by William Keighley. Original screen play by Stephen Morehouse Avery. Suggested by the book, "Sister Act," by Fannie Hurst.

SYNOPSIS

Adam Lemp (Claude Rains) is in particularly high spirits when his family gathers about him for their reunion. There is his daughter Ann Dietz (Priscilla Lane), escorted by Felix (Jeffrey Lynn) "favorite boy friend" of the Lemp girl, and her tiny one-year old daughter Ellen. Emma (Gale Page) and her florist husband, Ernest Talbot (Dick Foran), arrive with adopted daughter Caroline, age 2.

Clint Forrest (Eddie Albert) young doctor husband of Kay Lemp, tells of his efforts to find the germ which is killing workmen at the plant where he is resident physician. Yet the star of this reunion is Ben Crowley (Frank McHugh), husband of Thea Lemp (Lola Lane). He's made a fortune with his Ocean Zephyrs real estate property, with the whole town buying lots and his family beaming at his success.

Amid the merry tranquility comes the devastating news that a hurricane has destroyed these same Ocean Zephyrs. Townspeople turn on Ben; even Adam feels Ben was responsible. But when the shareholders refuse to risk any more money, the family rallies around Ben in an effort to help him.

Then Adam loses his job as head of the Briarwood Music Foundation. Felix, Clint and Ernest plan sacrifices to save the day. Adam secretly arranges to raise cash by selling the old Lemp home. Felix takes a musical job in Chicago. Ernest abandons an "earthless flower pot" promotion scheme. Even Clint determines to give up his poorly-paid factory work to share his father's prosperous practice. This delights Kay who struggles to brave the poverty of the factory and Clint's neglect during his intense research.

The others carry through their projects, but at the last moment Clint finds it impossible. He suddenly discovers the cause of the factory disease and must stay to double-check his findings. More than she can stand, Kay leaves him and goes to Chicago. One lonely day she has a "date" with Felix. A carefree, breathless day ends in moonlight and embraces. Realizing their recklessness, they hastily leave each other and Kay rushes back to Clint.

After Adam sells the Lemp property, he moves to a small New York apartment, taking his faithful housekeeper, Aunt Etta (May Robson) along with him. Later he is invited to conduct at the International Beethoven Festival, one of the great honors of the musical world.

The success of this concert seems to revive the good fortune usually attached to the Lemps. Ben redeems himself, buys the old Lemp house and moves it to an even choicer location. The story ends with another family reunion—and a hint that Kay is to become the fourth mother in the Lemp family.

CAST

Adam Lemp	Claude Rains
Felix Dietz	Jeffrey Lynn
Clint Forrest	Eddie Albert
Aunt Etta	May Robson
Ben Crowley	Frank McHugh
Ernest Talbot	Dick Foran
Mrs. Ridgefield	Vera Lewis
Ann Lemp Dietz	Priscilla Lane
Kay Lemp Forrest	Rosemary Lane
Thea Lemp Crowley	Lola Lane
Emma Lemp Talbot	Gale Page

Release date, Jan. 4, 1941

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KEEPING COMPANY (MGM)

Comedy-Drama

Produced by Samuel Marx. Directed by S. Sylvan Simon. Original story by Herman J. Mankiewicz. Screen play by Harry Ruskin, James H. Hill and Adrian Scott.

SYNOPSIS

Mary Thomas (Ann Rutherford) and Ted Foster (John Shelton) are engaged to be married as the result of a prank by Mary's sister, Harriet (Virginia Weidler). Prior to their marriage, trouble looms in the person of Anastasia Atherton (Virginia Grey), Ted's ex-girl friend.

After Mary and Ted are married, Anastasia refuses to give up hounding Ted. Mary is aroused by gossipy friends. Not knowing that Ted is doing everything possible to discourage Anastasia, Mary leaves him and returns home to mother. Although they are eating their hearts out for each other, Ted and Mary stay separated.

It is mischievous little Harriet who saves the day, bringing the two together and leaving their first crisis behind them.

CAST

Harry C. Thomas	Frank Morgan
Mary Thomas	Ann Rutherford
Ted Foster	John Shelton
Mrs. Thomas	Irene Rich
Mr. Hellman	Gene Lockhart
Harriet Thomas	Virginia Weidler
Anastasia Atherton	Virginia Grey
Jim Reynolds	Dan Dailey, Jr.
Evelyn Thomas	Gloria Dehaven
Mrs. Foster	Sara Haden

Release date, Dec. 20, 1940

A GIRL, A GUY AND A GOB (RKO)

Comedy

Produced by Harold Lloyd. Directed by Richard Wallace. Original story by Grover Jones. Screen play by Frank Ryan and Bert Granet.

SYNOPSIS

Stephen Herrick (Edmond O'Brien), socialite and partner in a large shipping firm, arrives at the opera to find that his box is occupied by the Duncan family, Dot (Lucille Ball), Jawme (Kathleen Howard), her mother; Pokey (George Cleveland), her father, and Pigeon (Lloyd Corrigan), her brother. An argument follows with Herrick losing out.

The following morning Herrick, still enraged, is explaining the situation to his partner, Abel Martin (Henry Travers), when the office manager comes in with Herrick's new secretary. It's Dot and a spirited argument ensues, ending when Dot apologizes.

Several days later, the Herrick office is invaded by "Coffee Cup" (George Murphy), Dot's sailor boy friend. "Coffee Cup" has two ambitions—to marry Dot and to get tattooed. Dot's pet aversion is tattooing in any form.

There follows a series of adventures involving the three principals with Herrick, the erstwhile stuff-shirt, enjoying himself. Eventually the denouement arrives and Herrick and "Coffee Cup" fight over Dot, in fact they have two fights with the spoils even. "Coffee Cup" decides to re-enlist in the Navy and Herrick gets Dot.

CAST

Coffee Cup	George Murphy
Dot Duncan	Lucille Ball
Stephen Herrick	Edmond O'Brien
Abel Martin	Henry Travers
Cecilia Grange	Marguerite Chapman
Pigeon	Lloyd Corrigan
Jawme	Kathleen Howard
Pokey	George Cleveland
Cora	Mady Correll
Pankington	Frank McGlynn, Sr.
Eddie	Doodles Weaver
Ivory	Rube Demarest
Recruiting Officer	Richard Lane
Pet Shop Owner	Franklin Pangborn
Mrs. Grange	Nella Walker

SPECIAL REMARKS

This marks the first Harold Lloyd production in which the comedian does not appear, placing him in the same category as Charles Chaplin, who produced and directed "Woman of Paris" in 1923 but did not appear on the screen. Both of the producer-comedians have been in all their other films.

Release date, Feb. 28, 1940

LOVE THY NEIGHBOR (Paramount)

Comedy, Music

Produced and directed by Mark Sandrich. Original screen play by William Morrow and Edmund Beloin, Ernest Pagano and Z. Myers.

SYNOPSIS

The story opens on New Year's Eve in New York with Jack Benny preparing to make a radio broadcast while his valet, Rochester (Eddie Anderson), is dolling up to meet his girl, Josephine (Theresa Harris), arriving on a steamer.

Fred Allen, and his sister, Barbara (Verree Teasdale), are en route to the dock to meet their neice, Mary Allen (Mary Martin), returning from a personal appearance tour in South America, Josephine is Mary's maid.

The feuding radio comedians meet when Jack drives Rochester to the boat. Fred's car runs into Jack's car and Fred is arrested. Barbara tells Mary that Fred is a nervous wreck because of Benny's continual slander.

Mary loses her dress in an accident on the dock. Jack offers to get her another one and is arrested for stealing. The following night Allen discovers that Benny has hired away his quartet, the Merry Macs, and becomes wild with rage. Mary, deciding to do something about it goes to Benny's theatre and has herself hired as "Virginia Astor."

Later, Jack takes Mary to a night club where The Merry Macs are singing and tells Mary that he's going to open his show in Miami. Fred comes in but Mary flees before he sees her. After Fred and Jack get into another brawl, ending up in prison, Fred goes to Miami for a rest cure.

In Miami the real Virginia Astor (Virginia Dale) shows up but Jack thinks she is an impostor. Allen discovers that Benny is stopping at the same hotel and has taken Mary for a boat ride. Allen hires Rochester away from Benny and goes gunning for Jack in another boat, with Barbara. The boats collide.

Fred serves dinner the night the show is to open. Rochester makes his appearance. The startled Benny throws Mary out of the show and vows to get the real Virginia Astor.

Josephine wins Rochester's share in the show in a dice game and gives it to Mary, who joins with Jack's partner to control 51 per cent of the show. Mary and Jack get married finally as Fred seeks to have Virginia embarras Jack anent the contract.

CAST

Jack Benny ..... Jack Benny
Fred Allen ..... Fred Allen
Mary Allen ..... Mary Martin
Barbara Allen ..... Verree Teasdale
Rochester ..... Eddie Anderson
Virginia Astor ..... Virginia Dale
Josephine ..... Theresa Harris
Joe ..... Richard Denning
Policeman ..... Jack Carson
George ..... Barnett Parker
Mr. Harrington ..... Russell Hicks
Chambermaid ..... Mary Kelley
Judge ..... Chester Chute
The Merry Macs ..... Judd McMichael, Ted McMichael, Joe McMichael, Helen Carroll
Merriel Abbott Dancers

SPECIAL REMARKS

"Love Thy Neighbor" has received much advance publicity on both the Jack Benny and Fred Allen radio programs as these feuding comedians continue to feud as to where the picture will be premiered. Also noteworthy is that Mary Martin sings the song that skyrocketed her out of obscurity, namely, "My Heart Belongs to Daddy."

Release date, Dec. 27, 1940

MAISIE WAS A LADY (MGM)

Comedy

Produced by J. Walter Ruben. Directed by Edwin L. Marin. Original story by Betty Reinhardt and Myles Connolly. Screen play by Betty Reinhardt and Mary C. McCall, Jr.

SYNOPSIS

Showgirl Maisie Ravier (Ann Sothern) has found a needed job as the headless woman in a carnival sideshow. Her first appearance is her last, for Bob Rawlston (Lew Ayres), a young inebriate, causes Maisie to upset the mirror apparatus and reveal the trick. Then, accepting the offer of Rawlston's car to get to town, Maisie finds herself arrested for stealing the car.

In court the following morning the judge orders the wealthy Rawlston scion to find employment for Maisie. So she becomes a maid in the Rawlston mansion. Awed by her surroundings, but undaunted, Maisie's antics shock the staid old family butler, Walpole (C. Aubrey Smith), while Bob's sister Abigail (Maureen O'Sullivan) and her friends find Maisie "priceless."

The latter opinion enrages Maisie but Abigail, Abby for short, insists she stay on as her personal maid. Maisie does for Maisie is sorry for Abby—the wealthy girl's mother is dead, the father is given to long absences, the brother is seldom sober and her fiance is a "phony." Maisie is instrumental in straightening out that situation and in bringing the family together, whereupon she leaves them.

Bob discovers her in a cheap vaudeville act weeks later, reuniting them.

CAST

Maisie Ravier ..... Ann Sothern
Bob Rawlston ..... Lew Ayres
Abby Rawlston ..... Maureen O'Sullivan
Walpole ..... C. Aubrey Smith
Diana Webley ..... Joan Perry
"Cap" Rawlston ..... Paul Cavanagh
Link Phillips ..... Edward Ashley

SPECIAL REMARKS

"Maisie Was a Lady" continues the series that was started with "Maisie" in the Summer of 1939. Ann Sothern has portrayed "Maisie" in all of the series.

Release date, Jan. 3, 1941

DOOMED CARAVAN (Par.)

Western

Produced by Harry Sherman. Associate producer, Joseph Engel. Directed by Lesley Selander. Based on the Clarence E. Mulford character, "Hopalong Cassiday". Screen play by Johnston McCulley and J. Benton Cheney.

SYNOPSIS

Hopalong Cassidy (William Boyd) in his efforts to help a woman owner of a wagon train, finds himself plunged into a maelstrom of dangers created by the clever machinations of Stephen Westcott (Morris Ankrum), outlaw leader, who is after control of the freight line.

By a carefully planned campaign, he seizes the terminal town as well as the wagon trains. Temporarily defeating Cassidy, the outlaw condemns Hopalong and his pals to be shot, but the artful Cassidy turns the tables and brings Westcott and his desperadoes to justice.

CAST

Hopalong Cassidy ..... William Boyd
Lucky ..... Russell Hayden
California Jack ..... Andy Clyde
Jane Travers ..... Minna Gombell
Stephen Westcott ..... Morris Ankrum
Diana Westcott ..... Georgia Hawkins
Ed Martin ..... Trevor Bardette
Jim Ferber ..... Pat O'Brien
Pete Gregg ..... Ray Bennett
Don Pedro ..... Jose Tortosa
Fray Sebastiano ..... Martin Garralaga

Release date, Jan. 10, 1941

WILDCAT OF TUCSON (Columbia)

Western

Directed by Lamber Hillyer. Screen play by Fred Myton.

SYNOPSIS

Another "Wild Bill Hickok" adventure. This story involves Wild Bill (Bill Elliott), Cannonball (Dub Taylor) and Bill's brother, Dave (Stanley Brown), who gets himself thrown into jail for shooting Gus Logan (Sammy Stein) in self-defense when Logan tries to illegally evict Seth Harper (Edmund Cobb).

Rance McKee (Kenneth MacDonald) who has Judge Barlow (Ben Taggart) under his thumb, is driving ranchers off their own land with the aid of the Judge. Cannonball calls Bill to aid Dave but through a misunderstanding over the Judge's daughter Vivian (Evelyn Young), Bill's aid is refused.

A series of events causes Bill to save the life of Judge Barlow but when Dave is on his way to court to be absolved of the shooting charges, Logan attempts to kill him and is himself killed by Cannonball.

In the end, McKee is exposed as the real instigator of the criminal activities of the town and is finally killed in a gun duel with Bill.

CAST

Wild Bill Hickok ..... Bill Elliott
Vivian Barlow ..... Evelyn Young
Dave Hickok ..... Stanley Brown
Cannonball ..... Dub Taylor
Rance McKee ..... Kenneth MacDonald
Judge Barlow ..... Ben Taggart
Seth Harper ..... Edmund Cobb
U. S. Marshall ..... George Lloyd
Gus Logan ..... Sammy Stein

Release date Dec. 31, 1940

BOWERY BOY (Republic)

East Side Melodrama

Associate producer, Armand Schaefer. Directed by William Morgan. Original story by Sam Fuller and Sidney Sutherland. Screen play by Robert Chaplin, Harry Kronman and Eugene Solow.

SYNOPSIS

"Sock" Dolan (Jimmy Lydon), tough 16 year old Bowery leader, on New York's east side, devises various practices to help his gang of hoodlums "earn their living." Sock's particular aversion is the medical profession, since he believes that his mother's death was caused by a doctor's incompetence.

Young Tom O'Hara (Dennis O'Keefe) comes to the Bowery to take charge of the clinic, and meets Sock. Tom wins over the boy and gives him a job in the clinic at the suggestion of nurse Anne Cleary (Louise Campbell). Sock, on the promise of some extra money, gives Mason (Roger Pryor), a racketeer dealing in inferior foods, certificates signed by Tom.

A food-poisoning epidemic breaks out in the Bowery as a result. Sock's brother Scrubby lies near death. O'Hara is held responsible for the epidemic. Anne carries on the search for Sock, who has disappeared. She rounds up his gang of hoodlums, who find Sock bound and gagged in a warehouse. The gang helps to capture Mason. Tom and Anne are reunited.

CAST

Tom O'Hara ..... Dennis O'Keefe
Anne Cleary ..... Louise Campbell
Sock Dolan ..... Jimmy Lydon
Peggy Winters ..... Helen Vinson
J. L. Mason ..... Roger Pryor
Blubber Mullins ..... Paul Hurst
Mr. Hansen ..... Edward Gargan
Battler ..... John Kelly
Dr. Crane ..... Selmer Jackson
Dr. Axel Winters ..... Howard Hickman
Dr. George Winters ..... Frederick Burton
Flops ..... Jack Carr

Release date, Dec. 27, 1940

THE INVISIBLE WOMAN (Universal)

Comedy, Melodrama

Associate producer, Burt Kelly. Directed by A. Edward Sutherland. Original story by Joe May and Kurt Siodmak. Screen play by Robert Lees, Fred Rinaldo and Gertrude Purcell.

SYNOPSIS

After paying off $100,000 heartbalm for his latest romantic escapade, playboy Dick Russell (John Howard) is practically penniless. His lawyer informs him that he must give up his town house and also stop furnishing funds to Professor Gibbs (John Barrymore), eccentric scientist, who has been conducting experiments at the Russell country estate, on the Pacific coast.

The Professor's latest discovery is a hypodermic solution and a machine, which, together, will render human beings invisible. Discouraged with her job as dress model, and seeking to gain revenge on her abusive employer, Growley (Charles Lane), Kitty Carroll (Virginia Bruce) offers herself as a human guinea pig for the Professor's experiment.

The test is a success but when Dick is summoned "to see" the result Kitty, invisible, has disappeared, having slipped away to give Growley a scare. Kitty eventually meets Dick at his lodge, where the butler, George (Charles Ruggles), is kept on the verge of insanity by Kitty's invisible antics.

Blackie Cole (Oscar Homolka), a fugitive gangster hiding out in Mexico, steals the Professor's machine, having an urge to become invisible in order to return to Chicago. He then kidnaps the Professor and Kitty, taking them to his hideout.

Kitty, however, becomes invisible again and in a wild battle she disposes of the entire mob just as Dick arrives with the Mexican National Guard.

CAST

Professor Gibbs.....John Barrymore
Dick Russell.....John Howard
Kitty Carroll.....Virginia Bruce
George .....Charles Ruggles
Blackie Cole.....Oscar Homolka
Growley .....Charles Lane

SPECIAL REMARKS

Exhibitors who remember "The Invisible Man," produced by Universal in the Autumn of '33, will recall that it was one of the top grossers of its day.

Release date, Dec. 27, 1940

PRIDE OF THE BOWERY (Monogram)

Melodrama

Produced by Sam Katzman. Directed by Joseph Lewis. Screen play by George Plympton.

SYNOPSIS

Muggs (Leo Gorcey) tells his gang he needs road work in order to train for the boxing championship of New York's lower East Side. Since they have no money for a country vacation, they get him to sign up, unknowingly, in a C.C.C. Camp. Muggs feels his pals have tricked him, and plans to disrupt the camp to get even. He stages a fight with the camp supervisor, and Norton (Carlton Young), a promoter, sees him and offers him a bout in town.

Elaine (Mary Ainsley), the Captain's fiancee, likes Muggs and invites him to visit her. On the way, Muggs sees Willie, a weakling, running away. Willie confesses that he has stolen a hundred dollars from the camp safe, so Muggs makes a deal with Norton to fight a match for the money to be put back into the safe before the theft is discovered. In a game fight Muggs more than earns the money. He goes back to camp, and is putting it back when the camp supervisor discovers him.

Danny (Bobby Jordan), who suspects Willie determines to get a confession from him. He applies some pressure, and Willie confesses. Muggs is in the clear.

CAST

Muggs .....Leo Gorcey
Danny .....Bobby Jordan
Skinny .....Donald Haines
Norton .....Carlton Young
Peewee .....David Gorcey
Scruno .....Sunshine Sammy
Algy .....Eugene Francis
Elaine .....Mary Ainsley

SPECIAL REMARKS

Two of the original "Dead End" kids, Leo Gorcey and Bobby Jordan, are featured in this Monogram film.

Release date, Dec. 15, 1940

THE PHANTOM SUBMARINE (Columbia)

Melodrama

Produced by Ralph Cohn. Directed by Charles Barton. Original story by Augustus Muir. Screen play by Joseph Krumgold.

SYNOPSIS

Paul Sinclair (Bruce Bennett), a former naval deep sea diver is about to sail on a treasure hunting cruise. The night before he plans to sail, Sinclair meets and becomes attracted to Madeleine Neilson (Anita Louise), on the way home, he stumbles over a dead man and by the time he calls the police, the body disappears.

The second day at sea, Madeleine turns up as a stowaway aboard ship, claiming she is a reporter looking for a story on the treasure hunt.

Madeleine runs afoul of Dreux (John Tyrrell) who upon being discovered prowling in the hold of the ship, jumps overboard and is picked up by a submarine.

The following morning it is discovered that the prowler had pried loose a plate in the hold of the ship causing a leak. They limp into a nearby harbor.

Henri Jerome (Pedro de Cordoba) offers to help have the ship repaired. While in port, Paul is arrested for the mysterious murder he reported back home. Aided by Jerome he escapes.

The ship finally arrives at its destination where Paul locates the sunken treasure. He also makes the amazing discovery that the floor of the ocean is alive with mines ready to be released to cut off the Philippine Islands from any fleet trying to come to their aid.

On coming to the surface Paul discovers that Jerome and Dreux, backed by the crew of the phantom submarine, have captured his ship and that the man of whose murder Paul has been accused also had stumbled onto the mine plot. Further, that Madeleine's real name is Carver and that her object is to find her father, a naval officer who had mysteriously disappeared in these waters. The story is climaxed by the appearance of a United States destroyer. The foreign agents are rounded up, Madeleine finds her father and all ends well.

CAST

Madeleine Neilson.....Anita Louise
Paul Sinclair.....Bruce Bennett
Captain Velsar.....Oscar O'Shea
Dreux.....John Tyrrell
Henri Jerome.....Pedro de Cordoba
Willie Ming.....Victor Wong
Second Mate.....Charles McMurphy
Chief Engineer.....Harry Strang

Release date, Dec. 16, 1940

MICHAEL SHAYNE, PRIVATE DETECTIVE (20th Century-Fox)

Melodrama

Executive producer, Sol M. Wurtzel. Directed by Eugene Forde. Based on a novel by Brett Halliday. Screen play by Stanley Rauh and Manning O'Connor.

SYNOPSIS

Michael Shayne (Lloyd Nolan), a private detective is hired by banker Hyram P. Brighton (Clarence Kolb) to watch over his daughter Phyllis (Marjorie Weaver), young debutante, who, because of her love for gambling is always getting in trouble.

Harry Grange (George Meeker), big time gambler, is lending Phyllis money to play the horses and gamble at the Casino. Marsha Gordon (Joan Valerie), daughter of the owner of the gambling club is jealous of Phyllis. In an effort to discourage Phyllis from visiting the Casino, Shayne arranges a fake murder which turns out to be real for Harry Grange, who is slain.

Elliott Thomas (Walter Abel), a race horse owner, is discovered as the real murderer after a series of events in which Marsha and Phyllis, together with Phyllis' Aunt Olivia (Elizabeth Patterson) become involved with Shayne in many episodes before the murderer is finally exposed.

CAST

Michael Shayne.....Lloyd Nolan
Phyllis Brighton.....Marjorie Weaver
Marsha Gordon.....Joan Valerie
Elliott Thomas.....Walter Abel
Aunt Olivia.....Elizabeth Patterson
Chief Painter.....Donald MacBride
Gordon .....Douglas Dumbrille
Harry Grange.....George Meeker
Brighton .....Clarence Kolb
Ponsby .....Charles Coleman
Al .....Michael Morris
Larry Kincaid.....Robert Emmett Keane
Steve .....Frank Orth
Fisherman .....Irving Bacon

Release date, Jan. 10, 1940

HUDSON'S BAY (20th-Fox)

Story of Trapping

Associate producer, Kenneth Macgowan. Directed by Irving Pichel. Original screen play by Lamar Trotti. Based on incidents from the Life of Pierre Esprit Radisson.

SYNOPSIS

After the young and very wealthy Lord Edward Crewe (John Sutton) has indulged in some drunken pranks, King Charles II of England (Vincent Price), uses it as an excuse to banish Edward and confiscate his rich properties for his own use. When Lady Barbara (Gene Tierney), the girl whom he loves, hears of this she appeals to the elderly Prince Rupert (Nigel Bruce), who suggests that she intercede with Nell Gwyn (Virginia Field), the King's mistress. But Nell is only able to secure permission for her to see her sweetheart before the ship carries him off to the wilds of America.

With the aid of some Indians, Edward tries to reach Quebec by canoe when he falls in with Pierre Radisson (Paul Muni), and Groseilliers (Laird Cregar), nicknamed Gooseberry, two French-Canadian trappers who take him to Montreal. There they induce him to invest what money he has in their scheme to barter for beaver pelts from the Indians around Hudson's Bay.

Returning to Montreal the following year with 300,000 pelts, worth a fortune, they incur the animosity of the French Governor who had preferred to sew up this trade for himself. Invoking new laws which he had just promulgated that day, the Governor tries to confiscate their

(*Continued on page* 25)

1940-41 FEATURE SERVICE DATA

Permanent Reference Guide to Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Escape to Glory (Col.)
Release Date November 21, 1940
Production No. 2012
Running Time 74 Minutes
Reviewed November 23, 1940, Page 48
Audience Classification—General

Girls Under 21 (Col.)
Release Date October 24, 1940
Production No. 2038
Running Time 64 Minutes
Reviewed November 16, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

The Great Plane Robbery (Col.)
Release Date December 9, 1940
Production No. 2031
Running Time 53 Minutes
Reviewed November 23, 1940, Page 49
Audience Classification—General

Lone Wolf Keeps a Date (Col.)
Release Date November 23, 1940
Production No. 2021
Running Time 67 Minutes
Reviewed November 16, 1940, Page 44
Audience Classification—General

The Thundering Frontier (Col.)
Release Date December 5, 1940
Production No. 2203
Running Time 55 Minutes
Reviewed September 21, 1940, Page 32
Audience Classification—General
Legion of Decency Rating—Class A-1

Bitter Sweet (MGM) (Technicolor)
Release Date November 8, 1940
Production No. 110
Running Time 94 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation Nov. 30, '40, Pages 55, 59; Dec. 7, '40, Page 71

Comrade X (MGM)
Release Date December 13, 1940
Production No. 113
Running Time 90 Minutes
Reviewed December 7, 1940, Page 42
Audience Classification—General

Dr. Kildare's Crisis (MGM)
Release Date November 29, 1940
Production No. 115
Running Time 75 Minutes
Reviewed November 30, 1940, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Escape (MGM)
Release Date November 1, 1940
Production No. 108
Running Time 104 Minutes
Reviewed November 2, 1940, Page 35
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation Nov. 23, '40, Page 66; Nov. 9, '40, Page 58; Nov. 30, '40, Page 54; Dec. 7, '40, Page 71

Gallant Sons (MGM)
Release Date November 15, 1940
Production No. 111
Running Time 70 Minutes
Reviewed November 16, Page 46
Audience Classification—General
Legion of Decency Rating—Class A-2

Gone With the Wind (MGM) (Technicolor)
Running Time 228 Minutes
Reviewed December 16, 1939, Page 24
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation Jan. 20, '40, Page 67; Jan. 27, '40, Page 71; Feb. 3, '40, Page 74; Feb. 17, '40, Page 56; Feb. 24, '40, Page 53; Mar. 23, '40, Page 64; Apr. 20, '40, Page 48; Apr. 27, '40, Page 78; May 11, '40, Page 73
Pre-released at advanced prices only. Dec., 1939.

Little Nellie Kelly (MGM)
Release Date November 22, 1940
Production No. 112
Running Time 100 Minutes
Reviewed November 16, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1

Strike Up the Band (MGM)
Release Date September 27, 1940
Production No. 103
Running Time 120 Minutes
Reviewed September 21, 1940, Page 26
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation Oct. 5, '40, Pages 64, 66; Oct. 12, '40, Page 68; Oct. 19, '40, Pages 68, 70; Oct. 26, '40, Page 53; Nov. 2, '40, Pages 67, 68; Nov. 9, '40, Page 52; Nov. 16, '40, Page 58; Nov. 30, '40, Pages 55, 59; Dec. 7, '40, Page 70

Third Finger, Left Hand (MGM)
Release Date October 11, 1940
Production No. 107
Running time 96 Minutes
Reviewed October 12, 1940, Page 46
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation Nov. 2, '40, Pages 66, 69; Nov. 16, '40, Page 58; Nov. 23, '40, Page 68; Nov. 30, '40, Pages 56, 59

Drums of the Desert (Mono.)
Release Date October 7, 1940
Running Time 64 Minutes
Reviewed October 12, 1940, Page 52
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in part
Class C	Condemned

Ole Swimmin' Hole (Mono.)
Release Date October 21, 1940
Running Time 78 Minutes
Reviewed October 26, 1940, Page 36
Audience Classification—General

Take Me Back to Oklahoma (Mono.)
Release Date November 11, 1940
Running Time 64 Minutes
Reviewed November 30, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

West of Pinto Basin (Mono.)
Release Date December 10, 1940
Running Time 56 Minutes
Reviewed December 7, 1940, Page 44
Audience Classification—General

Arise My Love (Par.)
Release Date November 8, 1940
Production No. 4009
Running Time 112 Minutes
Reviewed October 19, 1940, Page 35
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation Nov. 9, '40, Page 58; Dec.7, '40, Pages 70, 71

A Night at Earl Carroll's (Par.)
Release Date December 6, 1940
Production No. 4011
Running Time 63 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—General

Texas Rangers Ride Again (Par.)
Release Date December 13, 1940
Production No. 4050
Running Time 66 Minutes
Reviewed November 2, 1940, Page 38
Audience Classification—General

Little Men (RKO)
Release Date November 29, 1940
Production No. 110
Running Time 84 Minutes
Reviewed December 7, 1940, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-1

Remedy for Riches (RKO)
Release Date November 29, 1940
Production No. 113
Running Time 66 Minutes
Reviewed November 23, 1940, Page 48
Audience Classification—General
Legion of Dency Rating—Class A-1

You'll Find Out (RKO)
Release Date November 22, 1940
Production No. 108
Running Time, 97 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Barnyard Follies (Rep.)
Release Date December 6, 1940
Production No. 008
Running Time 67 Minutes
Reviewed November 23, 1940, Page 49
Audience Classification—General
Legion of Decency Rating—Class A-1

The Border Legion (Rep.)

Release Date December 5, 1940
Production No. 053
Running Time 58 Minutes
Reviewed November 30, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Meet the Missus (Rep.)

Release Date November 29, 1940
Production No. 018
Running Time 68 Minutes
Reviewed November 23, 1940, Page 49
Audience Classification—General

Melody Ranch (Rep.)

Release Date November 15, 1940
Production No. 041
Running Time 84 Minutes
Reviewed November 23, 1940, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-1

Texas Terrors (Rep.)

Release Date November 22, 1940
Production No. 073
Running Time, 57 Minutes
Reviewed November 23, 1940, Page 48
Audience Classification—General

Charter Pilot (20th-Fox)

Release Date December 6, 1940
Production No. 118
Running Time 70 Minutes
Reviewed November 30, 1940, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Down Argentine Way (20th-Fox) (Technicolor)

Release Date October 11, 1940
Production No. 113
Running Time 88 Minutes
Reviewed October 5, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation Oct. 19, '40, Page 68; Nov. 2, '40, Pages 64, 67; Nov. 16, '40, Page 55; Nov. 30, '40, Page 55; Dec. 7, '40, Page 68

Jennie (20th-Fox)

Release Date December 20, 1940
Production No. 122
Running Time 78 Minutes
Reviewed December 7, 1940, Page 43
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Murder Over New York (20th-Fox)

Release Date December 13, 1940
Production No. 121
Running Time 65 Minutes
Reviewed December 7, 1940, Page 44
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Tin Pan Alley (20th-Fox)

Release Date November 29, 1940
Production No. 120
Running Time 92 Minutes
Reviewed November 23, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-2

Blackout (UA)

Release Date November 29, 1940
John Corfield Production
Running Time 80 Minutes
Reviewed April 13, 1940, Page 41 under the title "Contraband"

The Great Dictator (UA)

Charles Chaplin Production
Running Time 125 Minutes
Reviewed October 19, 1940, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation Nov. 2, '40, Page 64; Nov. 16, '40, Pages 53, 55; Nov. 23, '40, Pages 66, 68, 71; Nov. 30, '40, Page 56; Dec. 7, '40, Page 71

Son of Monte Cristo (UA)

Release Date January 1, 1940.
Edward Small Production
Running Time 100 Minutes
Reviewed December 7, 1940, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-1

The Westerner (UA)

Release Date September 20, 1940
Samuel Goldwyn Production
Running Time 99 Minutes
Reviewed September 21, 1940, Page 26
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation Sept. 14, '40, Page 49; Sept. 21, '40, Pages 49, 50; Oct. 5, '40, Page 66; Nov. 9, '40, Page 58; Nov. 16, '40, Pages 57, 58; Nov. 23, '40; Page 66; Nov. 30, '40, Page 54

Argentine Nights (Univ.)

Release Date September 6, 1940
Production No. 5013
Running Time 77 Minutes
Reviewed September 7, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation Nov. 2, '40, Pages 65, 66; Nov. 9, '40, Page 56; Nov. 23, '40, Page 69; Dec. 7, '40, Pages 70, 71

Give Us Wings (Univ.)

Release Date December 20, 1940
Production No. 5025
Running Time 62 Minutes
Reviewed November 16, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—A-2

Law and Order (Univ.)

Release Date October 18, 1940
Production No. 5062
Running Time 57 Minutes
Reviewed November 30, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Margie (Univ.)

Release Date December 6, 1940
Production No. 5026
Running Time 59 Minutes
Reviewed September 21, 1940, Page 29
Audience Classification—General

Spring Parade (Univ.)

Release Date September 27, 1940
Production No. 5001
Running Time 89 Minutes
Reviewed September 28, 1940, Page 80
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation Oct. 12, '40, Page 69; Oct. 19, '40, Page 68; Nov. 9, '40, Page 55; Nov. 23, '40, Page 71; Nov. 30, '40, Pages 54, 58; Dec. 7, '40, Page 71

Fantasia (Walt Disney)

Running Time 135
Reviewed November 16, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Here Comes the Navy (WB)

Release Date December 21, 1940
Production No. 525 (Reissue)
Running Time 86 Minutes
Reviewed November 30, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

The Letter (WB-FN)

Release Date November 23, 1940
Production No. 552
Running Time 97 Minutes
Reviewed November 16, 1940, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation Nov. 30, '40, Page 55

(*Continued from page 23*)

furs, but they manage to save a good deal of them and take ship to England. There Edward hopes to seek pardon from King Charles and organize a fur trading company.

Barbara is overjoyed to see him back, but tries to dissuade him from returning to Canada. The King forgives him when he hears of the wealth to be gained in furs.

Because Barbara's brother Gerald (Morton Lowry) is a drunken wastrel she insists that Edward take him with them on their next trip to Hudson's Bay.

At the fort, which is their jumping off place into the wilds, Gerald rebels against going further with them and elects to remain in the fort. Word soon comes to the three trappers that Gerald has been feeding liquor to the Indians and many are on the warpath.

Radisson, Gooseberry and Edward return in haste to the fort and find that a major Indian war is imminent. Having had a taste of liquor and promised more if they bring in furs, Gerald has incited them to kill each other to get furs. Radisson has Gerald shot to prevent war.

When the adventurers return to London and Barbara finds out that they had shot her brother she demands that they be hung for murder. They are arrested, but when King Charles learns all of the circumstances and particularly that his new fur business will be no good without these three men he sets them free. Barbara and Edward are reconciliated through the efforts of Nell Gwyn.

CAST

Pierre Esprit Radisson.....Paul Muni
Barbara Hall.....Gene Tierney
Gooseberry .....Laird Cregar
Lord Edward Crewe.....John Sutton
Nell Gwyn.....Virginia Field
King Charles.....Vincent Price
Prince Rupert.....Nigel Bruce
Gerald Hall.....Morton Lowry
Sir Robert.....Robert Greig
Orimha .....Chief Thundercloud
English Governor.....Frederick Worlock
Duchess .....Florence Bates
Governor D'Argenson.....Montagu Love
Mayor .....Ian Wolfe
Chief .....Chief John Big Tree
Germaine .....Jody Gilbert
Randall .....Dennis Green

Release date, Jan. 3, 1941

ACROSS THE SIERRAS (Columbia)

Western

Produced by Leon Barsha. Directed by D. Ross Lederman. Original screen play by Paul Franklin.

SYNOPSIS

The frontier town of Arroyo is seething with excitement. Mitch Carew (Dick Curtis), ex-convict, is in town seeking revenge on "Wild Bill" Hickok (Bill Elliott) nemesis of western bad men, and Dan Woodworth (John Dilson), who were responsible for his conviction. Carew kills Woodworth in a street fight.

"Wild Bill" rides into town with the announced intention of staking a homestead. He has several run-ins with Carew, who meanwhile had formed a gang of outlaws. Acceding to the pleas of Anne (Luana Walters) "Wild Bill" agrees to hang up his guns forever, saddened by the killing of his friend Larry (Richard Fiske). Goaded by threats from Carew "Wild Bill" seeks out the outlaw and kills him.

CAST

Wild Bill Hickok.....Bill Elliott
Larry Armstrong.....Richard Fiske
Anne .....Luana Walters
Cannonball .....Dub Taylor
Mitch Carew.....Dick Curtis
Stringer .....LeRoy Mason
Lu Woodworth.....Ruth Robinson
Dan Woodworth.....John Dilson
Sheriff .....Milt Kibbee
Hobie .....Ralph Peters

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

MARINE ROUND-UP (Par.)

Sportlight (*RO4*)

An expedition for the collecting of deep sea denizen for the Marine Studios at St. Augustine, Fla., is faithfully followed here by a camera crew. After a brief visit to the huge marine aquariums the expedition starts and the first of the undersea creatures met is a school of porpoise. One is caught alive with a unique tail catcher. Then a huge 12-foot tiger shark is captured alive and placed in a tank aboard the boat. Also caught is a 2,200-pound manta ray. The closing episode shows the feeding of the porpoises in normal speed and slow motion.

Release date, Dec. 6, 1940 10 *Minutes*

KIDDIE KURE (MGM)

Our Gang Comedy (*C294*)

In order to get his mind off himself, a hypochondriac begrudgingly accepts his doctor's advice and invites the Our Gang kids to his home for tea. During the course of the day he sees one of the kids eating his "strongest" pills by the handful. He immediately calls his doctor. The doctor assures him that the pills are not strong that they are only made of sugar. After this episode, and because the hypochondriac was able to get his mind off himself, he admits that he feels fine and is pronounced cured.

Release date, Nov. 23, 1940 11 *Minutes*

TATTLE TALEVISION (RKO)

Leon Errol Comedy No. 2 (*13,702*)

Mrs. Errol wants Leon to buy a television set like the one the Jones' have, for her birthday. Leon squirms at paying $500 and looks around for a cheaper model. A salesgirl engages him in an exhibition of television, and at the Jones' house Mrs. Errol is astonished to see Leon cavorting on the screen with a strange girl. Suspecting he is two-timing her, she hires a detective. After a general row in which everyone concerned takes part, Leon gets away.

Release date Nov. 29, 1940 19 *Minutes*

KNOCK, KNOCK (Univ.)

Color Cartoon (*5243*)

Anda Panda and his papa are vastly agitated by a sassy woodpecker who very much likes to knock holes in the Panda roof. When the roof begins to resemble a sieve, Papa burns to a bright purple and dashes for the roof to do the woodpecker bodily harm and what not. Anda thoughtfuly brings up the rear with Papa's gun. On the roof the woodpecker turns out to be a cocky, vicious fellow with a sneering laugh which puts ripples in Papa's spine. There's trouble when Papa tries to make the capture permanent by smothering the bird under his hat.

Release date Nov. 25, 1940 7 *Minutes*

BEAUTIFUL BALI (MGM)

FitzPatrick Traveltalks (*T214*)

A trip through the Balinese Islands of the Dutch East Indies is taken here. The travelogue shows the natives at their work cultivating rice, and in various religious dances. The subject is filmed in color.

Release date, Nov. 23, 1940 9 *Minutes*

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CUCKOO CAVALIERS (Col.)

Three Stooges (*2403*)

The depression has hit the Three Stooges. A Mexican real estate agent sells them a beauty salon south of the border, instead of a beer saloon. At first disappointed to find that their saloon is a beauty salon, the Stooges soon become enthusiastic as they examine the machines and cosmetics in their new place of business. Their first customer is a huge Mexican who arrives with four pretty girls. He wants them converted to blondes for a new revue at his night club. Larry, Moe and Curly enter into the spirit of the thing with reckless abandon, much to the dismay of the girls.

Release date, Nov. 15, 1940 17 *Minutes*

PLANE GOOFY (20th-Fox)

Terry-Toon (*Tech.*) (*1555*)

An airplane salesman having sold the barnyard animals on the advantages of flying tries to interest an indignant farmer with his de luxe model. The farmer's curiosity gets the better of him and soon he is flying the plane while a phonographic record instructs him. Then something goes wrong. After a hectic flight the farmer is glad to touch terra firma again.

Release date, Nov. 29, 1940 7 *Minutes*

OLD DOMINION STATE (20th-Fox)

Magic Carpet (*Tech.*) (*1104*)

The impressive Blue Ridge Mountains of Virginia are here shown in their natural beauty. Many other sights of the state are also presented. Monticello, home of Thomas Jefferson, and the University of Virginia, which he founded, are shown as is George Washington's home at Mount Vernon. Other stops are Robert E. Lee's home, Virginia Beach, Yorktown and Williamsburg, the latter restored to colonial appearance by the Rockefeller family.

Release date, Nov. 22, 1940 10 *Minutes*

BLONDES AND BLUNDERS (Col.)

All Star Comedy (*2425*)
Walter Catlett

Eddie Mason (Walter Catlett) arrives from Europe and is met by his wife, Millie (Ann Doran) and her brother, Gus (Matt McHugh). On the same boat are Dutch (Dick Fiske), a mobster, and his moll, Alita (Marion Martin). They have a valuable pendant which they are smuggling into the country. Alita sees the police waiting on the dock. Feigning injury, she throws her arms around Eddie and at the same time thrusts the pendant into his pocket. Millie finds the pendant and assumes it is a gift. There follows a grand scramble for the pendant, with most of the action taking place in a hotel.

Release date, Nov. 29, 1940 16 *Minutes*

MEXICAN JUMPING BEANS (W.B.)

Hollywood Novelty (*6303*)

This subject demonstrates the amazing acrobatic feats performed by a Mexican family—The Martinos. Every member of the family is proficient in some form of acrobatic maneuver, and performs for the camera. For generations this family has followed this athletic profession, each developing his or her own special skill. As an older Martino retires, a younger one steps in to take his place. They perform many feats of balancing, tumbling exploits on the horizontal bars and other grilling stunts.

Release date Dec. 7, 1940 10 *Minutes*

YOU, THE PEOPLE (MGM)

Crime Does Not Pay (*P202*)

Advising that it is every individual's duty to vote in order to protect this government of the people, Crime Does Not Pay shows how racketeers, masquerading as honest statesmen, maintain themselves in office by trying to increase the "stay-at-home" vote, for every "clean government" voter who doesn't go to the polls means an extra vote for the crooked politician.

Release date, Nov. 30, 1940 20 *Minutes*

TAKE IT OR LEAVE IT (Col.)

Quiz Reel (*2601*)

The famous radio program comes to the screen in this unusual reel which enables the contestants to win or lose depending upon whether or not they answer various questions correctly. Bob Hawk introduces five contestants who clown about and otherwise recreate on the screen the laughs that have made this program so popular on the air.

Release date, Nov. 22, 1940 9 *Minutes*

ALICE IN MOVIELAND (W.B.)

Broadway Brevity (6202)

Young and pretty, and filled with ambition, Alice wins and beauty contest and is off to Hollywood to go into the movies—and of course, to become a famous star. On the way there, she falls asleep. In Hollywood she goes through the routine of makeup tests, screen tests and then constant waiting at phones waiting for the results. She fails! But Alice doesn't give up. She enters talent contests and finally she gets a job as an extra. While on the set, the technicians play a joke on her which backfires to her advantage, and she finally gets her chance. She is an immediate success and wins the coveted Academy Award. That is when she awakens to find that she is just arriving in the "City of Dreams."

Story by Ed Sullivan. In the cast are Joan Leslie, Nana Bryant and Clara Blandick.

Release date Nov. 16, 1940 20 *Minutes*

UNUSUAL OCCUPATIONS No. 2 (Par.)

(*LO2*) (*Color*)

The places and people visited in this one of the series are Bell, Cal., where Mrs. Jessie Clyde Payne paints pictures with chewing gum; Alamagordo, New Mexico, where Tom Charles has created a public playground out of a 2,000-acre stretch of alabaster; Charleston, W. Va., where Auburn Taylor demonstrates a mechanical valet; Amarillo, Tex., where C. C. Robeson does embroidery, and Colorado, where beaver families are moved from place to place, as needed, by the Colorado Beaver Control System.

Release date, Nov. 29, 1940 11 *Minutes*

THE LONESOME STRANGER (MGM)

Technicolor Cartoon (*W241*)

Out after the Killer Diller boys, the Lonesome Stranger locates them and is overpowered. They tie him to a powder keg with a lighted fuse and then leave to rob a stage coach. The powder keg explodes and sky rockets the Lonesome Stranger to such a height that he obtains a bird's eye view of the holdup. He swoops down on them just as a terrific explosion occurs. When the smoke clears all that is seen is the Lonesome Stranger in his underwear.

Release date, Nov. 23, 1940 *7 Minutes*

PICTURE PEOPLE, NO. 3 (RKO)

Stars at Night (14,403)

The opening of a new Hollywood night club with a host of cinema notables on hand is the basis of this reel. Ken Murray acts as master of ceremonies. Floor-show assistance is given by Rudy Vallee. The cinema folks engage in a frolic of fun with W. C. Fields as the willing victim. Sharing in the festivities are Fred MacMurray, Dorothy Lamour, Nancy Kelly, Marjorie Weaver, Gary Cooper, Bonita Granville, Jackie Cooper, Columnist Jimmy Fidler, Jack Benny and tennis Bill Tilden.

Release date Nov. 8, 1940 10 *Minutes*

SEEING IS BELIEVING (Par.)

Paragraphic (*VO2*)

The first sequence in this reel shows the radical change that has come about in American agriculture in the past generation. The second covers a hair-raising trip, made by a group of scientists down one of the roughest rivers in the world, the Salmon River in Idaho.

Release date, Nov. 22, 1940 11 *Minutes*

WACKY WILDLIFE (Tech.) (W.B.)

Merry Melody (6705)

This is a typical Schlesinger satire on wild animal life with gags burlesquing the habits and traits of many of the well-known wild animals.

Release date Nov. 9, 1940 *7 Minutes*

HENRY BUSSE AND ORCHESTRA (WB)

Melody Master (6505)

Henry Busse and his orchestra, favorites on the radio, night clubs and stage, offer versatile renditions of popular swing tunes. Henry Busse plays several solos on the trumpet, and a vocalist sings "Hot Lips" and "Along the Santa Fe Trail." Other songs heard in the reel are "Huckleberry Duck" and "Wang Wang Blues."

Release date, Nov. 30, 1940 10 *Minutes*

RODEO DOUGH (MGM)

Miniature (*K231*)

Sally Paine and Mary Treen attend the Palm Springs Rodeo and see a galaxy of motion picture stars. They hear that there is a five hundred dollar award to anyone riding a particular wild bull around the arena and they decide to try for the money. Once on the bull, they find they can't get off and they win the money with plenty of laps to spare. Stars appearing are Mickey Rooney, Gene Autry, Roy Rogers, Johnny Weissmuller, Joe E. Brown, Tom Neal.

Release date, Nov. 9, 1940 10 *Minutes*

DIARY OF A RACING PIGEON (W.B.)

Sports Parade (6403) (*Color*)

This reel deals with the training of racing pigeons, from the time they learn to fly, until they have progressed far enough in their training to be entered in a race against time. The subject is presented in a novel fashion, with all commentary in the form of the thoughts of a pigeon. The use of carrying pigeons to carry news from isolated spots is grippingly illustrated.

Release date Nov. 30, 1940 10 *Minutes*

MOMMY LOVES PUPPY (Par.)

Animated Antics (*HO-3*)

When Mama St. Bernard sets out to make her rounds, she is very much surprised to see her little puppy scurrying along behind her. She orders him home but the adventuresome pup slyly sets forth in another direction and encounters a snoring Walrus. Mistaking the snores for moans, the pup pours an overly generous amount of "XXX" down the Walrus' gaping mouth and the expected happens. Mama St. Bernard finally rescued the pup from an embarrassing situation.

Release date Nov. 29, 1940 *7 Minutes*

HUNTING WILD DEER (Col.)

Sports Reel (2802)

Andre de LaVarre here goes in for a sporting event. With Mrs. LaVarre, an expert rifle shot, and a pack of hunting dogs, they set out for Sea Island, off the coast of Georgia, one of the largest hunting reserves in the United States, where he was able to film some unusually rare shots of virtually every type of wild deer.

Release date, Nov. 8, 1940 *9 Minutes*

WITH POOPDECK PAPPY (Par.)

Popeye Cartoon (*EO3*)

Popeye in this number of the series has quite a bit of trouble with his father, Poopdeck Pappy. The old boy insists on going out at night and painting the town red despite Popeye's attempts to keep him at home. Finally Popeye goes to sleep and when he awakes Pappy is gone.

Release date, Nov. 15, 1940 *7 Minutes*

SOUR PUSS (W.B.)

Looney Toon (6603)

Porky and his enthusiastic cat plan to catch some fish for dinner. Their plans for a finny repast are interfered with by a screwball flying fish. Porky and the cat are the victims of the fish until they decide to take matters into their own hands.

Release date Nov. 2, 1940 *7 Minutes*

WISE OWL (Col.)

Color Rhapsody (2504)

A ragged owl cooks a stew over a fire and is extremely displeased with the taste. He notices a flock of bats flying overhead, going to a dance and musical at their hangout nearby. The hungry owl sees one straggling little bat and his mouth waters. His attempts to grab the little bat with a butterfly net are unsuccessful and so he follows the bats to their rendezvous. The owl masquerades as Jack Doyle, the Irish tenor, and then StokOWLski, symphony conductor, but he is repeatedly thrown out. After various other adventures the "wise" owl winds up his own stew.

Release date, Dec. 6, 1940 *7 Minutes*

WEDDING BILLS (MGM)

Pete Smith (*S262*)

Sally and Billy decide on matrimony. According to Billy's bank book he can allot only a certain sum to the marital essentials—ring, license, honeymoon, etc. Unfortunately his simple tastes do not satisfy Sally for she gouges deeply into Billy's budget and when the time for the honeymoon arrives they spend it looking at a picture of Niagara Falls. Leading roles are portrayed by Billy Newell and Sally Paine.

Release date, Nov. 30, 1940 *9 Minutes*

SOJOURN IN HAVANA (Col.)

Columbia Tour (2555)

Havana is like two cities, the old Spanish one enclosed by ancient walls close to the harbor and the new city of the Republic, spreading for miles along the coast. One has ancient structures and narrow congested streets; the other, large buildings, broad avenues and the activity of a great city. Andre de LaVarre covers it fully and has turned in a splendid job of photography.

Release date, Nov. 25, 1940 *9 Minutes*

BED TIME FOR SNIFFLES (WB)

Merrie Melody (*Tech.*) 6706

It is the night before Christmas and Sniffles the mouse decides that this year he is going to stay awake to await the arrival of Santa Claus. Sniffles starts dozing off and tries everything possible to keep awake, drinking black coffee, fixing up his room, etc. However, the sandman wins out and Sniffles falls asleep just as Santa Claus and his reindeer come into view.

Release date, Nov. 23, 1940 *7 Minutes*

SCREEN SNAPSHOTS (Col.)

Series 20, *No.* 3 (2853)

Some 50 screen personalities make brief appearances in this number of the Snapshots series as the camera starting at a charity bazaar, moves on to Ciro's, where Elsie the Cow is on display, then to San Fernando Valley and finally to a baseball game between comedians and leading men.

Release date, Nov. 22, 1940 *9 Minutes*

THE MAGIC PENCIL (20th-Fox)

Terry-Toon (1504)

The chief characters in this cartoon, a goose and a cat, create others by wielding a magic pencil obtained from a radio announcer in exchange for box tops. The magic pencil causes all sorts of strange goings-on in the lives of the cat and the goose.

Release date, Nov. 15, 1940 *7 Minutes*

AMERICAN SPOKEN HERE (MGM)

Passing Parade (*K281*)

Investigating those vagaries of the English language more commonly known as American slang, John Nesbitt, narrator, explains the origin of such slang words and phrases as "fink," "brodie," "bloomer," "kick the bucket" and "mind your P's and Q's" and tells how and why they have crept into American speech.

Release date Nov. 30, 1940 *9 Minutes*

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This Thing Called Love

is the only thing that
could excitingly unite
for the first time...



THE STAR OF "NO TIME FOR COMEDY"

and

THE MAN WHO "STAYED FOR BREAKFAST"



ROSALIND
RUSSELL - MELVYN **DOUGLAS**

This Thing Called Love

with
BINNIE BARNES · ALLYN JOSLYN · GLORIA DICKSON · LEE J. COBB · GLORIA HOLDEN

COLUMBIA PICTURES

Directed by **ALEXANDER HALL**

Produced by William Perlberg • Based upon the play by Edwin Burke
as produced by Patterson McNutt • Screen play by George Seaton, Ken Englund, P. J. Wolfson

FRED ASTAIRE / PAULETTE GODDARD



Paramount's "SECOND CHORUS"



"The fans of Astaire will be pleased with the latest efforts of their favorite!"
—Sidney Skolsky, Nationally Syndicated Hollywood Columnist

"Hits the right tempo for box office appeal!"
—Film Daily

"Has plenty of appeal. Looks like a sure-fire winner!"
—Showmen's Trade Review







"One of the gayest, freshest and most exhilarating gems of entertainment filmed this year. In the box office bag —a show for Paramount to thunder from the roof-tops!"
—Hollywood Reporter

"Clicks along at a fast tempo for solid comedy and laughs!"
—Variety

"Should have full houses all along the line. Scores solidly!"
—Daily Variety

"'Second Chorus' is a dandy, with Miss Goddard revealed as a first-class hoofer!"
—John Chapman, Hollywood Columnist, N. Y. Daily News

with **Artie Shaw** and his Band · **Charles Butterworth** · **Burgess Meredith**

A Paramount Picture · Produced by **Boris Morros** · Directed by **H. C. Potter** · Original Story by **Frank Cavett**

Paramount Pictures

MOTION PICTURE
HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

Why Wintertime
Air-Conditioning?
ts Value and Costs

●

THE PIX THEATRE
N ROCK HILL, S. C.
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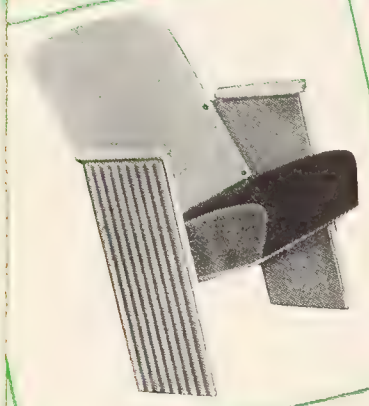
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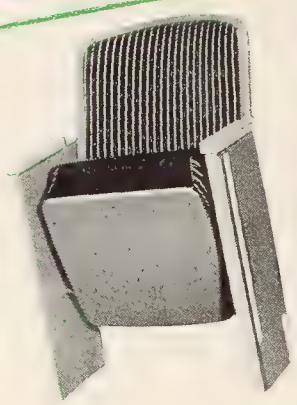
• DECEMBER 14, 1940 •

A CHAIR for ALL TYPES OF *Theatres*

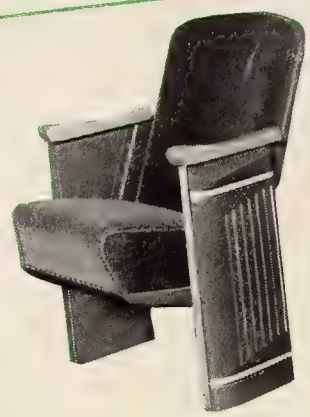
INTERNATIONAL ★



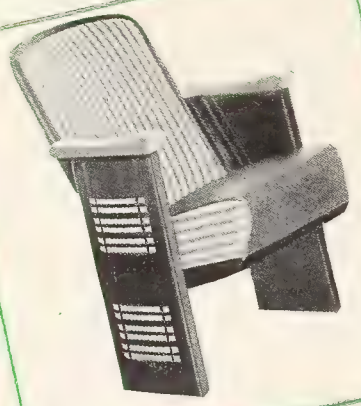
#60—Veener back, spring edge cushion — Challenger Chair.



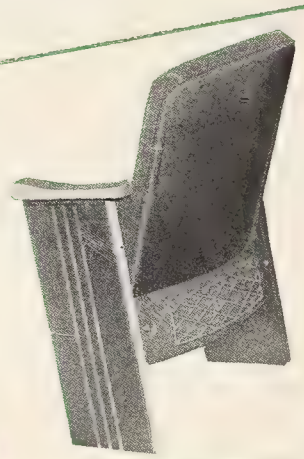
#160—Inserted panel back, spring edge cushion — Challenger Chair.



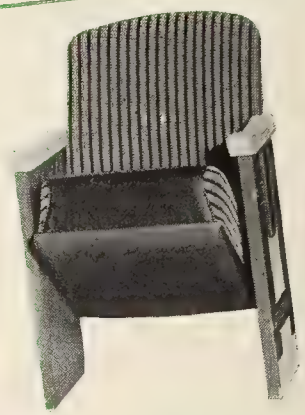
#201—Padded inserted panel back, spring edge cushion chair.



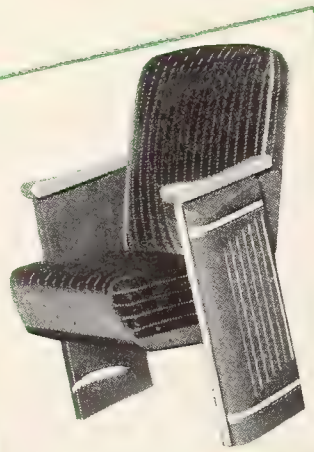
#401—Inserted panel back, spring edge cushion chair.



#350—Padded, welted back chair — showing kick plate.



#301—Full padded back, spring edge cushion chair.



#501—Full padded back, spring edge cushion chair.



#650—Padded, welted posture back — spring edge cushion chair.



Custom built — All rubber back, cushion, and arm rests.

INTERNATIONAL SEAT CORP.

UNION CITY, INDIANA

NEW CENTURY MODEL "C" BASE

. . . IN ITS CLASS—IT HAS NO EQUAL!



THIS New Century Product conforms to the standards set by Century and includes all the important features of higher priced projector stands.

- STURDILY BUILT—Vibration-proof—Enclosed Base extended under sound head and mechanism for rigid support. Double support under lamphouse, and sturdily braced throughout.
- EASILY ADJUSTED—Ballbearing tilting device securely locked in desired position.
- ADJUSTABLE LAMPHOUSE CARRIAGE to align lamphouse with the optical center of the projector.
- HEAVY ONE-PIECE CARRIAGE—for all modern lamphouses.
- 100-AMPERE SWITCH and switchbox.
- SHELF COMPARTMENT for carbons, tools, etc., enclosed with hinged cast-metal door.
- FOUR-POINT LEVELING SCREWS to compensate for uneven floor construction.
- GRAY CRACKLED FINISH—baked enamel.
- CENTURY PRODUCTS are Proven BEST by Actual TEST.

IN ITS CLASS—IT HAS NO EQUAL!

Ask to see it at your local Independent Supply Dealer.

CENTURY PROJECTOR CORPORATION

729 SEVENTH AVENUE — NEW YORK, N. Y.

MARKET NOTES:

NEW DISPLAY GLASS

ANNOUNCEMENT has been made by Wagner Sign Service, Chicago, of the development for the exclusive use of this manufacturer of attraction advertising equipment, of a new type of flash opal glass. It is pointed out that the best flashed glass came from Europe and is not now procurable from that source. The Wagner attraction board panels will henceforth be of translucent opal glass (rather than opaque glass) flashed onto a clear crystal glass as developed in this country.

With translucent glass flashed onto crystal glass about 40 thousandths of an inch thick, it should be possible, the announcement points out, to reduce silhouette letter attraction board wattage without sacrificing brightness and clarity. These panels have been made available only to users of Wagner changeable letters.

CARPET CLEANER SALES

A LICENSING agreement has been completed between Bigelow-Sanford Carpet Company and the Von Schrader Manufacturing Company of Racine Wisconsin covering the manufacture and sale of Dri-Sorb-Ene carpet cleaner. The cleaner is intended particularly for use with hard-twist fabrics and for elimination of shrinkage, and was developed by the Bigelow-Sanford Company. Under the terms of the agreement, the Von Schrader Company will become manufacturers and sole selling agents for the compound.

EQUIPMENT BULLETINS

A SERIES of new bulletins describing projection and sound apparatus have been published by S.O.S. Cinema Supply Corporation of New York. The company's theatre amplifiers incorporating inverse feedback and their multi-cell horn systems are described in two of these bulletins. Others list Simplex replacement parts, Powers replacement parts, and describe the publisher's 16mm sound-on-film projectors.

NEW FLUORESCENT LAMPS

THREE NEW types of fluorescent lamps have been placed on the market by the General Electric lamp department at Nela Park, Cleveland. One adds a 5-foot length to the line of fluorescent lamps for general lighting (and as used today in many theatres). This is a 100-watt lamp.

Of the other two, one type provides a fluorescent lamp giving a white light of a particularly "soft" quality, and is highly suited to theatre interiors. It has been made available in 15, 20, 30 and 40-watt sizes, and in lengths of 18, 24, 36 and 48-inches. T-8 bulbs are used in the 15 and 30-watt lamps, and the T-12 type in the 20 and 40-watt units.

The third new lamp, which has no specific application to the theatre, is of "pencil" size, 9 inches long, utilizing a T-5 6-watt round bulb.

PLASTICS CATALOG

A NEW richly illustrated catalog dealing with plastic architectural and decorative materials has been issued by the Formica Insulation Company of Cincinnati. Color schemes and patterns of available materials are shown in full color and the various types of materials are described. Three pages are devoted to constructional details, showing methods of applying materials of this kind to walls, doors and furnishings.

The advantages and limitations of each type of material with reference to color possibilities, transparency, permanence of coloring in the different materials on exposure, and other pertinent information is treated at some length. Included are full-color illustrations of Realwoods in ten different natural grains.

GENERAL REGISTER EXPANDS

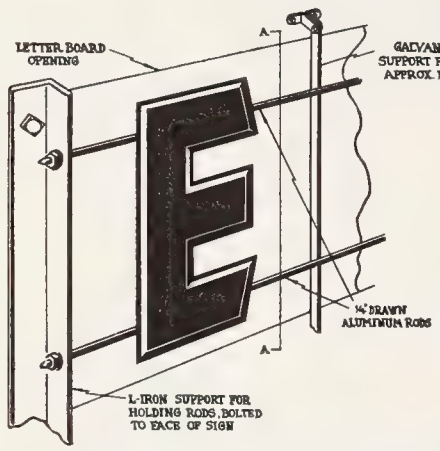
GENERAL Register Corporation will quadruple existing production facilities of their ticket machine factory in Brooklyn. Equipment formerly produced in England will also be made in the enlarged plant, according to an announcement by Bruce Johnson, president of the company.

SOUNDHEAD REFINEMENT

REDUCTION of lateral weaving of the film at the point of sound scanning, even under unfavorable operating conditions produced by presence of lint, dirt or film-coating material, is the object of a refinement which the Ballantyne Company of Omaha have recently incorporated in their theatre soundhead. The new device consists of a yoke with an accurate end play adjustment operating on the lateral guide roller. The roller is solid, rather than of the split variety which can be forced apart by dirt and may then permit film weave, and is further unusual in that it is provided with a felt surface.

TICKET MACHINE IMPROVED

IMPROVEMENTS have been added to the ticket dispenser manufactured by the GoldE Company of Chicago. All moving parts, including the nozzles through which tickets issue, are now precision-machined as further assurance of jam-proof operation under any circumstances. Spring clips transmit the proper ticket count to the cashier at all times.



Announcing

STARTLING NEW PRICE REDUCTIONS ON

ARTKRAFT Patented 9¼" Oversized CHANGEABLE LETTERS

- Die embossed from 18 gauge steel — the strongest letter on the market.
- Mounting lugs welded on before plating. Snug fit. Easily removed and replaced.
- Copper plated—makes letters and lugs rust proof.
- Beautiful black baked wrinkle finish.
- Most modernly designed letter on the market.
- Readable at a greater distance—by actual test.

QUARTER INCH DRAWN ALUMINUM HANGING RODS FOR ARTKRAFT LETTERS

The finest, safest, strongest method. No sag. No rust. No rattle.

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General Offices: Lima, Ohio, U. S. A.

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Free catalog, prices and terms on Artkraft Pre-Fabricated Marquees. ☐

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THEATRE .....

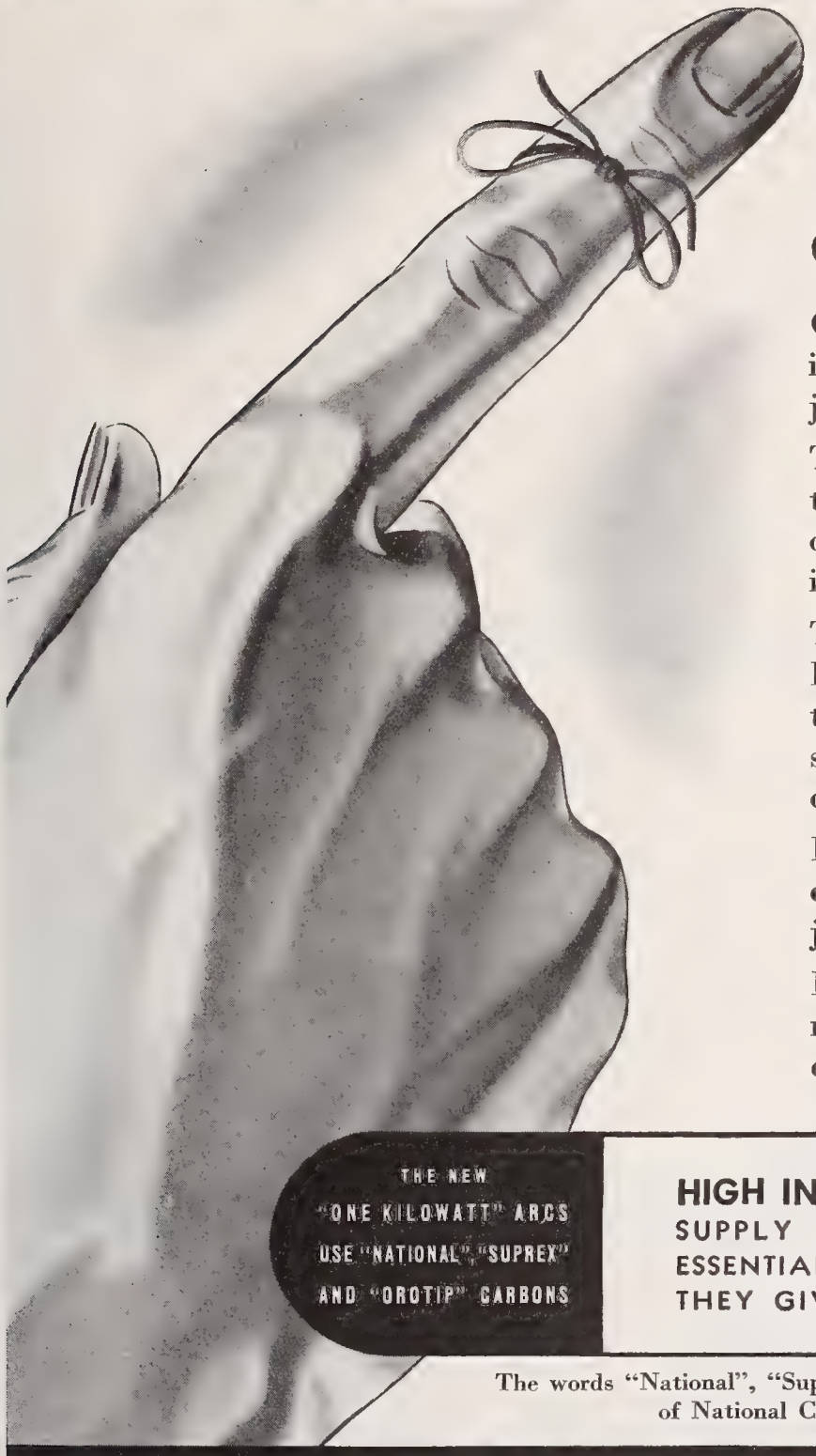
Width of Front..... Width of Sidewalk.....

NAME .....

STREET .....

CITY .....

Remember This!



PATRONS PAY TO *See* THE PICTURE

● The surest way to keep your patronage in the profit range is to use the best projection light available.

That means *High Intensity* projection—the light of daylight quality—that insures clear, comfortable vision of the fast moving, colorful modern productions.

The new "One Kilowatt" arcs now bring High Intensity projection to the small theatre—50% more light than Low Intensity projection at no increase in operating cost.

Installation costs are so low that no theatre can afford to be without this modern projection light.

Let your patrons SEE your pictures with maximum enjoyment. Satisfied patrons come again and bring others.

THE NEW "ONE KILOWATT" ARCS USE "NATIONAL", "SUPREX" AND "OROTIP" CARBONS

HIGH INTENSITY CARBON ARC LAMPS
SUPPLY ALL THE SPECTRAL COLORS IN ESSENTIALLY EVEN BALANCE. THAT IS WHY THEY GIVE TRUE COLOR REPRODUCTION.

The words "National", "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC

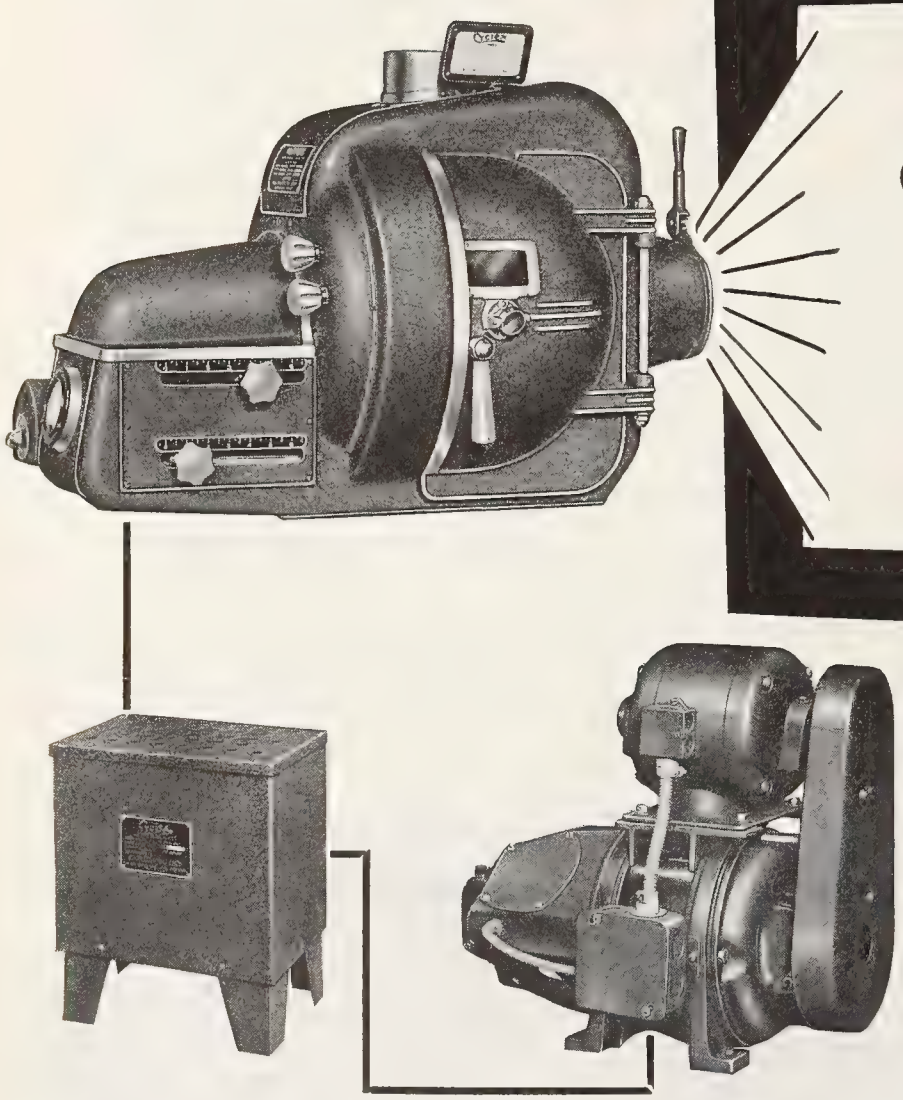
Carbon Sales Division, Cleveland, Ohio
GENERAL OFFICES
30 East 42nd Street, New York, N. Y.
BRANCH SALES OFFICES
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A CHALLENGE!

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- ★ Each 14-inch carbon will project 21,600 feet of film with pure white light.
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ABSOLUTE DEPENDABILITY



DURING 1940

Cyclex has operated over 3,650,000 hours without a single cent spent by exhibitors for upkeep.

Cyclex REG. U. S. PAT. OFF.

Gives You All This—*plus the*

FINEST PROJECTION that Money can Buy

C. S. ASHCRAFT MFG. CO.

47-31 35TH STREET, LONG ISLAND CITY
NEW YORK, U. S. A.

Better Theatres

DECEMBER 14, 1940

Vol. 141 No. 11

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C. B. O'Neill,** Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

Preparing Another Advance in the Art

THE MOTION picture now appears to be about ready to take another long and resolute stride ahead as a medium of entertainment. Disney's "Fantasia" has already brought a specialized expression of certain Hollywood goings-on during the past year or so. Warner Brothers have quickly followed with "Vitasound," which is more representative of Hollywood's aims. And there are other schemes similarly conceived for the important purpose of making the sound elements of motion pictures more flexible, more sensitive, more convincing dramatically and musically, to a degree likely to prove substantially stimulating to the box office.

Elsewhere in this issue (page 30) the trends in this technical throught are described. All contemplate use of multiple channels operated by a control track, a couple would introduce two sound tracks so as to achieve, at last in a practicable commercial way, the directional or "stereophonic" effect that the film's technical and creative workers have envisioned for a long time.

▶Whatever the method or methods ultimately adopted, the theatre operator is justified in expecting, first, sufficient print standardization, and second, convenient enough adaptation of existing equipment to make the improvement readily available to the public everywhere. Equipment on the market for a number of years readily lends itself to any really necessary modification of pickup provisions; the rest would consist in the addition of two more amplification and horn systems. Any modern sound system installed today would form an integral part, the very nucleus, of the system indicated for the new style of prints.

Another reassuring aspect of the development is found in the adaptability of product already made to either the single-track (like "Vitasound") or the two-track ("stereophonic") print. Musical recordings in general have separated vocal and orchestral elements for quite some time, while dialogue could be readily assigned to either of two tracks, as desired directionally at any point in the action. When one considers the great effectiveness of the three-channel method in getting the sound "off the screen" —"across the footlights," as stage folk say of parallel matters—the notion occurs to one that it might warrant dusting off many a film musical of the past.

Altogether, the discussion of these trends appearing elsewhere in this issue, presents material that points to another significant advance in the art. Radio has improved, is attracting new interest with frequency modulation . . . television still insists that it will be around—sometime. But the arts of the Theatre belong in the theatre, psychologically, technically. The motion picture has achieved voice, more natural color; and anyone who has seen all this happen finds it difficult to deny absolutely the possibility of a genuine effect of pictorial depth in a commercially practicable manner. The business follows its technical advances—and there's an important one now in preparation.

Dealer Group Headway

The latest attempt of independent theatre supply dealers to form a permanent organization for the protection of territorial rights in certain makes of equipment, concerted action in dealing with manufacturers, and so on, is gaining support among dealers not originally connected with the movement. This is reported by H. W Graham of Graham Brothers, Denver, who says that since the October meeting in Chicago, at which the Theatre Equipment Dealers Protective Association was formed, many inquiries concerning membership have been received. Mr. Graham is the principal officer of the new organization.

Dealers thus far admitted to membership (in addition to Graham Brothers), with their executive heads, are:

McArthur Theatre Equipment Company, Detroit—*George McArthur;* Exhibitors Theatre Supply Company, St. Louis—*Ray Colvin;* Southwestern Theatre Equipment, Houston, Tex.—*A. Mortensen;* Walter Preddy Company, San Francisco—*Walter Preddy;* Queen Feature Service, Birmingham—*Miss Vivian Harwell;* Guercio & Barthel, Chicago—*Jim Guercio;* Joe Hornstein, Inc., New York—*Joe Hornstein;* J. P. Filbert Theatre Supply Company, Los Angeles—*J. P. Filbert;* Oklahoma City Theatre Supply, Oklahoma City—*J. Eldon Peek;* the B. F. Shearer Company of Seattle, Portland, Los Angeles and San Francisco, headed by *B. F. Shearer.*

Others are Joe Goldberg, Chicago; Ray Smith Theatre Supply, Milwaukee; Western Theatre Supply, Omaha, headed by *F. A. Van Husan;* Louisiana Motion Picture Supply—*W. H. Castay;* Ger-Bar, Inc., Indianapolis—*B. F. Hopkins;* Western Theatrical Equipment, San Francisco—*C. B. Paden;* Capitol Theatre Supply Company, Boston—*K. R. Douglas;* Service Theatre Supply Company, Salt Lake City—*Hazen & Thornburg;* Superior Motion Picture Supply, Pittsburgh—*A. F. Morrone;* Missouri Theatre Supply Kansas City (also headed by J. Eldon Peek); United Projector & Film Company, Buffalo—*G. W. Linden;* and the Des Moines Theatre Supply, Des Moines, Ia., operated by A. E. Theile.

"The equipment dealers," Mr. Graham comments in a letter to BETTER THEATRES, "have many problems not evident to those not directly connected with the theatre supply business. The dealers are confronted from time to time with the problem of possible encroachment on their business. The membership of our organization does a large volume of business annually and has an investment running into a huge sum. Many manufacturers have indicated that they are in favor of such an organization."

Robot Revenue

One of the latest additions to the technology of automatic vending works as follows: You put a nickel in the slot, you hear a sizzling, a knife slits a bun, and out comes a hot-dog nestling inside a roll, seasoned and wrapped in paper napkin. All you have to do is eat it!

This may be another item for the motion picture theatre, wherein the vending of refreshments, solid and liquid, is becoming quite a business. Once theatre operators, by and large, frowned on such intrusions; for one thing, many said, they were messy, made a maintenance problem, and the revenue wasn't enough to warrant the bother. But it is different today, increasingly so, and more and more exhibitors are buying vending equipment outright to run this end of their business themselves instead of through a concession company on a percentage basis.

The public, too, has changed its attitude toward ware sold by means of machines. Automatic venders once tended to be associated with questionable quality—they were, ignominously, "slot machines." But automatic venders have been adopted in recent years for the dispensing of all sorts of advertised goods—leading brands of cigarettes, advertised candy bars, the famed cola drinks, and even razor blades, handkerchiefs, collars—and what have you? About 15% of the sales of popular-brand cigarettes are by automatic machines.

▶Fox-Intermountain Theatres have just begun their own operation of confectionery merchandising. Fox West Coast operates about 60% themselves, lease out 40%. Warner, RKO and Loew's so far work on the lease-percentage basis, but Paramount and some of its partners (the Balaban & Katz group in Chicago and Illinois, for example) took over this end of their business some time ago.

Wintertime Air-Conditioning

THE THEATRE'S NEED OF IT . . . AND ITS COST

By J. T. KNIGHT, JR.

THE MOTION picture theatre business involves the presentation of entertainment under the most favorable conditions possible so as to return the greatest financial profit. There are some who have spent many years in the business who might take exception to the brief frankness of the above statement, but down deep, underlying the whole gigantic structure, is that foundation.

It was not so many years ago, within the memory of many of us old-timers, that a large percentage of neighborhood and outlying theatres closed their doors with the schools in June and reopened about a week before school reopened. The carrying charges on such properties continued, which meant that during the winter months the theatre carried a double burden.

Then summer air-conditioning came along, and some pioneer exhibitors had the courage to risk large investments in equipment to fight the summer shut-down evil. *Air-conditioning won.* With the increased use of summer air-conditioning the cost of installation has been remarkably reduced. And now, in the light of the many summertime competing attractions, it is hard to see how the motion picture theare could ever have survived the summertime slump without air-conditioning.

It is still true that people want good pictures and real entertainment values for their money; air-conditioning alone won't satisfy them. But each year, with more and more theatres being air-conditioned for the warm months, we are educating people to be discriminating in respect to the condition of the air they breathe and that surrounds them during other seasons of the year. Consequently we now face the *complete* problem of air-conditioning, throughout the twelve months of the year.

To date the theatre men of the country do not give the same care and attention to the condition of the air in their theatres in winter as they do in the summer. Basically this is because a failure in the summer cooling system will, within the hour, bring complaints—and complaints indicate a possible loss of income. People are just now becoming aware of winter conditions and therefore are not yet so quick to complain.

Outside of the larger cities the theatres have less outside competition in the winter than in summer, consequently the people have less choice as to where they will spend their time. This condition will not remain long; bowling, athletic meets, stage dramas and musicals, private parties, organizational functions, boxing, wrestling and soft-ball are taking a greater share of the recreational allotment of time and money.

Winter air-conditioning will definitely contribute to greater comfort in any theatre. And if the theatre already has summer air-conditioning, the additional equipment necessary for the control of inside winter conditions does not involve a very great outlay of money. It is hard to understand how a theatre already equipped for conditioning during the warm months can afford *not* to equip for year-around conditions. In many cases, theatres without *any* air-conditioning can very economically equip for the winter conditioning of air.

What We Are After In Winter Air-Conditioning

Before going into the details of winter air-conditioning it is perhaps wise to review some of the basic human facts about air-conditioning. Humidity, moisture vapor in the air, and the control of it represents the prime problem in winter air-conditioning, just as it does in the summertime. The air in most of our homes, our theatres, stores, hotels and other places is very much over-heated and "under-moistured" in winter. Many investigations have been made which have indicated that the average wintertime inside relative humidity is about 20% while outside it is probably 60%. *Twenty percent relative humidity is about as dry as the Sahara desert, whereas the* 60% *relative humidity is the moisture of the sea coast!*

During winter months a man or woman leaves his or her home and visits stores, offices, hotels or theatres—*and literally dozens of times during each day is whisked from the dryness of the dessert to the moisture of the Gulf Coast States.* It is definitely believed by many medical authorities that this condition influences in great measure the prevalence of respiratory diseases during the winter months. It is very possible for people in a theatre heated to 78° Fahrenheit to be uncomfortably chilly, particularly so if there is no appreciable air motion, if the air is excessively dry; while there have been instances when theatre audiences have been perfectly comfortable when the temperature was 67° F., or 68° F., with 45% relative humidity.

There is however a critical point in the relationship between the wet-bulb (humidity) and the dry bulb (temperature) below which the dry atmosphere gives us a sense of greater warmth than humid air gives us. Many of us have experienced the wholesome feeling of the dry cold of the north, and also the penetrating uncomfortable damp cold of the Gulf Coast States, so there appears to be a limit to which we may go in adding humidity to the air in winter. Practical experience establishes this limit at about 45% relative humidity.

Besides the physiological effect above described, there is another condition which limits the amount of moisture to 45% relative humidity. In some instances, when more humidity was added to the air, sweating has taken place on the walls and frosting has appeared on the entrance doors. This is of course objectionable.

The clothing of the human being has much to do with winter air-conditioning of theatres. The human body, in order to withstand the lower temperatures of winter, must be provided with "heavier clothing." By heavier clothing we really mean clothing of greater *insulating* value, clothing which resists the passage of heat from the body to the atmosphere, clothing with a low coefficient of heat transfer. Not so many years ago people, both male and female, dressed in winter in much heavier clothing than we do today. Today most of us prefer to wear the greater portion of the extra clothing protection in the form of a coat, topcoat or overcoat, which we remove upon coming indoors. Women especially rely upon a coat almost exclusively for the extra winter warmth. This gradual discarding of the warmer "intimate" garments is one of the contributing reasons for greater attention given to winter air-conditioning.

Winter Air Control

Even so, scientific research indicates that human beings are more comfortable in generally colder conditions in the winter time than they could or would tolerate during the summertime. This fact may be attributed to either the clothing or the food (or both) that is consumed, which reacts upon the composition of the blood.

The relation between summer and winter conditions is confirmed by referring to an Effective Temp-Air-Ture Indicator by Bailey-Parsons. That chart indicates the most satisfactory winter condition as 70° Effective Temperature, while the most satisfactory summer condition is almost 76° Effective. The entire range of the winter

(*Continued on page* 22)

More Proof that



Ideal

IS THE BIG NAME IN PUBLIC SEATING

To have
been selected to seat the magnificent new

Kleinhans Music Hall

Buffalo, N. Y.

(Architects: Eliel and Eero Saarinen and F. J. and W. A. Kidd

is a rare privilege and source of much pride and great satisfaction.

Twenty-nine hundred comfortable

IDEAL ARISTOCRAT CHAIRS

were installed in this beautiful and impressive Temple of Music, which represents the best thought and experience that has ever been given to the design of an auditorium.

In selecting Ideal Chairs for your theatre you have the satisfaction of knowing that they are also being installed in most of today's important auditoriums. Such an installation is sure to give you much pride and great satisfaction. May we send you literature free and without obligation?

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EXPORT OFFICES: 330 West 42nd St., New York City
Attention: J. E. Robin



THE PIX THEATRE, ROCK HILL, S. C.

A Modern Neighborhood House With Functional Design Features

• Describing (including a four-page pictorial insert beginning on the opposite page) a playhouse planned to apply results of more recent studies in the functional basis of motion picture theatre architecture

THE NEW PIX theatre in Rock Hill, S. C., owned and operated by Robert E. Bryant, is located on a broad thoroughfare developing as a new business district in a residential area. With a population of about 15,000, Rock Hill is the seat of Winthrop College, a girls' school, which is located a short distance from the theatre. Also, there are large finishing and printing plants for cotton goods nearby. There are three theatres in the main business section; of these Mr. Bryant operates one, the Capitol.

The Pix theatre, designed by Ben Schlanger, New York theatre architect, is of complete fireproof construction. The structure is of skeleton steel with terra cotta block curtain walls having a cement finish on the exterior. All floor construction is of reinforced concrete. The roof consists of U. S. Gypsum "Gypsteel" plank, Celotex insulation board, and gravel roofing. The air space below the roof has at the bottom of it a Barrett Company rock wool insulation resting on the furred ceiling. The entire theatre, including land and equipment, cost approximately $75,000.

¶ THE FRONT

The front of the theatre is faced with blue cast stone blocks of a square ribbed pattern and a cream-colored stucco framework. The front, up to the marquee level and over the entire width of the lobby, is of clear glass. The doors are of the Pittsburgh "Herculite" glass type; the remainder, of clear plate glass, is set in straight and curved sections protected by steel members. Adjoining the lobby front is a large plate glass display window entered from the inside of the theatre. This display offers a flexible medium for advertising.

The marquee was made long and low rather than short and high to give scale and more prominence, as well as directional force, to the rest of the facade. The name sign has a corrugated metal face and is trimmed with yellow neon tubing. Blue neon tubing is used as a border at the bottom of Wagner silhouette changeable letters. The changeable letter light box is fitted with fluorescent tubes behind white opal glass. The marquee soffit has built-in reflector lights shining onto the sidewalk, the lamps used being of silvered type. The display window is lighted with fluorescent lamps, concealed all around.



Detail view of front, showing sign letter structure, display window and glazed entrance area.

¶ THE LOBBY

The lobby is completely enclosed behind the glass front. The ticket office is built-in behind an open counter on the wall opposite the glass front.

Entrance from the lobby to the theatre is so arranged as to avoid daylight spills into the auditorium. The three inner walls of the lobby are covered with Formica Realwood and mirrors. The doors to the foyer or promenade area are natural grained hardwood, flush type.

The Realwood is natural zebra wood protected by Formica finish. Satin bronze mouldings are used between the mirrors, base and ceiling. The entire floor of the lobby is of a buff tile in a variegated pattern.

Illumination of the lobby is by a continuous border of filament tubular lamps of a sidebase type allowing placement of lamps in line with socket interruption around the entire plastered ceiling. The lamps have a strength of 40 watts per foot.

All doors checks are of a type built into the top of the door, instead of the usual projecting type. The space entered from the lobby is a large L-shaped arrangement which serves as a foyer, passage to the auditorium, entry to the toilet rooms, and lounge space.

¶ LOUNGE AREAS

The lounge end of this area is uninterrupted by traffic lines and terminates with large window of Pittsburgh-Corning glass blocks. This entire area is covered with Bigelow-Sanford "Gropoint" weave broadloom in blue, while the plaster walls are painted old rose. The lounge furniture is

[Article continued on page 15]

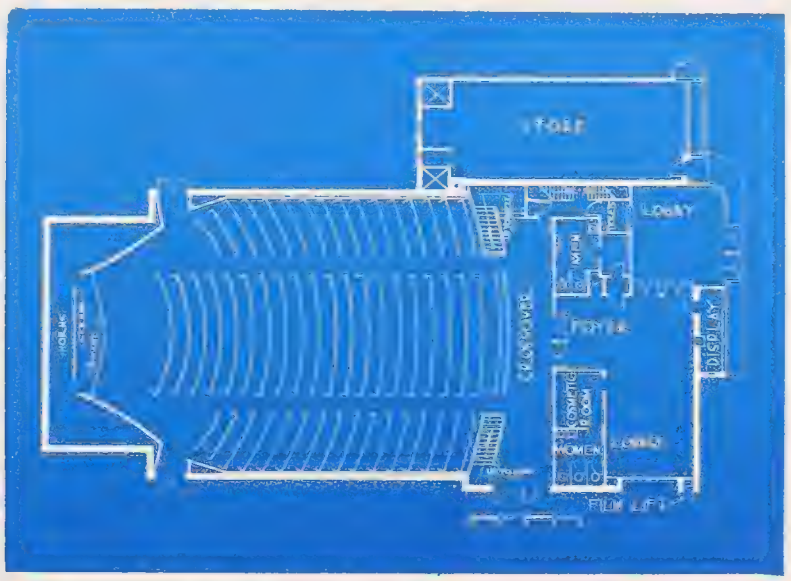
. . . picturing the PIX theatre



PHOTO RALHY IN KODACHROME BY THE ARCHITECT

FRONT EXTERIOR VIEW OF THE PIX THEATRE IN ROCK HILL, S. C.

Architect:
BEN SCHLANGER
Acoustics Consultant:
C. C. POTWIN



MAIN FLOOR PLAN



LOBBY: **Looking through Herculite entrance doors into lobby finished in Formica Realwood and mirrors.**





Above:

AISLE ENTRANCE

Note downlighting.

Left:

GENERAL LOUNGE



FORWARD VIEW OF AUDITORIUM: **Showing general shaping and wall corrugations.**



AUDITORIUM FROM AISLE HEAD

A view indicating slightness of floor gradient.



RIGHT REAR OF AUDITORIUM

Showing one of stairways to balcony.



General view of auditorium toward rear.

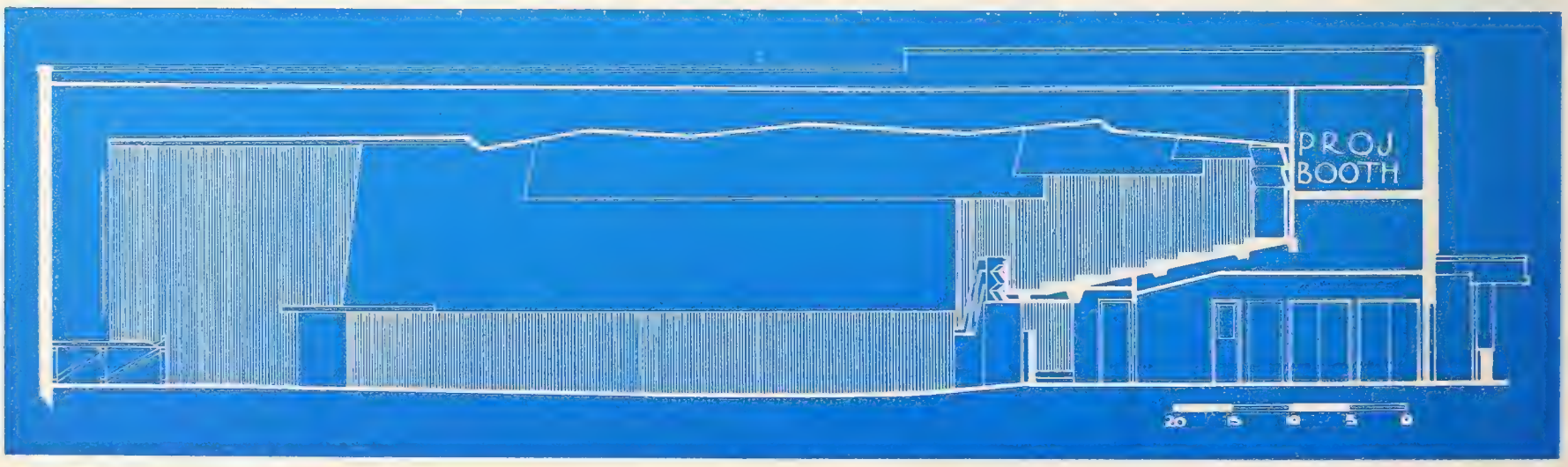


Looking forward from balcony—note wall angles.



Looking across balcony—note rear wall formation.

THREE VIEWS OF BALCONY AREA



LONGITUDINAL SECTION: Note relative flatness of floor and comparable pitches of balcony.

[PIX THEATRE: continued from page 10]
fully upholstered, covered with a mohair similar to that used on the chairs in the auditorium. The lounge area is entirely illuminated by table and floor lamps, but the aisle passages and foyer area are lighted by a multiple system of small metal cones built flush into the ceiling. These cones each contain a 15-Watt lamp placed high enough so that it cannot be seen.

The women's lounge room is finished in hard plaster, painted in an old rose color. One entire wall, starting at a built-in cosmetic table, is covered with a mirror, at the top of which is located a continuous filament tubular lamp of the type used in the lobby. The floor is carpeted the same as the foyer and auditorium aisles—in blue "Gropoint" broadloom. Small upholstered seats are used at the cosmetic table.

¶ THE AUDITORIUM

The architectural form of the auditorium consists of numerous flat curves and slightly angular surfaces, designs primarily to provide for acoustical and lighting factors in the presentation of motion pictures. A decorative effect is obtained through architectural lines and directional forces of the forms employed. The aim of the designer here has been to effect the aesthetic quality by means of beauty of texture and basic form, to omit conspicuous decoration in order to provide a restful and neutral setting for the picture.



Film dumbwaiter built into the side of the Pix theatre adjoining front for delivery of reels to projection room without carrying them through theatre.

The auditorium walls and ceiling surfaces are made up partially of hard smooth plaster, partly of Keasbey & Mattison hard corrugated asbestos boards. The uniform corrugations appear to be like the folds of drapery, lending a feeling of softness to the surface. About 50% of the surfaces are of the corrugated asbestos board. The boards are fireproof and present an extremely tough surface capable of standing for more abuse than plastering can.

¶ ACOUSTICAL DESIGN

The walls and ceiling of the auditorium are especially shaped to diffuse sound reflections and to maintain the desired amount of liveness without excessive reverberation. Also, the cubic foot volume is so proportioned in relation to the seating that sound is controlled entirely through design. As previously pointed out, the corrugated asbestos board having a hard surface finish is used for both the control of light reflections and the control of sound.

This board is used for the construction of convexly curved walls at the front of the auditorium, for the forward ceiling splays, and for the high wainscot area along the side walls. In all of these locations the hard corrugated surface of the board acts to disperse high-frequency reflctions and thus helps to maintain brilliance and naturalness without distorting the reproduced sound.

The non-corrugated areas along the upper side walls consist of a series of especially designed back tilts which minimize cross-reflections and, it is important to note, also contribute to sound dispersion in the auditorium. The balcony rear wall surface, subject to direct sound incidence, is reduced in area by sloping the ceiling at the rear. The remaining area of the rear wall is designed with *inward* tilts of varying





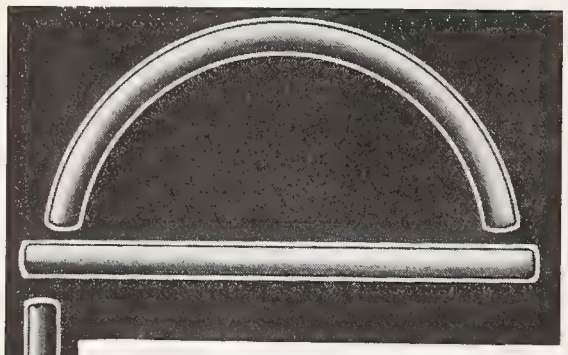
THE PIX PICKS

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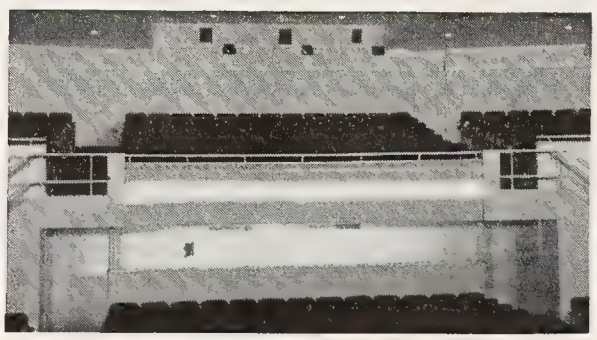
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degrees, which scatter the oncoming sound waves in such a way that they may be absorbed quickly in the extreme rear sections of the seating area.

The balcony fascia, and the lower wall areas adjoining the stairways leading to the balcony, are also designed as corrugated and irregular surfaces to scatter sound reflections.

Altogether, the acoustical design is aimed at *supporting* the sound, rather than to absorb or destroy any part that would contribute to full quality and naturalness.

¶ AUDITORIUM LIGHTING

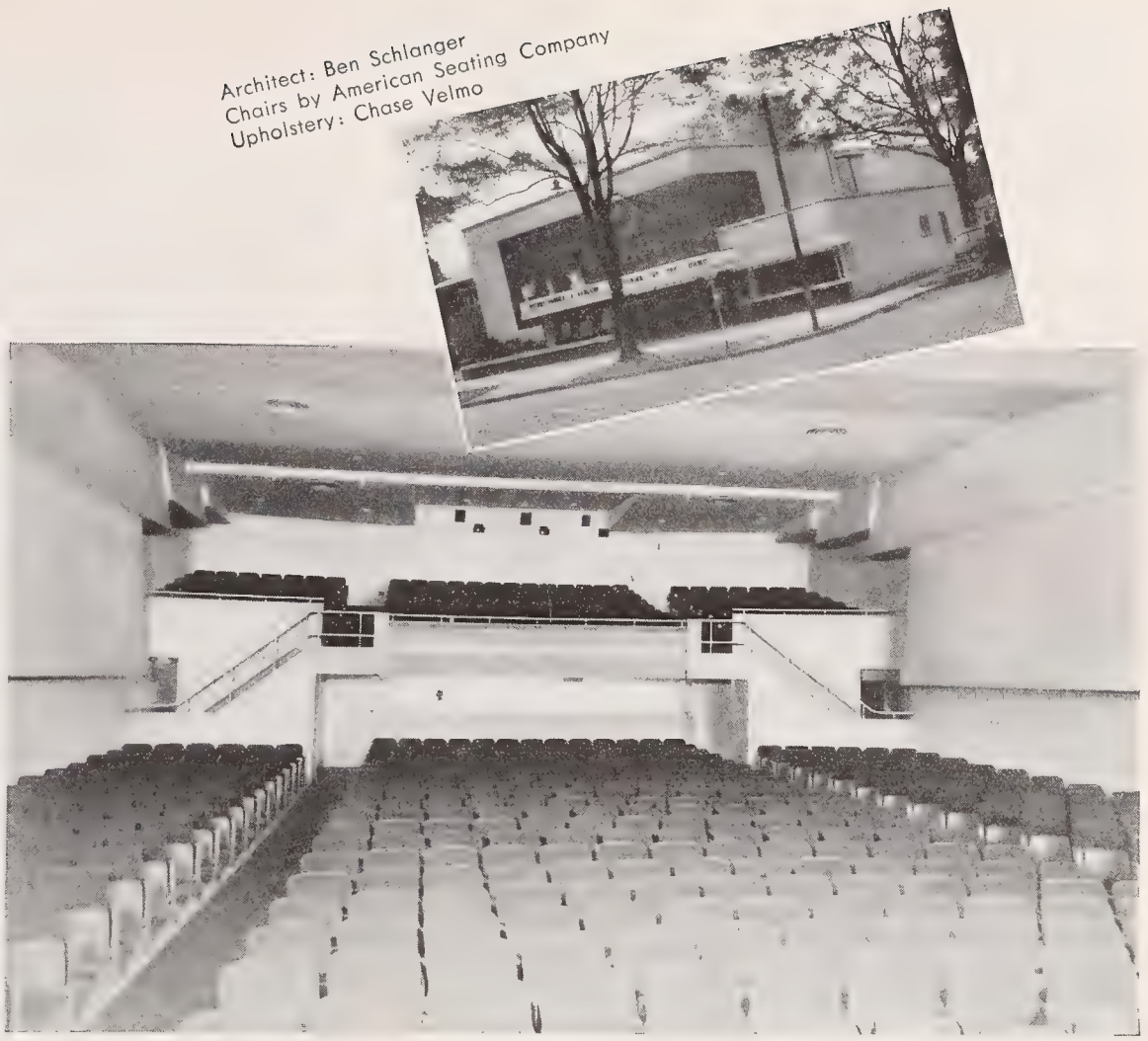
The entire auditorium is finished in a warm gray color of varying shades to contrast the blue mohair seat coverings and the blue carpet. The lighting of the auditorium is entirely by three continuous lines of filament tubular lamps. One line about 20 feet long is incorporated in the facia of the balcony, and the other two lines, each 12 feet long, flank the screen platform either side, over exit arches at a distance of approximately 20 feet from the screen. These lamps are turned on only when the picture is not being projected. Lighting during the picture projection period is achieved by small wattage lamps sunk into the ceiling of the balcony and main areas and at the balcony stairways.

The tubular lamp lighting is controlled by a Ward-Leonard motor-driven "Autrostat" dimmer operated in the projection room, with button switches placed near the projectors. These tubular lamps, of the same type noted in the lobby, are exposed to view, since the surface brightness is very low, there is no strain in looking directly at them, and greatest efficiency in lumen output is thereby achieved.

The corrugated asbestos board was also used because of the advantages gained in obtaining suitable projection period lighting of the auditorium. In using a corrugated surface, the architect explains, it becomes possible to employ comparatively light colors in the finish. Rereflected light from the screen, it is pointed out, becomes a useful means of projection period lighting instead of an objectionable annoyance to the viewers eyes, as would be the case if light finished walls of ordinary surface texture were used.

The curved formation, according to the method applied, of the corrugated surface provides reflection in multiple-planes which control light directions so that the light rays from them fall upon the top of the head or sides of the face of the viewer, rather than into the eyes. Thus, what would otherwise be annoying light becomes useful light for traffic and sense of safety during the projection period. The corrugations themselves are adjusted to certain planes, and are fixed at relative angles to the screen so as to make effective use of the screen light for running auditorium illumination.

The auditorium seats 725, with about 150 in the balcony. Rows are spaced 37 inches back-to-back. The chairs, of Amer-



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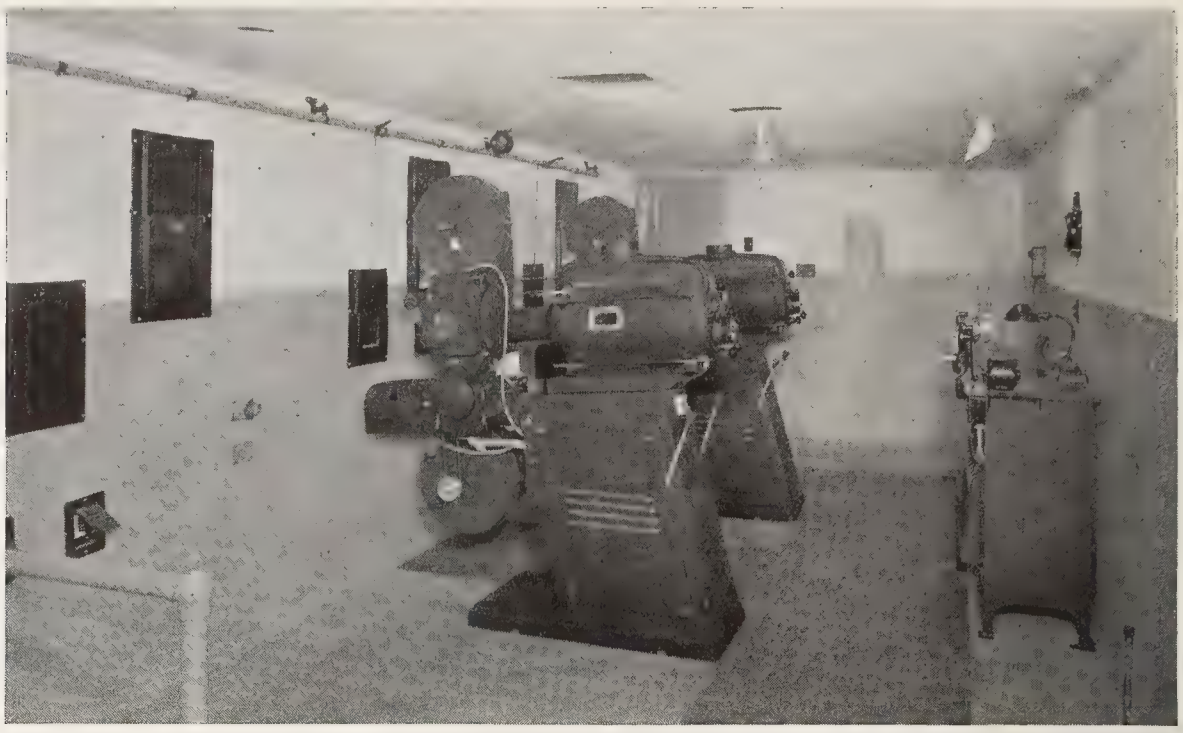
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ican "Bodiform" type, have backs covered with Chase ribbed mohair, deep blue in color, while the seats are covered with simulated leather, laid over U. S. Royalfoam latex cushions. Metal finish of the chairs is in a warm gray color.



General view of the Pix theatre projection room, equipped with Brenkert projectors. Strong intermediate high-intensity lamps, Goldberg reels, Golde rewinder, Neumade film cabinets, and Best port shutters. The sound system is RCA Photophone.

The floor slope is of a combination downward and upward pitch, with a very slight gradient either way (*see longitudinal section on page* 14; also see floor plan on page 11, for screen-row distances and seating area dimensions).

Standee walls and low stairway walls are finished in wood and metal with linoleum covering.

Green light is used behind all exit signs, instead of red, as proposed by the Society of Motion Picture Engineers.

PROJECTION; AIR SUPPLY

The projection room is 11 feet deep by 22 feet wide, with additional spaces for generator, and toilet and lockers. The walls and ceiling are finished in acoustical plaster. The screen image is about 17 feet wide, and the angle of projection is extremely small due to the relatively flat design of the main floor and low balcony pitches.

Equipment includes two Brenkert projectors equipped with Strong intermediate high-intensity lamps supplied by Hertner motor-generators. The sound system is RCA Photophone. Shutter equipment is by Best Devices; in case of fire in the projection room, ¼-inch steel drop plates held in channels and normally above the port openings, drop into position covering the port openings. These two channels, which support the drop plates are of formed steel, welded to 10-gauge back plates (no screws or fusible metals are used in the construction of these shutters).

Provisions for complete air-conditioning were incorporated in the design of the theatre, with downward distribution of air by Tuttle & Bailey "Aerofuse" diffusers. Space for fan and heating equipment (as well as that for compressors yet to be installed) is under small store area located at the outer corner of the building.

EQUIPMENT & FURNISHINGS

Projectors and pedestals (*Brenkert*), projection lenses (*Projection Optics*), projection lamps and rectifiers (*Strong*), motor starters (*Cutler-Hammer*), rewind table and film cabinet (*Neumade*), dimmers (*Ward-Leonard*), reels (*Goldberg*), enclosed rewind (*Golde*), control panels (*Frank Adam*), fire shutters (*Best Devices*), sound system (*RCA*), screen (*Hurley*), auditorium chairs (*American Seating*), carpeting (*Bigelow-Sanford*), change-maker (*Brondt*), blowers (*Supreme Heater & Ventilating*), attraction board letters (*Wagner*), exhaust fans (*GE*), wall sprockets (*Kleigl*), marquee (*Carolina Sign*), motors (*Wagner Electric*): *Bryant Supply Company, Charlotte, N. C.*

Incandescent tubular lamps: *Filament Tubes, Inc., Buffalo, N. Y.* Wood finish in lobby: *Formica Insulation Company, Cincinnati.* Glass doors, plate glass entrance framing, and glass blocks: *Pittsburgh Plate Glass Company, Pittsburgh, Pa.* Asbestos boards for auditorium finish: *Keasbey & Mattison Company, Ambler, Pa.* Rock wool insulation: *The Barrett Company, New York.* Rock wool installation: *Gilbert Engineering Company, Statesville, N. C.* Air diffusers: *Tuttle & Bailey, Inc., New Britain, Conn.*

Auditorium seating: *American Seating Company, Grand Rapids, Mich.* Auditorium chair covering: *L. C. Chase & Company, New York.* Foamed latex auditorium chair cushions: *U. S. Rubber Company, Mishawaka, Ind.* Carpeting: *Bigelow-Sanford Carpet Company, Inc., N.Y.C.*



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A Two-Theatre System Served By a Single Refrigeration Plant

• The Riviera and Riverside theatres on upper Broadway, New York, adjoin each other and have a common owner. Here is the way each was successfully air-conditioned with cooling by the same equipment

By ROBERT HAMBURGER

WHEN TWO theatres are located in close proximity to each other, and either are owned by the same interests, or their owners could work out a satisfactory arrangement for joint operation of the system, a dual air-conditioning plant can be designed so as to effect substantial saving in cost. An excellent example is afforded by the air-conditioning of two New York City theatres operated by the Skouras circuit. With cooling supplied by a single refrigeration plant, these two systems were effectively and economically operated throughout the past summer.

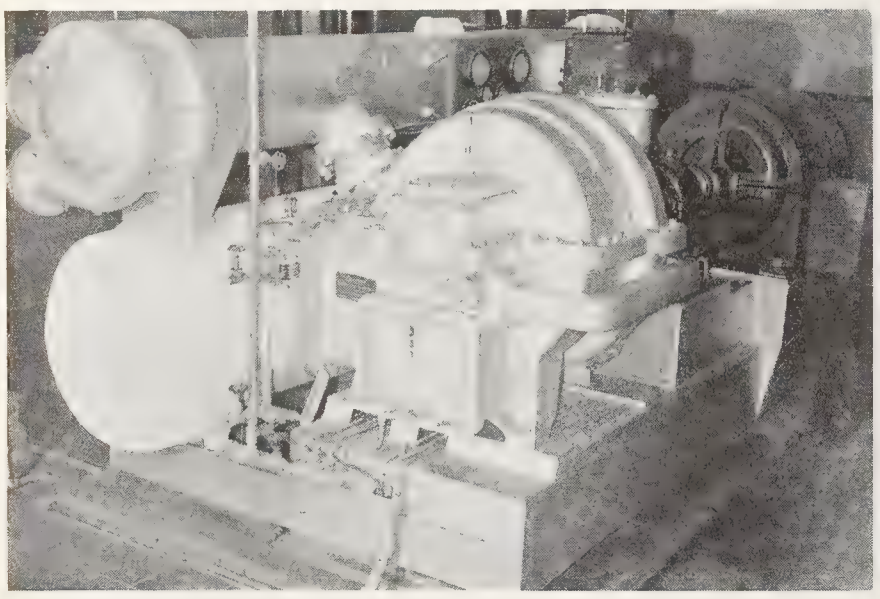
These theatres are located on the west side of Broadway between 96th and 97th Street, each seating approximately 1,700 and separated by an open court 20 feet wide. The Riverside is the southernly one with its side on 96th Street, and its standee space is separated from the Broadway building line by a three-story building some 50 feet deep. The Riviera Theatre, with its north side on 97th Street, is also separated from Broadway by an office building seven stories high, but not as deep as that adjoining the Riverside. The roof of the Riviera theatre is at the height of the seven-story office building.

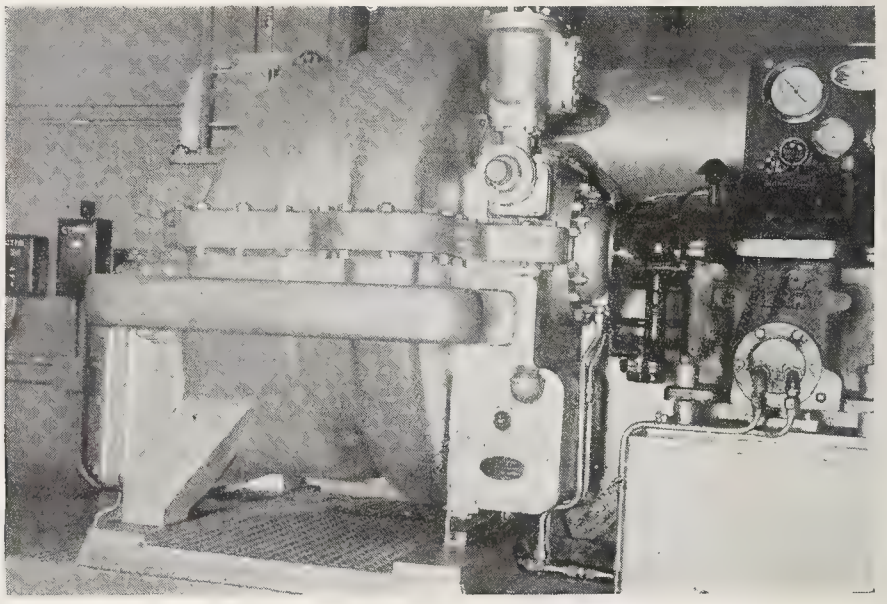
The total available refrigeration load for the two theatres combined is 200 tons. Arrangements had to contemplate, however, the possibility of one theatre being filled to capacity while the other was almost empty, so two separate assemblies are used.

It was difficult to find an advantageous location for the air conditioning assemblies, each of which consists of a large single inlet, single-width fan with two-speed motor, three six-row Aerofin continuous tube cooling coils, two Aerofin non-freeze heating coils, and filters. It was decided to use the space of the 20-foot court separating the two theatres, and a new fireproof enclosure about 20x20 foot in plan, by about 12 feet high, was built across the court, the floor and roof being of steel I-beams bearing on the existing theatre side walls on either side of the court, and the floor and roof slabs being 4-inch cinder-concrete arches reinforced with wire fabric.

Cooling Equipment

For refrigeration, a 200-ton Carrier centrifugal machine was selected. The space chosen for it is in a vacant basement room





PHOTOS BY STAFF PHOTOGRAPHER

Two views of the compact 200-ton Carrier centrifugal refrigeration machine located in space provided under the lobby of the Riviera.

directly under the Riviera lobby. To rig the machine into place it was necessary to cut a hole about 6x8 feet in the lobby floor and lower the machine through it. This was accomplished, however, in a single night.

Condenser water requirements are taken care of by circulating 642 gallons of water per minute by a 20-horsepower pump through 6-inch pipe to a mechanical draft cooling tower located at the roof level of the Riverside theatre, approximately over the projection room and supported on steel beams spanning from the rear wall of the Riverside to the west wall of the three-story office building. These two walls are separated by an open court 12 feet wide.

Chilled water is circulated from the water cooler in the basement refrigeration room, to the two sets of chilled-water air



Looking south on Broadway, New York, showing the relative locations of the Riviera and Riverside.

cooling coils located in the rear court enclosure through 6-inch pipe mains. The quantity is 590 gallons per minute, and the chilled water pump is 15 horsepower. The main pipe branches into two 4-inch pipes, one to each system, having a separate automatic temperature control valve to vary the amount of chilled water passing through each system, with control by return air thermostats.

Each theatre has a system of tunnels under the orchestra floor, a balcony with space between the underside of the balcony slab and the orchestra hung ceiling below, and a hung ceiling above with a dome in the center. Steel balcony trusses and roof trusses allow ducts to be run between their lower and upper chords, and between their vertical and diagonal members.

Distribution Systems

The air distributing systems are similar for each theatre. From the discharge side of each supply fan in the new fan enclosure over the court, the supply duct runs upward outdoors in the court and divides into two branches, one of which pierces the theatre side wall above the main auditorium ceiling into the attic space; and the other pierces the theatre side wall so as to enter the theatre in the space below the balcony floor slab, but above the orchestra ceiling.

Branches are run to supply the lobbies, toilet rooms, projection room, foyers and basement lounges. The air distribution in general is overhead in the orchestra and balcony seating spaces, while in the case of the lobbies, etc., sidewall supply grilles are used.

The Riverside had been renovated some years previously and a well laid out series of circular plaster plaques installed at the time in the main auditorium ceiling and the balcony ceiling. These were utilized in the case of this theatre.

The Riviera, on the other hand, had no previous provisions for air distribution, so holes were cut in the suspended ceilings and Anemostat aspirating diffusers were installed.

Outside air is introduced into the system through louvres in the wall of the new fan enclosure. Each system has two *outside* air dampers—one for minimum outside air requirements, equipped with an *automatic damper which opens when its fan is started and closes when the fan is stopped;* and an auxiliary damper which can be *manually* opened at the judgment of the maintenance engineer, so that on cool spring, fall, or summer days, or warm winter days, the amount of fresh air may be increased up to the entire fan capacity. *Thus comfort may be maintained without operating the refrigeration machine whenever outside conditions are such that the internal heat load may be offset by circulating a large quantity of outside air.*

Return Air Arrangement

Return air is taken back to the coil assembly intakes through two groups of floor grilles in each system. These floor grilles are placed under the seats and are so designed that women's narrow heels will not catch in them. The type of seats existing in the theatres prevented the use of the familiar mushroom type of return air inlet in that the seats swing very close to the floor.

One group of grilles was placed in the orchestra floor above a series of tunnels which were existing, and the other group of grilles was placed in the balcony floor so as to allow air to be drawn through them into the space below the balcony floor and above the orchestra ceiling. This space was used as a plenum, and a return duct piercing the theatre side wall draws air back from this space. Another return duct pierces the theatre foundation wall to the tunnel system under the orchestra floor and draws air out of the tunnels. These two return ducts join in the court, and the combined duct enters the fan enclosure at the intake filter chamber.

[*Mr. Hamburger is an air-conditioning engineer on the staff of the Quinn Engineering Company, Inc., New York, which designed and installed the Rivera-Riverside systems.*]

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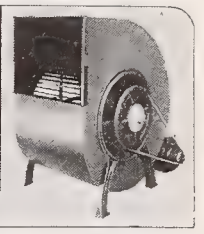
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WINTER AIR-CONDITIONING

(*Continued from page* 8)

comfort zone is from 64° Effective, to 76° Effective, while the summer zone is from a low of 70° Effective to a high of 87° Effective. With all this preamble we now come to the real formula for winter air-conditioning:

1. *Temperature*—A temperature range between 68° F. and 72° F. is the accepted proper temperature for theatre interiors during the winter season.

2. *Humidity*—Relative humidities between 40% and 50% are most acceptable during this season.

3. *Air Movement*—An air movement of 25 to 35 linear feet per minute is most satisfactory, producing adequate circulation of air without creating drafts which are of course particularly objectionable to most people during the winter.

4. *Vventilating Air*—Not less than 3 cubic feet of air per occupant should be provided each minute.

5. *Air Cleanliness*—All the air should be filtered—this means total air, both fresh air and recirculated.

Winter Air Impurities

Because air cleanliness is perhaps more important in winter than in summer, it is well to elaborate slightly on this subject. Air is no more impure in winter than in summer—by this I mean it carries no more dangerous impurities than in the summertime. In winter the air is heavy, it stays closer to the ground and is not so readily blown away and dissipated by prevailing winds, therefore there is very likely to be a greater concentration of dirt in it in winter, especially because so much more smoke from the burning of coal and oil is released into it.

The amount and the nature of foreign material, such as dust, smoke, fumes, gases and disease-producing organisms in the air breathed, determine its degree of purity. In cities the number of particles per cubic foot of air may be counted in the millions. Dust carries and spreads bacteria which may cause many respiratory diseases. A very large proportion of this foreign matter may be removed from the air by mechanical filters, some of it will also be removed by an air washer. From the standpoint of health, air in theatres should be filtered. Even though the dust in the air does not carry germs, the dust is deposited in the theatre on walls, floor, draperies and furniture, and such accumulations not only add to cleaning and maintenance costs, but definitely contribute to the problems of odors in the theatre.

Of the five above mentioned considerations in winter air-conditioning, four may require some change or re-arrangement of the average theatre system, if they are to be considered—namely, humidity regulation, air movement, ventilating air, and air cleaning.

Estimating the Cost of Winter Air-Conditioning

The humidity control involves a city water connection somewhere in front of the fan intake, a pipe with several atomizing sprays, a solenoid valve in the water line (which valve is to operate from a humidistat to be located in the return air or recirculated air duct) and finally, a drip pan to catch any excess moisture from the humidifying sprays. Generally, this installation can be made for about $250, in even a large theatre.

In regard to air movement, which tends to give uniform temperature results throughout the theatre, this is widely possible with the equipment in a theatre. To accompany this satisfactorily, some adjustment of the fan speeds will probably be required, because it is not usually necessary to handle as much air in the winter as in the summer. This may involve one pulley for either the motor or the fan, and a new belt or belts. This regulation of the amount of total air can be accompanied for about $65.

Ventilating air is air from the outside. If the existing air intake is large, it can be masked down to a smaller size. Or better still, mask the opening down to a size, say, 2x3 feet and install in this opening a hand-adjusted louvre, then the amount of fresh air can be regulated at any time by visiting the chamber and making an adjustment of the louvre. Such an alteration should not cost more than $75.

Air cleaning necessitates filters. The mechanical type of throw-a-way filters come in a 20x20-inch size. Each filter is capable of filtering 500 cubic feet of air per minute, therefore 10,000 cubic feet of air would require twenty filter sections. Filters cost from 65 cents to 75 cents, the racks to hold the filters cost $1.75 to $2.25 per sections installed, thus a filter section of sufficient size to filter 10,000 cubic feet of air would cost from $48 to $60.

Totalling all of these four items up, assuming that the theatre has a source of heat, and not including any item for installing indirect heating coils, we have the following:

For humidity control	$250.00
For modification of the fan	65.00
For ventilating air	75.00
For filters	60.00
Total	$450.00

Thus we see that most theatres could have very satisfactory winter air-conditioning for an expenditure of $500.

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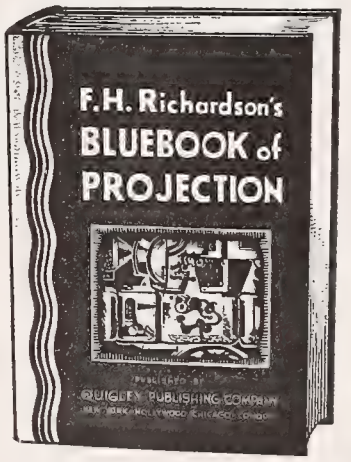
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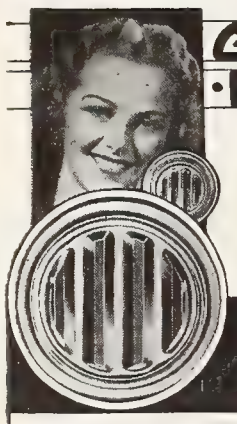
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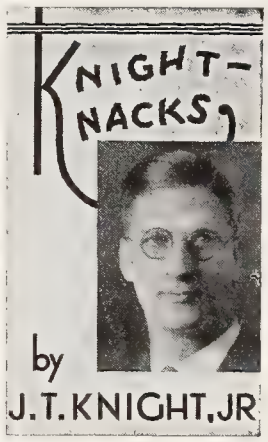


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The Manager's Vital Interest In Modern Lighting Practice

He need not know the art—but should know his needs



GOOD LIGHTING is not just a passing fancy. There is practically no one who will disagree with the assertion that after adequate lighting is obtained, additional lighting can be done to create effects and to dramatize design in mass, form, shades and shadows and line. Lighting, thus, must be considered as a device of the architect, engineer, or designer to convey the usefulness of the building, be it theatre or hotel or office building.

As the functional aspect of lighting is a responsibility of the architect, engineer or designer, it should be left in his hand to use, and it should be considered as part of the building. Lighting should not be considered as a part of the fixture, furniture or equipment budget, to be selected an installed by or at the discretion of a purchasing agent. As difficult as it may be for the theatre man to visualize or accept that lighting is a structural element, this point of view must finally prevail if we expect to profit most from design.

Lighting Makes Sales

Lighting is one of the newer materials which has been put at the disposal of the architect, the engineer and the theatre manager to work with. Lighting has definitely established itself in the merchandising field as a sales incentive. Lighting can even create an emotional appeal. Lighting can be used to tie design and motive together and produce a unified effect.

Lighting might easily be divided into three categories, such as functional lighting, design or emotional lighting, and technical process or mechanisms of lighting.

Functional lighting embraces all of the lighting required by local codes, laws or ordinances, plus sufficient lighting to maintain a predetermined light level at given points, such as on steppings or on poster displays. This type of lighting can be done by rule and plain common sense. Remember, good lighting is *comfortable* lighting, and in laying out functional lighting, this principle should be kept in mind constantly. This means, to the theatre manager, that quick adjustments of the eye are uncomfortable; that passing from a brilliant foyer into an almost dark auditorium is uncomfortable; and that spotlights to illuminate posters or decorations may and can be too bright in relation to the surroundings. Even the flashlights of ushers may be too strong for comfort. Highlights that are too brilliant, bright spots from exit lights, and an uncontrolled ray of light through a curtain become uncomfortable and distracting, therefore not good lighting. So, to sum up, functional lighting must be comfortable lighting.

Lighting for Emotional Effect

Design or "emotional" lighting may be identified in this way: Where there is little light, or the wrong kind, design in form or mass or color cannot be properly seen. Any light will make a form or surface visible, but the *color* of the light, combined with the *location* of the light source, make a world of difference in what we see. With careful use of light, the architect or designer can control, to a very large extent, not only what we see *but what impression we get from what we see.* In brief, he can control the composition of his design and thereby influence the atmosphere of the theatre. This type of lighting cannot be well done without much study, it generally cannot be done by the layman, it usually must be planned by the designer and worked out by the technician.

The technical processes, equipment and mechanisms are and must be left to the engineer to select and use to bring about the results visualized by the architect or

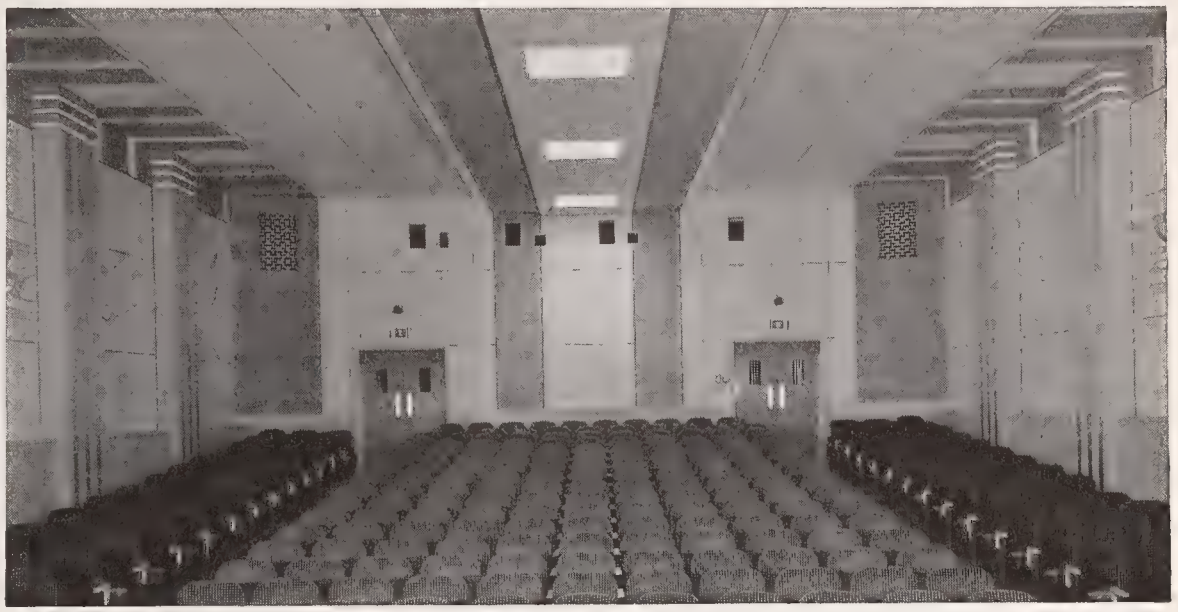
the designer. The result of proper technical application should be the control of utility and color and distribution, plus the regulation of any movement if that is incorporated.

Few theatre managers are competent to create or regulate the latter two classifications of lighting, yet these two classifications of lighting are very definitely theatrical and a part of our business. With some study and at least the knowledge of the obstacles that confront us in this lighting, we can be better prepared to judge good "emotional" lighting and to decide its place and value in any particular operation.

Knowledge of Lighting Tools

So much in the way of new lights and lighting equipment is being developed today and brought to the attention of theatre managers, that it is of little wonder that some of them are confused by it all. This condition imposes considerable difficulty in the mind of many towards new forms of lighting; however, with the application of some ingenuity, the newer fixtures and light sources can and will find increasing application to the theatres of this country.

A competent knowledge of lighting tools and the factors in good lighting practice can be acquired only through experience and some experimenting with equipment. Every care should be taken to be very critical of results because it is only by carefully noting results that an intelligent appraisal can be made of a certain type of fixture, let us say, and its location in relation to the area, object or space to be illuminated. With this aim in mind, every theatre manager should give some time to the study of lighting, lighting of the kinds and purposes which so importantly affect the success of his business.



Unglazed, louvered light boxes are combined with concealed neon tubing to illuminate the auditorium of the Times theatre, recently opened in Morris, Ill., by Anderson Theatres. Finished entirely in Celotex, the auditorium has a suspended ceiling panel with edges concealing blue and red neon, the blue used for running illumination, the red combining with it, forming magenta, during intermissions. Each light box is 2 feet square, is equipped with diffusing louver, and contains one 300-watt silver-bowled lamp. Incidentally, a novel feature of the Times is upholstering of the Kroehler push-back chairs in rose velours in the center bank, and in turquoise velour at sides.

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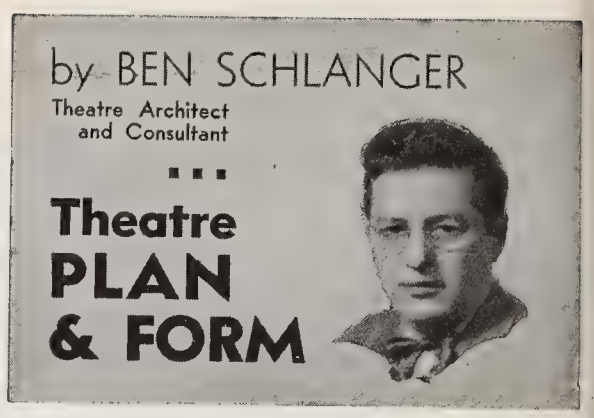
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These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres* Service Department.



RATING OF MATERIALS

TO CONTINUE the discussion of the sound absorption characteristics of acoustical materials, the writer wishes again to emphasize the importance of studying the coefficients at all frequencies, instead of judging the efficiency of a material on the basis of a single value.

The *noise reduction coefficient* of a material, a value standardized by the Acoustical Materials Associations for sound quieting should not be misinterpreted by exhibitors or architects as a value which is in any way related to the acoutical correction of the theatre *auditorium*.

Noise Reduction Rating

The noise reduction coefficient represents the *net average value of the coefficients of absorption at four frequencies, namely,* 256, 512, 1,024, *and* 2,048 *cycles per second.* This average value is not comprehensive enough to indicate whether or not the material is a suitable one for auditorium correction, any more than would be the value at only 512. If the noise reduction coefficient is .80, for example, it may be that the coefficients which produce this high net average are in the *upper* range of frequencies—that is, between 512 and 2,048 c.p.s.

The coefficient at 256 cycles is the only low-frequency value which affects the average. The value at 128 cycles, *which is so important from the standpoint of auditorium correction,* is not included in establishing the noise reduction coefficient. Therefore, *under no conditions should the noise reduction coefficient be used as a basis for planning for sound control in the auditorium.*

Auditorium Requirements

In planning treatment for the auditorium it is necessary to determine as a first consideration the amount of sound absorption needed on various surfaces. Unless the theatre is especially shaped for sound control, it is usually found that a high coefficient material, with a value lying between .70 and .85 at 512 cycles per second, is required on the *rear* wall; and that a material with a lower absorption value van be used on the *side* walls.

A practical way to make sure that the material will provide sufficient absorption at the low frequencies is to select it on the basis that the *coefficient at* 128 *cycles is between two-fifths and one-half of the coefficient at* 512 *cycles per second.*

Acoustical Value of Cinder or Slag Block

THEATRE architects and exhibitors are often impressed with the characteristics of certain building units formed of cinders or slag, which absorb sound by virtue of their natural porous surface. The factor of economy is particularly attractive, because this type of material serves both as a construction unit and acoustical treatment. A frequent question regarding these blocks is, "Does the natural porous surface of the block provide suitable sound absorption for the motion picture theatre, and, if so, how may this material best be employed?"

Any material which depends primarily upon its porosity and internal cellular structure for the absorption of sound invariably has its greatest effect in the frequency range above 256 cycles per second.

Effect of Cubic Volume

From experience with the use of this type of material it appears that in theatres where the cubic foot volume is well proportioned in relation to the seating capacity, advantage can be taken of its porous surface.

On the other hand, if the cubic foot volume is excessive, it has been found in some cases where this type of material has been used, that there is a tendency toward "boominess" in the theatre. This would indicate a lack of the necessary absorption of sound in the lower range of frequencies.

In very few cases does the natural surface of this type of material provide sufficient sound absorption for the rear wall. It is usually found that a material having higher coefficients through the entire frequency range is required.

Where Blocks May Be Effective

Under normal conditions of theatre design—that is, where the cubic foot volume is moderate in relation to the seating, and the seats are of an efficient absorptive type—it is the writer's opinion that the porous surface of these blocks can be relied upon to provide an acceptable amount of absorption along the side walls provided a more efficient material is used on the rear wall, which also has high absorption values at the low frequencies.—C. C. P.

ARRANGING SEATING IN A STAGGER PLAN

STAGGER SEATING has been installed to date in the centre bank of seats either by using an extra-wide chair to fill in the gap left by the omission of one chair in every other row, or by leaving this gap. Further research had proved that in cases where the center bank holds ten or more chairs across, it is possible to maintain an even unbroken aisle line without resorting to the oversized seat.

This is an important development because the extra-wide chair is not desirable, for two reasons. First, it is not particularly good in appearance when placed next to comparatively narrow chairs; and secondly, many patrons would be annoyed by having to sit with a stranger when the theatre is crowded.

Varied Width Method

A uniform aisle line can be obtained by developing a mixture of chair widths, the difference varying no more than 2 inches in width. However, this mixture must be so dispersed as to guarantee unobstructed vision from every angle of view subtended from all chair locations. Therefore, the seating plan must be developed showing a study of every chair location. This type of planning involves considerably more time and more careful arranging of the seating, but the results are worthwhile.

It is not possible to develop a standard plan for this purpose because of the variation of aisle arrangements and seating plan shape characteristics. The size of the projected screen image also affects the arrangement. Incidentally, this method overcomes the objections raised by some city or state authorities in regard to seating plans, insofar as the indentation in the aisle line may be considered a hazard.

How Rows are Evened

According to such an arrangement there would still be one seat less in every other row in the center bank. For example, chairs 20 inches wide would be used in one row, while in the next row a mixture of 20's, 21's and 22's, properly dispersed, would fill out the complete bank width.

Careful stagger planning takes into account the anatomy of the human head and shoulders. The latest report of the sub-

(*Continued on following page*)

Arranging Seating in a Stagger Plan

(Continued from preceding page, column 3)

committee on theatre design of the Society of Motion Picture Engineers, deals with the above consideration of seating arrangements, and endorses the use of staggered seating to improve viewing conditions.

It is important in each instance where the exhibitor decides to purchase new chairs for his auditorium, to determine if the existing floor slope is proper and sufficient for insuring unobstructed viewing of the picture. If the floor slope is not proper, as is the case in many of the older theatres, it would be of great importance to install the new chairs in accordance with a proper stagger system. Such a change in arrangement would in most all cases result in very favorable viewing conditions.

New Plan for New Seating

If the jagged aisle line heretofore mentioned is to be avoided, the new seating arrangment should not be arranged with an aisle placed on the center line of the auditorium and screen. The layout should include a center bank of seats with at least twelve seats placed across the width of this bank.

It is not necessary to stagger the seats in a certain number of the rows nearest the screen because the amount of stagger does not leave sufficient space between the heads of the preceding spectators to permit a view of the entire picture from those rows. Since only a nominal floor slope is necessary under those seats to achieve unobstructed vision, the seats in this area can be arranged on a non-stagger plan.

Balcony Rearrangement

Although obstructed vision of the picture is more common in the main floor seating there are many instances where upper levels of seating are not pitched sufficiently for full clearances of vision. Here again it would be advantageous to reseat according to a correct stagger system. It is advisable that all seating plans for proposed reseating or new seating, which incorporate the stagger system, should be checked for every seat location to insure proper angle and space separation between the heads immediately preceding each viewer. Otherwise one cannot be sure of an arrangement which represents a genuine gain in visual conditions, but instead, a scheme which, while producing some improvement, does not realize the full benefits possible with a stagger system.

The ability to improve vision conditions greatly without going to the expense of rebuilding floor pitches should be an inventive to exhibitors to reseat their chairs according to a new studied arrangement where the chairs are in good condition; and in instances, where the chairs are beginning to show signs of ending their usefulness, reseating with a new plan of seating developed for the new chairs assures a remarkable improvement in the appeal of a theatre.

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about People of the Theatre

news of their activities reported from all sections — and briefly told.

G. A. Acosta has purchased the Rex in Fresno Calif., from Anthony Bou.

P. W. Palmer, operator of the Rialto at Edgerton, Wis., has completed the remodeling of the auditorium and lobby of his house. The theatre has been reseated with American chairs and a new porcelain enamel front has been installed. Ray Black is house manager.

J. W. Allen of North Wilkesboro, N. C., has purchased the New Orpheum theatre there from Kyle Hayes, receiver.

James G. Hamm has acquired a half-interest in the Roxy theatre at Pleasanton, Calif.

The Strand in Columbia, S.C., which has been dark since it was damaged by fire several weeks ago, has been reopened. The theatre has been redecorated inside and out, according to Curtis Mees, manager.

The newly remodeled Lode theatre in San Andre, Calif., has been reopened by Jerry Donnelly of San Francisco.

Erwin Koenigsreiter, manager of the Greendale in Greendale, Wis., location of a governmental low-cost housing project west of Milwaukee, has been elected to the village board to serve until the April election in 1942.

A Simplex sound system has been installed in the Strand theatre, Key West, Fla., by Altec, under the supervision of O. W. Hancock of the Miami office.

The Avenue theatre in San Francisco operated by the General Theatre Company, was recently damaged severely by fire. The house will be reopened after the completion of repair work and the remodeling of the lobby. A. A. Cantin of San Francisco, is planning the renovation.



As the Bridgeport, Conn., division of General Electric was host in November to representatives of 60 publications, at a "Construction Materials Fair." Shown are E. R. Broughel, Ray Gallo (Quigley Publications), C. E. Hamann (sales engineer of GE and designer of the GE copper oxide rectifier); H. E. Merrill (GE advertising executive), Lloyd Hall (advertising agency executive), and T. E. Dosen (assistant to Mr. Merrill).

Edward M. Starkey, operator of the New Rex in Berlin, Wis., has been elected president of the newly organized Farmers and Merchants Bank in Berlin.

Herman Abrams of Atlanta, Ga., purchased the Lumpkin theatre at Lumpkin, Ga., from the Cowart-Shingler interests. The house has been under the management of Mr. and Mrs. Calvin Coward since the first of this year.

The historic old Tivoli theatre in San Francisco, has been leased by Joe Meyer for reopening on Christmas day as a combination house.

Leonard A. Dorece, who is associated with his father, Steve Dorece, in the operation of the Crown theatre in Racine, Wis., was recently married to Miss Mini Schafer.

George Allan, and his son, George, Jr., have bought the State theatre in North Platte, Neb., from John Mattern.

Attending the formal reopening of the remodeled Granada in North Buffalo, N. Y., were Mayor L. Holling and a party of civic dignitaries. The theatre, which has been renovated at a reported cost of $50,000, is a Schine house. Opening festivities were arranged by Harry Tette, city manager for Schine, and Brian J. Lyons, manager of the Granada.

Friendly Theatres is remodeling the Plaza at Lindsborg, Kans. The theatre, formerly called the Wonderland, was taken over recently by the Friendly circuit from Roy Bengston. The house is managed by Eric Jernberg, mayor of Lindsborg.

The San Francisco Amusement Company has been incorporated at San Francisco, with a capital stock of $75,000, by Bert Rovere and Richard E. Ryan.

P. A. Maguzzi, owner of a group of theatres in Pennsylvania, will open a new house in Nuremburg, Pa., where he is converting an existing building. Mr. Maguzzi is also renovating his theatre at Copley, Pa.

Coast Theatres, Inc., has been incorporated at Santa Barbara, Calif., with a capital stock of $10,000, by Louis Kaplan, W. W. Smith and H. R. Graham.

J. R. McElwee has taken over the Gem theatre at Richland, Mo., from Mr. and Mrs. Royal Cowger.

Joseph Faith, operator of theatres in Collinsville, Terryville and Unionville, Conn., plans to convert Red Men's Hall in Bristol, Conn., into a 700-seat theatre.

William H. Parsons, projectionist at the Strand in Swoyerville, Pa., was recently married to Miss Janet Evans of Trucksville, Pa.

Abe Solomon, president of Independent Theatres, Inc., will open a Trans-Lux theatre in Chattanooga, Tenn. The new house will have RCA equipment.

Allison Buckley of Hope, Ark., has been named manager of the Ritz at Aberdeen, Miss.

Charles Weeks has taken over the Dexter theatre at Dexter, Mo., and is redecorating it.

Bill Zeilor, manager of the Alvin theatre in Pittsburgh, Pa., which recently suffered structural collapse, has been appointed manager of the Senator in the same city, succeeding John Hooley, who has been transferred to the Harris Amusement Company relief manager list.

A. W. Heyle and C. B. Kelly of Wakeeny, Kans., co-owners of the Kaw in Junction City, Kans., have started remodeling that house to increase the seating capacity to 1,400. Messrs. Heyle and Kelly also have taken over the Community

House in Junction City, former civic recreational center, and will remodel it into a theatre. Also, at Junction City, the H. J. Griffith interests will remodel the company's house there, and there is a possibility that another Griffith theatre, the Cozy, may be opened. Theatre expansion in Junction City is in expectation of a building program in nearby Fort Riley.

Ralph Blank and V. Gerhard have filed articles of incorporation to own, lease or build theatres under the name of Blank Theatres, Inc. Capital stock is listed at $10,000, consisting of 1,000 shares at $10 par stock. Mr. Blank is a nephew of A. H. Blank, Paramount partner in Iowa, Nebraska and Illinois, and was formerly district manager for Central States Theatres, Inc., in Nebraska, in which his uncle also has an interest.

The Avenue in San Francisco, operated by the General Theatre Company, has been closed to allow extensive remodeling. Jesse Levin is manager.

James A. Estridge, owner and operator of the Gastonia theatre in Gastonia, N. C., died recently. He was 51 years old and had been in show business in Gastonia since 1911.

With candy counters proving successful in both the Denver and Paramount theatres in Denver, Colo., Rick Ricketson, manager of the Fox Intermountain division, has placed such concessions in about 30 of the circuit's theatres. Press Woods, assistant manager of the Denver in Denver, has been placed in charge of confectionery sales throughout the circuit. Chuck Norton, chief of service, succeeds Mr. Woods at the Denver, with Howard Fitzgerald, former house doorman, moving up to the post vacated by Mr. Norton.

J. A. Angros of Coudersport, Pa., has installed the latest modern theatre chairs in his house. Seats were purchased through the A. & S. Steinberg Company of Pittsburgh, Pa., and were made by the General Seating Company.

Lucas & Jenkins have taken over the Roxy in Atlanta, Ga., from the Robert E. Meyer interests of Birmingham, Ala. The Roxy, which seats 2,300, was built by Mr. Meyer in 1927.

P. S. McMann, Jr., has taken over the operation of the State, in New Britain, Conn., following the expiration of the lease of John Kata, operator of the house for the past six years. Mr. McMann is the son of the late P. S. McMann, who operated the Palace, in New Britain and other theatres in New England and New York.

The Jefferson Amusement Company has remodeled the Starland in Beaumont, Tex. Ross LaGrone supervised the renovation.

The Iris theatre in New York City has been leased by the Morgenthau-Seixas Company, Inc., representing Benjamin Kopf, to the Amsterdam Amusement Company, Inc., a client of Berk & Krumgold. The house seats approximately 600.

J. M. Heard, operator of five theatres in Louisiana, is modernizing his Palace at Farmerville. New RCA Photophone equipment has been installed.

Fred Rowlands, who operates the Columbia, Hollywood, Parsons and Main in Columbus, Ohio, has acquired the suburban Bexley, recently closed because of inability to secure suitable product, according to an announcement of Bert Williams, house manager, who has been retained by the new owner to operate the theatre.

Raymond Winch, formerly of Clay Center, Kans., has taken over and reopened the Wakefield theatre in Wakefield, Kans. The house has been renovated.

■ ■ ■

Joseph G. Samartano, manager of the Loew-Poli in Meriden, Conn., has been elected to the presidency of the local Kiwanis Club.

Howard E. Brookings has taken over the Harris at Avoca, Ia., after relinquishing his interest in the Foothill at Glendora, Calif. New RCA Photophone equipment is being installed in the Harris.

W. J. Buchholtz has remodeled the Walt in New Haven, Mo.

The new Shilo theatre has been opened at Springdale, Ark., by W. F. Sonneman of Fayetteville, Ark. Clyde Allard, who manages the Concord at Springdale, will also have charge of the Shilo. Mr. Sonneman owns other motion picture theatres in Northwestern Arkansas and expects to open soon his new Uark at Fayetteville as a link in the M. A. Lightman chain. The new house there will be equipped with RCA Photophone.

The St. John in Kansas City, Mo., has been closed by E. Rolsky, who operates the National, and the lease on the house has been taken over by C. A. Schultz of Commonwealth Theatres.

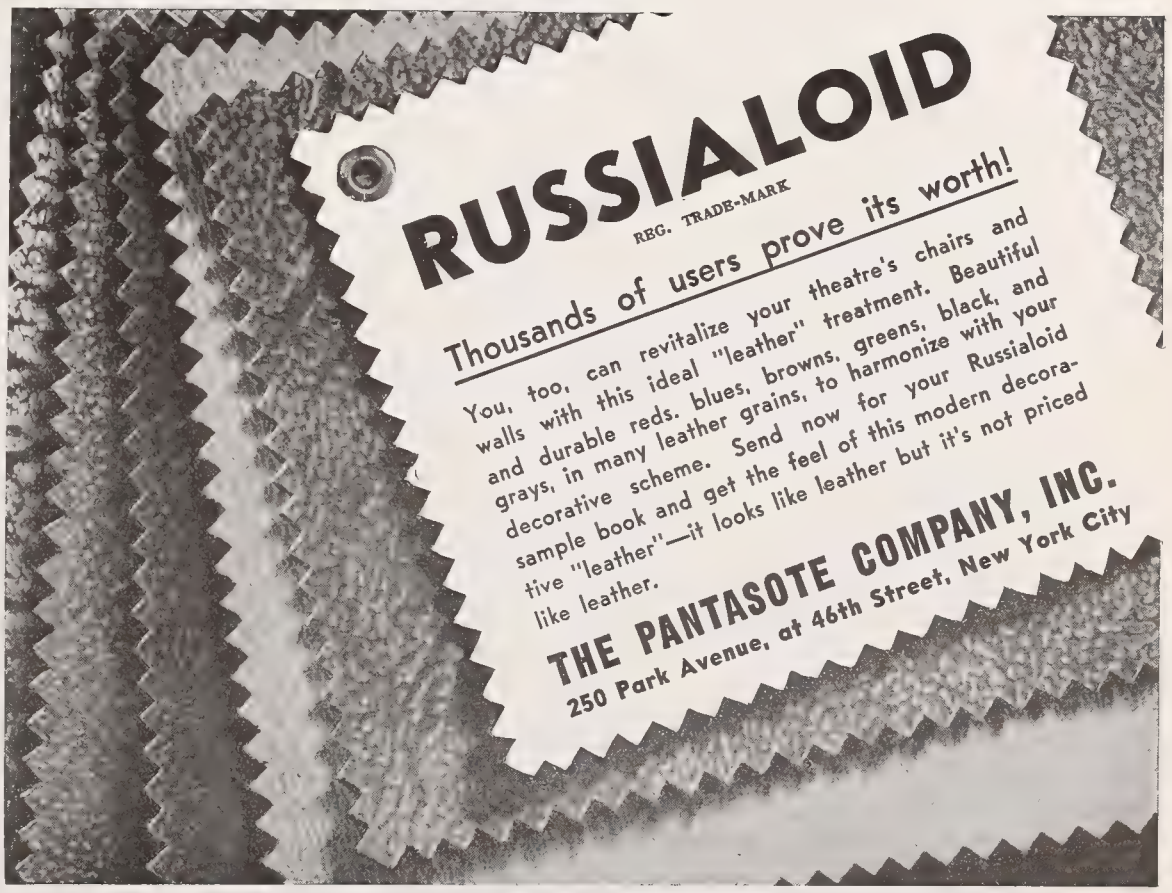
George Settos is building a 978-seat theatre at Louisville, Ky., to be known as the Ohio. Mr. Settos has contracted with RCA Photophone for sound equipment and public address system, and Brenkert projectors.

Approximately $5,000 will be spent on the Ritz theatre in Kennett, Mo., by E. B. and Earl Vandiver, who operate the house. The 500-seat house has been closed seven years. Messrs. Vandiver also operate the Palace in Kennett.

Harland Rankin of the Plaza theatre in Tilbury, Ontario, has taken over the management of the Alexander in Wallaceburg. The house is a new one and seats 500.

Karl B. Gast, postmaster of Akron, Ind., has announced sale of his Madrid in Akron, Ohio, to Mark Gates of Indianapolis, Ind.

Lester Retchin, former owner of the Howard in Chicago, recently sold to Balaban & Katz, has signed a lease to operate the 900-seat Oakley theatre in that city. Verne R. Langdon, who formerly operated the Oakley, will continue to operate the Hub and Alvin theatres.



Preparation for a New Advance in Motion Picture Sound

• "Fantasia" was a forerunner, "Vitasound" is the beginning of a technical movement to give sound greater entertainment value. Here is a summary of the trend

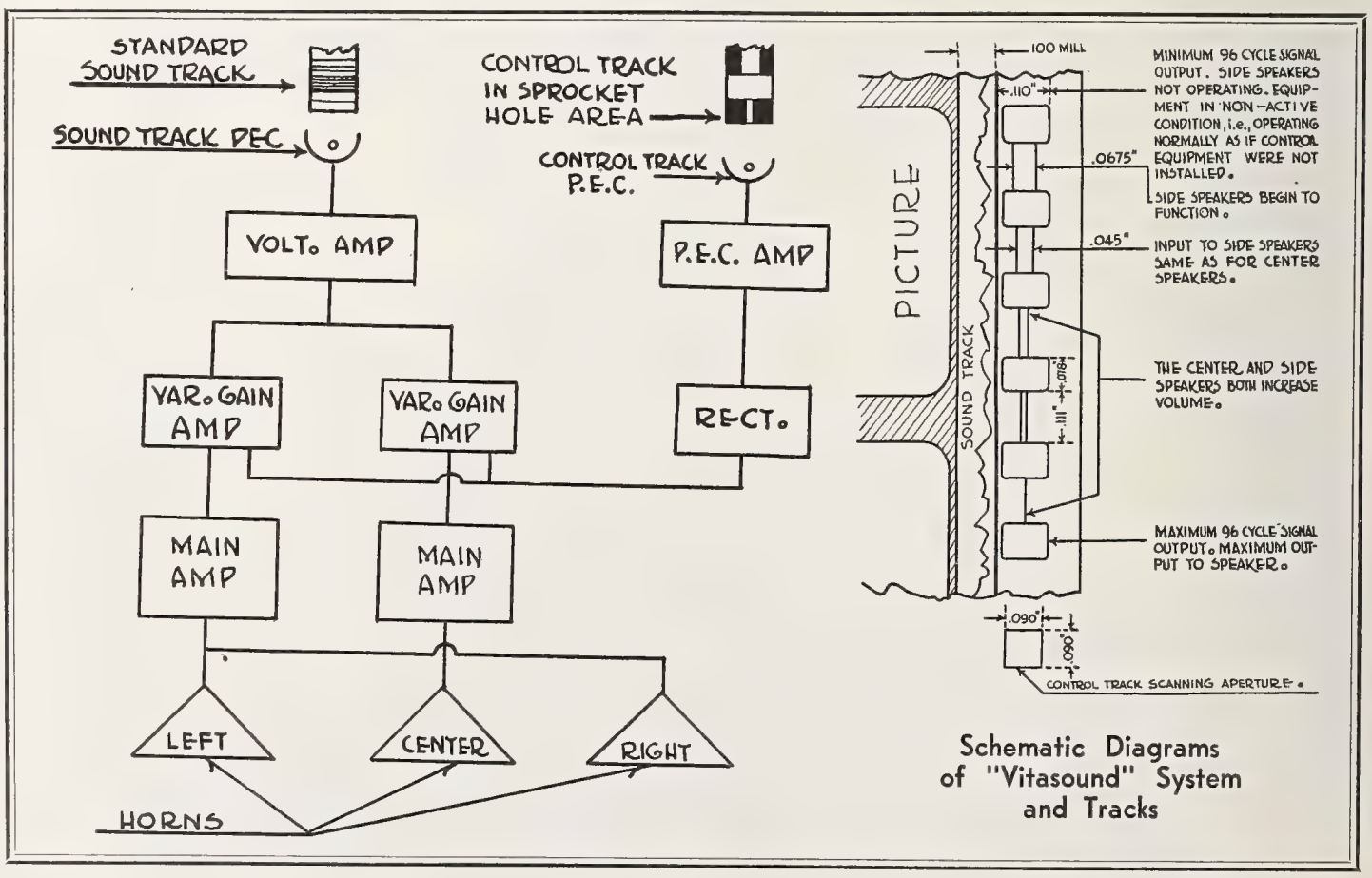
THE PUBLIC presentation of "Fantasound" at New York's Broadway theatre in November, while interesting enough in itself as a technical achievement, was also a harbinger of things to come. Warners Brothers have since announced "Vitasound," with early inaugurals in both New York and Hollywood on their schedule. And there are others essentially ready, awaiting corporate decisions in particular, and perhaps industry opinion in general, with the Research Council of the Academy of Motion Picture Arts and Sciences offering anxious counsel to the end that the need of standardization be not lost sight of.

The Disney-RCA "Fantasound" may be regarded as a bit too specialized for consideration in the light of general industrial purposes. "Vitasound," however, definitely is representative of the current aim to give the motion picture more flexible, more dramatically convincing sound. "Vitasound" employs a control track, but only one sound track, and they are on the same film with the image. Others under consideration similarly have both sound control and sound pickup from the picture print, but use two sound tracks. These latter, as we shall see in a moment, provide "stereophonic" sound. Like these, "Vitasound" has horn systems, one at either side of center speakers, but in the Warner method all speakers of course get their signals from a single track, whereas in the two-track systems, the recording on one track may be associated with one side of the image, that of the other track with the opposite side.

Warners' "Vitasound"

"Vitasound" is the simplest of the group. It uses only two amplifying channels, although with three speaker systems. In a theatre which at present has regular and emergency full-power amplifiers and three sets of speakers backstage, conversion to Vitasound operation would be comparatively simple. The existing soundheads would be modified for Vitasound reproduction (they would retain their capacity to play ordinary tracks in the ordinary way). The existing amplifier channels would be modified for variable gain operation, which would not involve sacrifice of their ability to function in the usual manner; and a control panel for handling the variable-gain control currents would be installed. That, and some changes in wiring to the amplifiers and the speakers, is all that would be required.

In the case of existing systems having but one full-power channel, and less than three complete sets of speakers backstage, it would be necessary to add a second



Schematic Diagrams of "Vitasound" System and Tracks

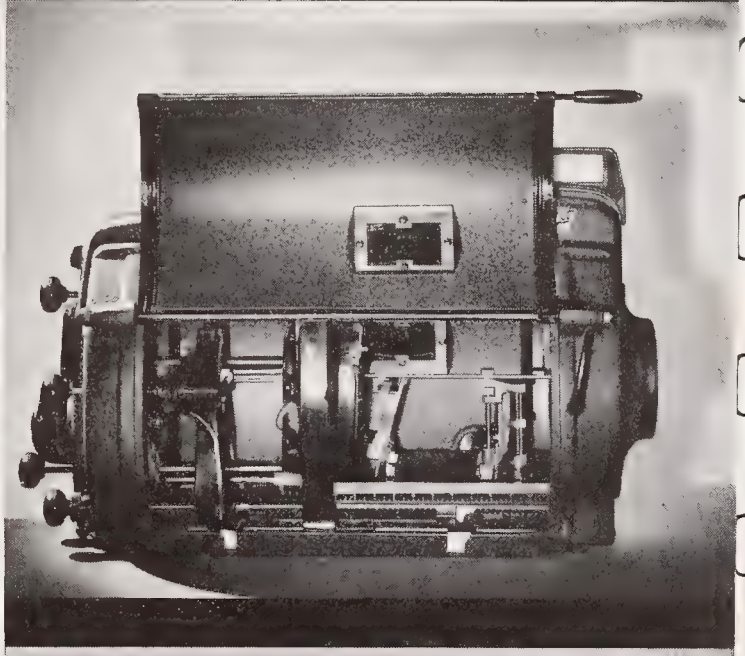
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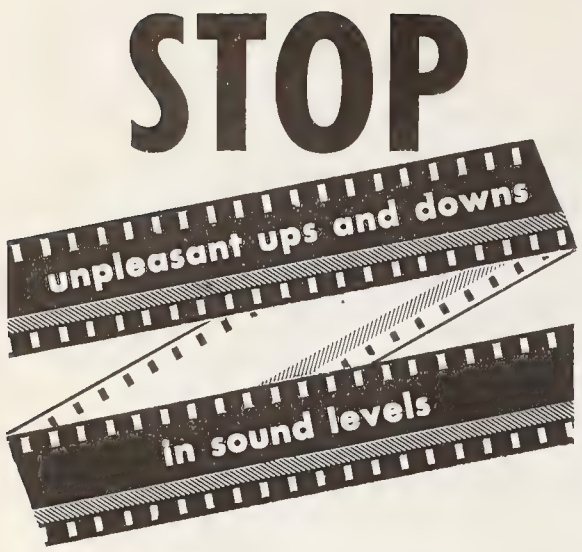


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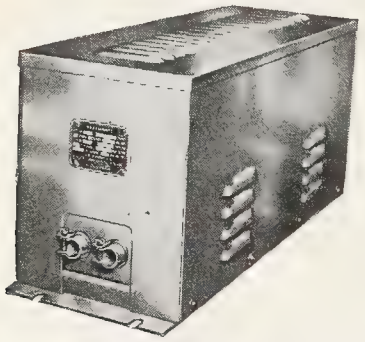
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channel, and a suitable number of additional speakers.

Vitasound is recorded on an ordinary track, exactly like any other sound. Additionally, however, the film carries a second track for control purposes, which is placed in the line of the sprocket holes, and carries a simple controlling signal for actuation of the variable-gain features of the amplifiers.

How Control Track Operates

The special track works in this way: When the area between the sprocket holes is entirely opaque, the special, second photocell is illuminated only when a sprocket hole passes through the special exciting light. Since there are four sprocket holes per frame, and 24 frames per second, a 96-cycle signal results. This signal is of maximum intensity when the area between the sprocket holes is entirely opaque. When the signal track permits some transparency between sprocket holes, the 96-cycle intensity is reduced, and when the region between the sprocket holes is entirely clear, the signal strength is brought to its minimum.

This signal, amplified and converted to d.c., is applied equally to *both* variable-gain amplifiers, but the variable-gain circuits in those amplifiers are adjusted differently and do not respond in the same way to the same control signal. One amplifier supplies the central bank of speakers, the other both of the side banks (there are, as said, only two amplifiers for three banks of speakers). The difference in the setting of their variable-gain circuits is so arranged that when the control signal is at minimum the central speakers play normally and the side speakers do not play at all.

Actuation of Side Speakers

As the control signal strength increases the side speakers begin to function, and at about medium strength of the control signal, they are playing at the same volume as the central speakers. Further increase in control signal strength (still more opacity between sprocket holes) adds amplification to both sets of amplifiers, which are then producing louder sound than they would normally give for the same soundtrack. At a maximum control signal strength (complete opacity between sprocket holes) the automatic volume control of both amplifiers has been pushed up as far as it will go and the system is at maximum volume.

What "Vitasound" Contributes

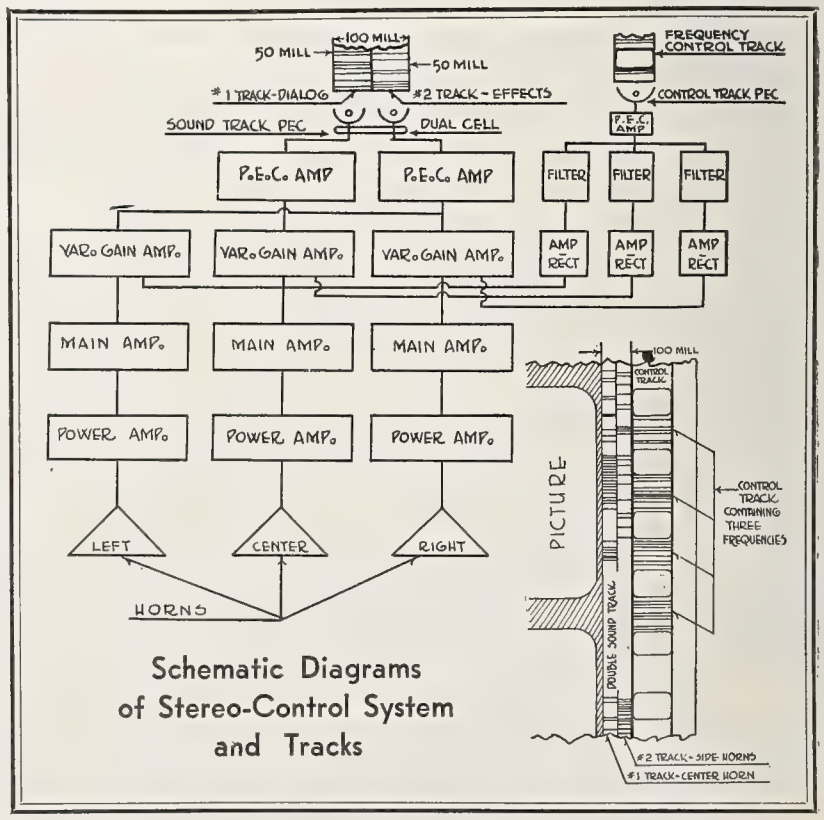
Being of what may be called a "tri-sonic" type, this system cannot produce a stereophonic effect. It incorporates the advantages of increased volume range, freed from previous limitations of on-film recording. It spreads the source of sound across the whole proscenium opening, or narrows it to the center of the screen, as required, all by means of automatic control. An illusion of true orchestral placement of instruments is produced, not as completely as with more elaborate arrangements, but nevertheless an illusion strong enough to be strikingly and to music lovers most pleasantly noticeable.

The sound acquires a very marked increase in depth and "presence." The side speakers can be used to produce a background of off-screen sound, and to some extent to tie in the audible source of sound with the pictorial source in the action on the screen.

Two-Track "Stereophonic"

An intermediate system incorporating some of the advantages of both those previously described, has been identified as "stereo-control" sound. This arrangement also carries a special control track on the ordinary film. In addition, its splits the ordinary sound track, which occupies the usual area, into two narrower tracks, playing into a dual photocell. (The control track, in the sprocket hole region has its own photocell.) This arrangement also calls for modification of existing soundheads, not for special heads separate from the projector assembly.

The signal control track, placed between sprocket holes, differs from that previously described. It does not utilize the 96-cycle modulation produced by the sprocket holes themselves, but consists of three control frequencies of variable-density recording photographed on the areas between sprocket holes. The 96-cycle sprocket-hole modulation is understood to be electrically separated from these control frequencies by filter networks, but the full details of this portion of the system are not as yet available. The two soundtracks, each half of



Schematic Diagrams of Stereo-Control System and Tracks

the normal width, are placed side by side; each carries its own signal group.

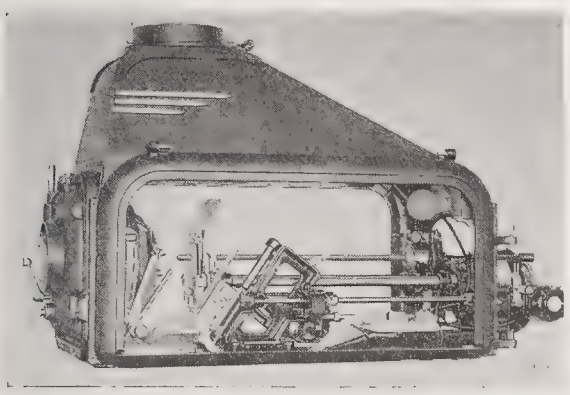
One of these tracks is amplified by the single channel which supplies the central bank of speakers, the output from the other is equally divided between two additional channels which supply the right and left speaker banks. Each of the three channels includes a variable-gain amplifier, the amplification being controlled by one of three control frequencies on the special track.

Advantages of "Stereophonic" Method

The results from this system approach those that can be obtained from the full stereophonic set-up. The control frequencies can silence any of the three banks of speakers; hence the sound from the second soundtrack can be made to originate at either side of the proscenium or to swing back and forth across the proscenium opening. However, the two side banks cannot be made to emit different sounds simultaneously. The system in short, does not have the full flexibility of the elaborate "Fantasound" setup, but it gives all the results of "trisonic" sound and in addition approaches the results of stereophonic reproduction.

In terms of equipment, it requires three channels of variable-gain amplification to Vitasound's two; three sets of speakers backstage, and control facilities for filtering, amplifying and rectifying the control frequencies. Like the trisonic system, it needs only modification of existing soundheads, not separate soundheads.

New to the motion picture theatre, these principles of sound reproduction are not new to engineers in the field, but are the result of many years of development. Some years ago essentially the same technique was demonstrated at Carnegie Hall, New York, by Bell Telephone Laboratories. Development of related methods by Walt Disney studios, in collaboration with RCA, goes back to 1937, and university laboratories have also pursued investigations along the same lines. It is the accumulated result of all these researches that is now bringing to the motion picture theatre at least (and perhaps preferably) some one new technique in sound to greatly enhance the entertainment value of the film.

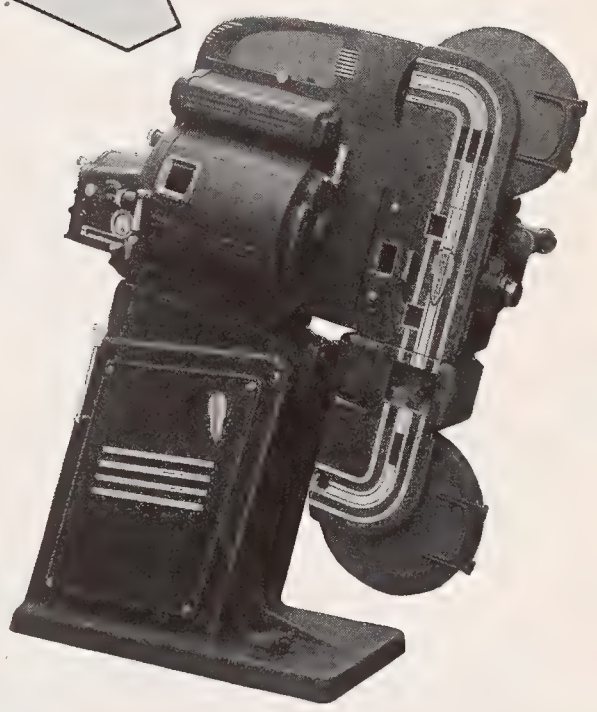


New 120–180 ampere Peerless high intensity lamp developed by J. E. McAuley Company of Chicago for theatres requiring the highest currents for screen lighting. A pair of these lamps are used with Simplex E-7 projectors at the Broadway Theatre, New York, for the showing of "Fantasia". Lamp is also used in studios for process projection.

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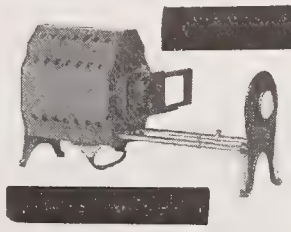
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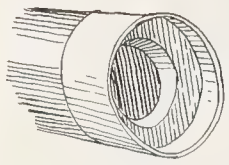
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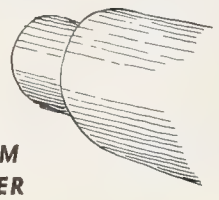
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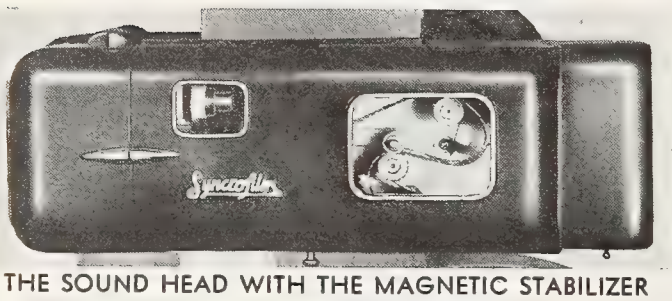
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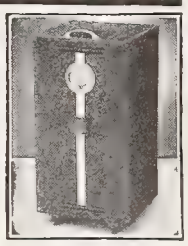
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A New Sound System Designed For Small Theatres

A NEW SOUND system recently brought out by RCA as designed for small theatres (the PG-134) consists in a combination amplifier-power supply monitor speaker cabinet, soundheads with rotary stabilizers, and a two-way stage speaker.

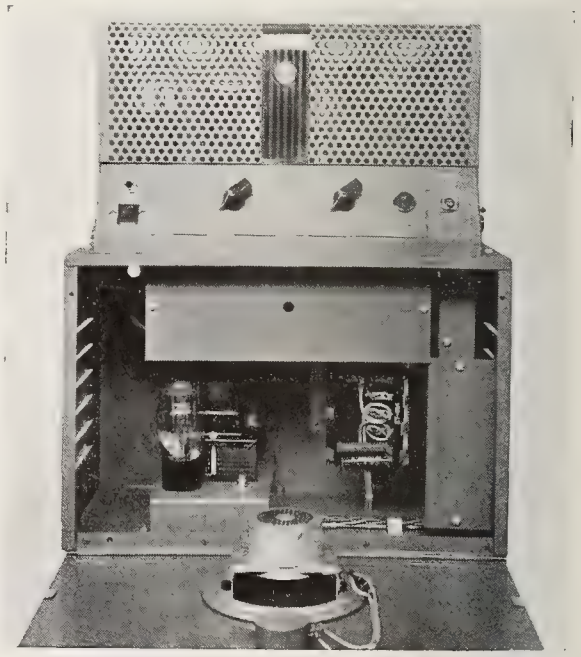
The combination-amplifier cabinet is 19⅛ inches high, 15⅜ inches wide and 10 inches deep, and will mount on the



Soundhead of the PG-134 system.

front wall between projectors. It is equipped with auxiliary input terminals for phonograph and microphone, and with independent volume controls for synchronous reproduction, phonograph reproduction, and monitor speaker.

The exciter lamp power supply, also contained in this cabinet, is of the humless type based on the principle of using line a.c. to generate an inaudible frequency by



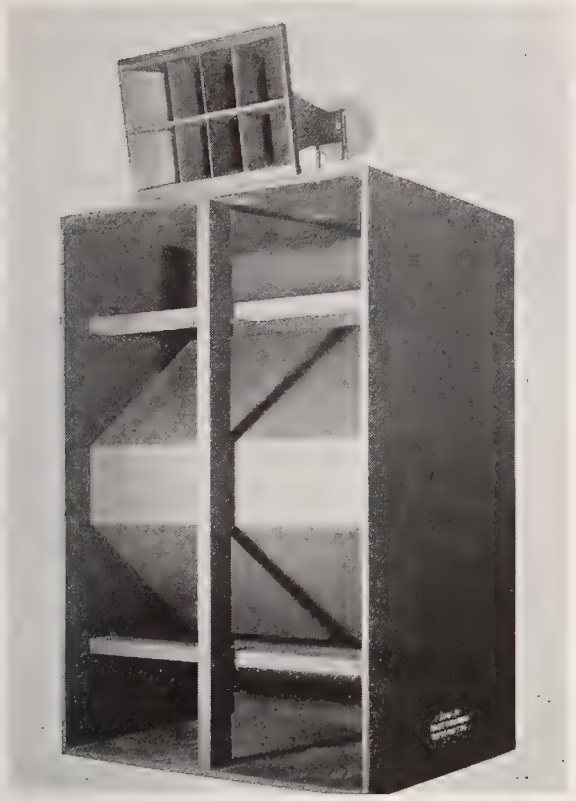
The combination amplifier cabinet.

means of an oscillator tube. In this way, the lamp can be economically lighted with a.c. without producing residual hum, and without requiring elimination of normal low frequencies, as is sometimes done to avoid hum when ordinary a.c. is used for the exciter lamp.

The soundhead, which includes the driving motor in its assembly, is belt-driven,

and is equipped with rotary stabilizer identical with those on larger RCA systems. The stabilizer and the optical elements are rubber-mounted to minimize introduction of microphonic noise. Mechanical coupling to the motor is by means of a double belt.

The speaker system has a depth of only 32 inches, being intended for small theatres where there may be a minimum of back-screen space. The low-frequency baffle is of the folded type, measuring 32 inches deep by 40¼ inches high and 61¼ inches wide. The high-frequency trumpet, mounting on top of the low-frequency baffle, is of the common multi-cellular type, containing eight "cells," and measures 13⅞ inches high, 21¼ inches wide, 30½ inches deep. The unit is equipped with quickly-adjustable bracket for setting its vertical tilt to give optimum sound distribution.

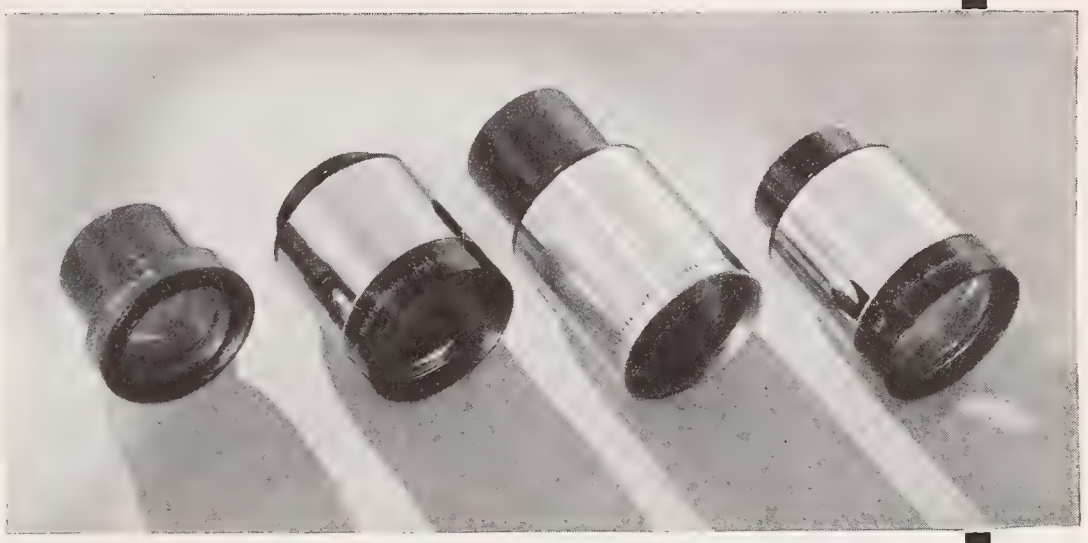


The small-dimension horn system.



A new model RCA non-synchronous record player specifically designed for theatre work, with a special pickup circuit to give the sound from an average 12-inch record the same characteristics as sound from an average film track. The standard amplifier is thus as well matched to non-synchronous sound as to film sound. The turntable is driven at the rim instead of at the center to minimize variations in speed and mechanical vibration, and is rubber-cushioned. The cabinet is further provided with adjustable shockproof mountings. The motor is of the self-starting synchronous type. A magnetic pickup is used.

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The new Century pedestal occupies a floor area of 39x18½ inches, and weighs 240 pounds. The forward lip of the lower casting extends out under the lower magazine to assure complete stability regardless of projection angle; the principal point of support for the lamphouse carriage is likewise carried forward, over this lip and as close as possible to the projector, with a view to minimizing any leverage between the projector and its support that might otherwise amplify projector vibration. A double support is provided for the rear of the lamphouse carriage. The pedestal is internally braced for additional rigidity.



A ball-bearing tilting mechanism operates on the rear supports to afford projection angles approximately from 30° downward to 5° upward, and the adjustment is not altered in any degree by locking it. Four levelling screws are provided in the base casting which can be set to compensate for unevenness of the floor. The lamphouse carriage is equipped with set-bolts in each of its four corners for fine adjustment of the lamphouse position, which can thus be aligned with extreme accuracy.

The door of the compartment is of cast metal, and of the hinged, not the removable, type, and opens on a shelf provided for carbons, small tools, etc. A 100-ampere switch and switchbox is mounted at the switch and switchbox are mounted at the rear of the pedestal for control of the arc current supply.

Management Today Must Follow Through

DURING THE past 30 years I have been something of a "preacher." I have preached *projection*—more projection, and always *better* projection. I have preached it from all angles. And verily I say unto you, that the very best projectors in the world, run by the very best projectionists in the world, will achieve no reward if management does not perform "good works" from one end of the theatre to the other.

Sometimes a manager, although otherwise far-seeing, thinks thoughts which run something on this order: "Wonder, should I have that screen cleaned? It's pretty dirty, but it will be a lot of bother and will cost quite a bit to do it. The audience doesn't know it is soiled, so maybe I'd just better let it go as it is for awhile longer."

The answer is: Nope, the audience does not know! And *you* do not know that your box office returns are all that they might be. And if you do, you may be guessing at the causes with too much self-assurance. Theatregoers, by process of elimination, eventually track down the theatres where the managers are on their toes, have good projection, well illuminated screens, convincing, dramatically effective sound; comfortable seating and air; clean, snappy surroundings; courteous, attentive service, etc. Management today must follow through on all these things.

How does the process of elimination of one theatre after the other take place in the theatregoer? There are any number of theatres within a radius of a few miles, as distances go today, which are showing first- and second-run pictures. Certain theatres, regardless of product, are more popular than the others and the answer is obvious: The theatregoer has tried them all and finally developed an inclination toward certain theatres. Specific pictures and various stunts can overcome such an inclination on occasion. But a theatre operates 52 weeks a year!

A New Type of Takeup from Texas

IN THE LAST issue I told you something of the work of Clarence Nelson, projectionist at the Alabama theatre in Houston, Tex. I shall now tell you of more of his recent doings, for Nelson doesn't stop as soon as one job is finished; instead, as soon as he has cracked one nut and dug the meat out, he proceeds to crack another. One of the latest kernels that he has extracted is a takeup employing a brand new principle for such devices.

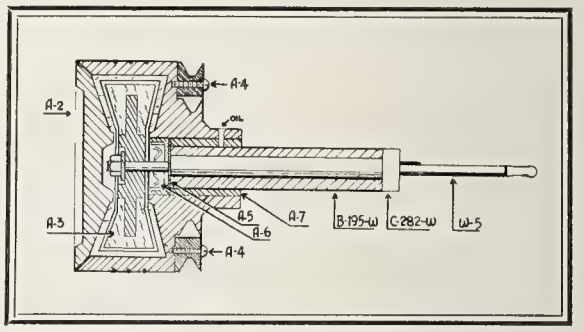
Ever since the creation of the first takeup there has been a constant, and to some extent successful, effort to produce a device that would be thoroughly reliable in its action, deliver a steady, even pull on the film throughout the entire run, and at all times deliver just enough pull (in pounds) to insure its continuous rewinding during projection.



View of the assembled Nelson takeup.

Brother Nelson explains his new takeup in this way:

"The basic principle is by no means untried. The first application of a fluid coupling to automibiles in the United States was made at about the time I was experimenting on the same principle as a takeup. The difference between the Chrysler clutch and my takeup is this: In the case of the automobile the engine must be under way before the car starts moving. In the case of the takeup it must start instantly, without a jerk. Theatre introduction came only after two years had been spent developing and testing fluid couplings.



Diagrammatic representation of the Nelson takeup. A2—main casting with small pulley; A3—inside paddle fastened to reel shaft W5; A4—two screws to remove outside large-diameter pulley; A5—bronze thrust washer; A6—oil seal; A7—bronze bushing; B195W—takeup bearing; C282W—collar; W5—chrome steel reel shaft.

"We finally chose a design with vanes attached to the casing and rotating therewith. These vanes throw the oil around and outward like a vertical whirlpool until it crosses a 1-32-inch gap between the driver and runner, impinges upon the vanes of the runner and causes it to turn. The oil whirls around and around in the closed circuit, picking up a load of energy from the driver, carrying it across to the runner

and returning again to the driver for more energy. It is quite possible to get a smooth, even start without any chance of damaging the film.

"Theoretically, the tension of the film at the beginning of the reel, no matter what the size of the hub, should be exactly the same as it is at the finish, whether there are one thousand or three thousand feet of film. We have been unable to reach this perfection, however; by testing the pull of the film we find that at the beginning of a 5-inch hub we have approximately 12 ounces of pull, and at the end of the reel we have approximately 9 ounces (2,000-foot reel). Please remember, this refers to the *pull on the film,* while the pull at the *hub* of a full 2,000-foot reel has increased over four ounces."

"The unit will function satisfactorily at all anticipated extremes of temperature. By bringing it down to about 40° the pull of the film is increased approximately 2 ounces. By raisinig the temperature to 150°, the pull is decreased 1 ounce. This means that on the temperature extremes there is never a total of 3 ounces difference in the takeup—and in the present day takeup it is impossible by spring tension to adjust the takeup within five ounces."

I questioned Brother Nelson about the deterioration of the oil and am assured that because the unit is completely sealed, so that no air or oxygen can get to it, it is good for the life time of the takeup; he is backed up in this statement by the engineers of a large oil company who developed an oil especially for this purpose.

I also questioned the possibility of the reel latch breaking off; however, this is made of high-grade chrome-nickel, stainless steel shaft.

The entire takeup is decidedly well made, both inside and out. The case is of highly polished aluminum trimmed in red and is modern and attractive in appearance. It can be attached very quickly — between reels, in fact.

Coating Lenses To Reduce Loss

WE ALL recognize the fact that there has been a heavy loss of light all through the past due to reflection caused by the angle at which the light or most of it, meets the surface of the first element of the projection lens. This, as I say, is now recognized by all, but it still deserves mention occasionally. Before me lies a letter from Donald Pilcher, projectionist at the Palace theatre, Gilman, Ill., which says:

"In the matter of coating the surface of the Bausch & Lomb lenses to reduce loss of light through reflection—can this be done to lenses that have been used? If so, please advise as to how it can be done by a competent projectionist.

"I have seen quite a number of articles on projecting green or newly cleaned prints. I have no trouble with them because with each loading I completely wipe out the film path through the mechanism with my finger, then using a good wax, such as "Simonize," with a pipe cleaner thoroughly coated, I wax the tension shoes. I find that if this is done, the prints do not stick. Do you approve of this plan?"

If carefully done, yes—F. H. R.

"I am a small-town projectionist, yes, but I do try to keep abreast with the latest improvements so far as possible. I endeavor to be especially careful of the prints, because I know others must employ them to supply entertainment for other audiences, and if I needlessly damage them I have worked injury to the enjoyment of perhaps thousands of people.

"We have Simplex projectors which, by the way, I have painted pure gloss white. I like them very much better than when black. True, it adds illumination to the room which cannot be commended, but if you saw them I think you could not help but approve."

As to the matter of coating lenses, I believe Bausch & Lomb are in a position to coat cinephor lenses. I suggest writing them to get their reaction to such a proposal.

Your method of waxing the aperture plate tracks and other frictional surfaces is to be commended. To some it might have one grave fault—it requires some *work.* Each time, before the grease is applied, all surfaces should be thoroughly wiped clean.

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Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand, reflector
106—Lamps, incand, flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Leatherette for walls
307—Luminescent paints
308—Paint, lacquers, etc.
309—Porcelain enamel
310—Roofing
311—Terrazzo
312—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltage regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
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1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Candy counters
1502—Candy machines
1503—Pop corn machines
1504—Weighing scales
1505—Phonographs, automatic

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(Signed)

Cecil R. Wood, Jr.

Chief Projectionist
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MOTION PICTURE HERALD

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Santa Fe Trail
Love Thy Neighbor
Flight Command
Four Mothers
Pony Post
Victory
Kitty Foyle
Lone Star Raiders
South of Suez
Where Did You Get That Girl
The Living Dead
Misbehaving Husbands

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VOL. 141, NO. 12

DECEMBER 21, 1940

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MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 12 December 21, 1940

THE BIG TRAIL

IN all the much that has been said of those junket-to-location previews, it is yet to be observed that possibly quite as much benefit has been had in showing the country to the picture business as in introducing the picture to the country.

It is at least one device which for its occasion forces contact with the customers under the white light of promotion. This reveals to grease-painted Hollywood and ink-stained New York that there is a great region of patrons to whom the product is not "just another picture".

So it was at last weekend when Warner Brothers publicity caravans converged on high, chill Santa Fe in New Mexico.

The conclave of the citizenry, pouring in from mountain and desert, with eager interest in this visitation from the world of make-believe, was for some an encouraging suggestion that this industry has plenty of customers, plenty of market, and requires only a flow of merchandise to be assured of doing business.

This "Santa Fe Trail" occasion, and attentions to it from the daily lay press, the radio and the magazine pundits are calculated, too, perhaps somewhat beyond the manifestations of some kindred expeditions, to impress the experienced observer with the distance that the screen has traveled, and of the status which it enjoys.

Despite the continuing complex of problems, it may be accepted that the screen is to this America the wide way into the romance road of entertainment, the box office the best toll gate. The expeditioneers of "The Santa Fe Trail" can look back into the vistas of the transcontinental distances and see that there's gold in them hills.

△ △ △

FOR PEACE

THE bitterly threatening controversy between the American Society of Composers, Authors and Publishers and the radio industry, as represented by Broadcasters Music, Inc., is one of those continuing absurdities growing out of a lack of perspective. The clash and disaster that threatens is somewhat like what happens to the pedestrian who would exercise his right-of-way, even against a fire engine—and that goes for both sides.

Once again our new media, including the traffic of the air, raise new questions—just as the motion picture did in the copyright situation so many years ago. They are not to be settled by the rules of the status quo ante. Yesterday may guide, but not make, laws for today and tomorrow.

Clearly this is a time when the situation can be constructively controlled, to the benefit of all interests involved, only by a clear view of both sides and the middle, by a competent understanding and a constructive sympathy with the divergent causes. Also something more than that is indicated, too: a personality of persuasive qualities able to sell the effective compromises which represent practicality.

The whole of the scene and its people seems to present one reasonable nomination in a man who combines experience, perspective and diplomatic capacity of decided practicality—and for all of his sundry ties, radio, cinema and newspaper—in the most independent position, Mr. Merlin Hall Aylesworth—"Deak" to most of us, and one of the most plain spoken persons who ever came to Broadway. He has a fashion of saying things so they will stay said.

△ △ △

WHO SAYS?

NOW comes Mr. William Dieterle, able director, with a piece in Liberty asking: "Will Hollywood Give Up Intelligence?" He seems to think that Hollywood has "come to the forks of the road". It is another of those statements about an issue between entertainment and "a victory over ignorance".

Mr. Dieterle seems to think that a policy of purveying entertainment only leads to a "dead end". He insists on "intelligent entertainment".

It goes on like that for quite a while until he says: *"Far better than dropping serious pictures, Hollywood should continue to produce them, but on a different budget. They should contain no overpaid stars, no highly priced writers, directors. They should be made entirely with the accent on the story.*

"At first," observes Mr. Dieterle, "lacking names like Gable and Flynn and Garbo, these pictures may not be supported by the masses, but, little by little the average person would get the habit of intelligent pictures."

There is so very much to commend Mr. Dieterle's idealisms, so little, also, in a practical sense. Mr. Dieterle is forgetting quite that he is asking for an intellectual revolution, which is the last revolution that is going to be had.

The problem of the motion picture, and all other amusements, is serving the customers as they now are.

△ △ △

THE Amurrican cinema is an awful substitute for art, in the words of Sir Thomas Beecham, composer conductor from Britain, speaking before the Canadian club in Montreal at the externally austere Hotel Windsor, with its Norman facade and merry interior. Sir Thomas feels that good old British drama is, says our dispatch, "dead, damned and buried". In its place we have, says he, "that most terrifying, humiliating, disconcerting, ear-splitting and sight-unnerving phenomenon called the American cinema". His subject was "The Decline and Fall of Thespis". The dear old diehard is to be regarded with fondness. His position makes a benchmark from which to measure progress. Sir Thomas, you'll be remembering, has been enabled to enjoy a career of art by reason of a fortune made by Joseph Beecham, something rated around $150,000,000, in pills. But Sir Thomas gets his catharsis, it would seem, through his teeth, in words.

△ △ △

A NEW hotel, one among the many, many new ones, in Miami Beach, advertises that it has been constructed so that every guest gets a corner room. Is this leading us toward a theatre where every pair of seats will be "two on the aisle"?

—Terry Ramsaye

This Week in the News

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A Law with Teeth

THE question whether the state can put a theatre company out of business in Mississippi if one of the circuit's houses operates on Sunday in the face of the state's "blue law," is before the courts for a decision in Hattiesburg, Miss.

Involved are the 23 houses in Mississippi of Saenger Theatres, which operates also in Florida, Alabama, Louisiana and Texas. In court at Hattiesburg Saenger put a value of $500,000 on its Mississippi properties and declared it had a mortgage for $2,400,000 on all its Southern property.

Judge F. Burkitt Collins left undecided when he adjourned court last week, questions in two quo warranto proceedings, which District Attorney Alexander Currie filed against Saenger and against Royal-Sigler Theatres, Inc., a one-house Saenger company. Court will not convene again until January. If the state wins, all the corporations' property in Mississippi will have to be put up for sale, under the law.

District Attorney Currie asked the judge to oust from Mississippi the two corporations because they defied the Mississippi blue laws and operated on Sundays. Saenger claimed it had not been served correctly, but the court held it had. Then Saenger, which brought four different firms of attorneys into the case, claimed that the case can only be tried in Jackson, Miss., where its resident agent lives. The court had not ruled on that when it adjourned.

New Sound for All

THE three-horn-system, control-track type of sound is to be made available soon to all theatres, according to developments this week. Equipment manufacturers are awaiting only the adoption of standards by the Academy of Motion Picture Arts & Sciences to market equipment for the adaption of existing sound systems to the new method.

Edward C. Cahill, manager of the Photophone division of RCA, announced this week that as soon as the Academy standards were issued, equipment for a system to be called "RCA Panoramic Sound" would be placed on the market. The systems being installed in Warner Brothers' Strand, New York, and Hollywood in Hollywood, under the name "Vitasound," are of this type. Employing two channels of amplification, the apparatus requires two additional horn systems, one for each side of the stage; auxiliary amplification, and a control track pickup. The control track, which cuts in the side speakers for selected musical passages and effects (according to the present scheme), and also controls volume in both main and auxiliary channels, is located in line with the sprocket holes, while the control pickup is inserted into the soundhead to occupy space already available, using existing screw holes for attachment.

Herbert Griffin, vice president, and George Friedl, director of engineering, of the International Projector Corporation, have just returned from Hollywood where they were in consultation with sound engineers in preparation for adaptation of Simplex sound systems to the new method. Mr. Griffin also announced this week that equipment would be made available by his organization as soon as the standards are adopted.

The Latin Problem

HOW to increase business in Latin America and participate in the United States' program of good-will to other nations in the Western hemisphere continues to be a topic of discussion this week for the major motion picture companies in New York. Two basic plans, both involving the use of radio, are still being considered. National Broadcasting would like to have the American distributors use its short-wave facilities and certain foreign department film executives favor a plan of sending records to Latin American radio stations for transmission on the local standard broadcast bands.

RKO has scheduled three sponsored short-wave programs over the NBC short wave station for January. Phil Reisman, vice-president in charge of foreign distribution, said RKO would do something about regular broadcasts after January 1st.

Although NBC's price for a weekly broadcast, sponsored by the majors, to build good-will was reported to be about $550, company foreign departments remained unenthusiastic. David Blum, MGM, has sent a questionnaire to the company's branches in Latin America seeking to find out reactions to the plan for making records in this country and sending them to the Spanish speaking stations in South America.

Films Sell Baseball

PITCHER Bob Feller throws a baseball in competition with a speeding motorcycle, racing 75 miles an hour. . . . Ted Lyons tosses a spheroid at an archery target to test his marksmanship . . . scenes from the 1940 world series between the Reds and Indians . . . these are among the scenes in the new, annual "Official American League Baseball Film" being prepared for release by the independent Chicago Film Laboratory, for the American League.

The film, to be issued next year, for free showings, only, will be the seventh of the series. Some 25,000,000 baseball fans are estimated to have seen the films to date. Approximately 150 prints of last year's film are still in circulation. They are generally used just before each new season to popularize the game.

Val Lindberg was production manager, working with a crew of eight. David Scott supervised the baseball players' dialogue.

The Balaban and Katz Circuit, in Chicago, has co-operated with the Chicago *Daily News* in showing the films.

The War & Contracts

CABLES from England this week reported that the dispute between the Cinematograph Exhiibtors' Association and the Kinematograph Renters' Society (distributors) over the disposition of contracts on closed theatres continues.

English distributors maintained that while they sympathize with the position of exhibitors in situations created by the war the basic policy of distinguishing between theatres closed by enemy action and those voluntarily shut down is not unreasonable. Representatives of the KRS and CEA will meet after Christmas in an effort to find a practical solution of the booking problem with respect to theatres which have been forced to close on account of the war.

The monetary export agreement between the English government and the eight major American film companies was reported to be agreed upon and final approval expected in England by Christmas. English representatives of American distributors were said to be awaiting instructions from New York on what sums should be exported. The majors will be allowed to withdraw $12,800,000 from England from October 31, 1940 to October 31, 1941, approximately two-thirds of the sums remitted during the first year of the war. Republic and Monogram will negotiate separate agreements, receiving their instructions directly from the Birtish government.

Tax Warning

IN a pointed warning to exhibitors that the federal administration taxes they collect are the Government's money, Guy T. Helvering, Commissioner of Internal Revenue, Washington, calls attention to the heavy penalty imposed early this month by Federal Judge William Bondy, in New York, upon an exhibitor who failed to accompany his monthly tax returns with the necessary deposit.

Following a plea of guilty, Pietro Garofalo, president of the Cine Lux Corporation, which operated a New York theatre, Judge Bondy handed out fines of $5,000 upon the corporation and $2,000 upon Garofalo, who also was sentenced to a term of two months in prison and ordered deported to Italy upon completion of the sentence.

Garofalo made his return to the collector of internal revenue each month, but failed to remit the tax. He was charged with embezzling the admission taxes collected from his patrons, offering as his defense that he used the money to pay the operating expenses of the theatre and corporation.

In a five-to-four opinion considered to be of importance to some motion picture companies, and other businesses operating in inter-state commerce, the U. S. Supreme Court, on Monday, held valid a Wisconsin law imposing taxes on dividends paid by out-of-state corporations.

The Supreme Court reversed a decision of the State Supreme court that such corporations were beyond the reach of the state, and ruled constitutional the tax of two and one-half per cent imposed by Wisconsin on dividends declared and paid out of income derived from property owned or business transacted within the state.

While the decision was rendered on a contest of the law by a chainstore company, it will apply to all corporations doing business in Wisconsin, including motion picture distributing and theatres companies, it was said.

Less than one-third of the amusement corporations of the country including film, were able to show taxable income for 1938, it was disclosed this week in an analysis of returns by the U. S. Internal Revenue Bureau, Washington.

Of a total of 10,353 amusement corporations, 188 of them inactive, only 3,230 showed taxable income and 5,935 others, after allowable deductions, reported a deficit of $28,828,000.

The Bureau's figures showed that the 3,230 companies reported an aggregate gross income of $797,709,000, while the 5,935 untaxed corporations reported only $342,982,000.

The tax-paying group reported aggregate net income of $80,734,000, on which the U. S. Treasury collected $11,614,000 in income taxes and $88,000 in excess profits taxes, a total of $11,702,000.

Dividends were paid by companies in both groups, however. The tax-paying companies reported the distribution of $42,484,000 in dividends other than stock, while the untaxed companies reported $801,000.

REPRINTS AVAILABLE ON FINAL DECREE

Exhibitors, exchangemen and others in the industry can still obtain copies of the final, official, revised Consent Decree, which has been reprinted in pamphlet form by Quigley Publications, together with the Rules of Arbitration, the Map of Arbitration Jurisdictional Districts and the Department of Justice's statement of policy and procedure under the consent settlement of its trust suit against the "Big Five" distributors. The pamphlet is available, without charge. Copies will be mailed without charge to those sending requests to Motion Picture Herald, Rockefeller Center, New York.

Big Bingo

A THEATRE Bingo game has grown so big that Mitchell Fitzer, Syracuse exhibitor, has found it necessary to buy the four-story Elks Temple, on South Clinton Street, Syracuse, N. Y., to accommodate the crowds overflowing from the Fitzer Rivoli theatre, on West Fayette Street.

Monday and Saturday nights are Bingo nights, with two 1941 Hudson cars the big bait. Bingo players at the Elks Temple overflow pay the regular Rivoli theatre admission and receive tickets good at the Rivoli for some later date.

Associated with Mr. Fitzer in the Temple deal are his brother, Morris and Effie Bettigole, wife of the manager of Fitzer's Rivoli. They will install a Turkish bath in the Temple basement.

IATSE Challenged

THEATRE owners know well of the unsuccessful attacks by labor unions on the jurisdiction of the International Alliance of Theatrical Stage Employees, whose cardholders occupy most craft positions in production and run a big majority of the projection machines of the country's theatres.

This week there came another challenge, this one hurled by the Upholsterer's International Union of North America, which filed suit in New York Supreme Court for an injunction to restrain the IATSE from manning the installation of draperies, curtains and wall hangings in theatres.

Both unions are members of the American Federation of Labor. The upholsterers claim the AFL parent had originally given them jurisdiction in this work, complain in their suit that the IATSE moved in some time ago and has since been exerting exclusive rights in hanging theatre drapes.

Side-line

FOX WEST COAST theatres have completed installation of candy counters in all their theatres in the Los Angeles area, and have figured that one in every five persons buying admission will spend five cents for sweets. Expectancy is that for every admission ticket purchased, one cent will go for candy.

However, title of the "Candy King" goes to Harold Kopp, manager of the Fox Uptown, Los Angeles. For every admission ticket sold at the house, two cents is spent for candy, a record.

Mr. Kopp is using a trailer instructing patrons who want candy to motion to the nearest usher, who will take the money and bring the candy.

The trailer also announces a three-minute intermission to be used by patrons for visiting the candy counter in person.

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THIS WEEK IN PICTURES



By Cosmo-Sileo

NO STRAPHANGERS. W. G. Van Schmus, managing director of the Music Hall, and John D. Rockefeller arrive at the Center theatre for a celebration of the opening of the new Sixth Avenue subway following a ride on the first train, at 12:01 A. M., December 15th, the only uncrowded one so far.



JACK COHN, Columbia vice-president, urges members of the Associated Motion Picture Advertisers to start a crusade toward "showmanship." Flanking Mr. Cohn at the AMPA luncheon meeting in the Edison hotel, New York, are Maurice A. Bergman, formerly of Columbia now of 20th Century-Fox; A. Schneider, Columbia Pictures treasurer, and Georgina Dieter, singer. Mr. Cohn and Mr. Bergman were the guests of honor.



BOSTON EXHIBITORS meet Boris Morros, in that city on behalf of his latest production for Paramount, "Second Chorus." In the group at the Copley Plaza hotel are: standing, Herman Rifkin, Rifkin Theatres; William Spragg, M. & P. district manager; Stanley Sumner, University theatre; Max Levenson, Levenson Theatres; Chester Stoddard, M. & P. district manager; Phil Smith, Smith Theatres; Burt Jacocks, Warner Theatres; Julian Rifkin, Rifkin Theatres; Harold Stoneman, Interstate Theatres; seated, Joseph Levenson, Levenson Theatres; A. Silverman, Strand theatre; Mr. Morros; Robert Sternberg, M. & P.; Phil Seletsky, M. & P. Theatres; Edward Ansin of the Interstate Theatres circuit, and, seated in front, Hy Fine.



CLOSE HARMONY. Monroe Greenthal, newly appointed publicity and advertising manager for United Artists is given a luncheon in Hollywood by publicity directors for various UA producers. Left to right: Producer Richard A. Rowland; John LeRoy Johnston, representing Walter Wanger; Mr. Greenthal; Miss Grace Fischler, United Artists Hollywood bureau; Jerry Dale, representing Alexander Korda; George Glass, of the Russell Birdwell office representing Loew-Lubin; Albert Vaughn, representing Sol Lesser-Ernst Lubitsch, and John R. Miles, representing James Roosevelt.



By Staff Photographer

NATE GOLDSTEIN, of Western Massachusetts Theatres, a Paramount circuit associate, visits the offices of the International Seat Company in the Paramount Theatre building in Times Square, New York.



By Metropolitan

DANIEL J. LYON, vice-president of the Cooperativa Vitalicia of Santiago, Chile, owners of theatres and radio stations, greets Victor Francen, second from left, at a press screening held by RKO Radio of the French picture, "The Open Road," starring Mr. Francen. Also shown are Daniel Lyon, Jr.; and Mr. and Mrs. Henry Lyon Young.



By Staff Photographer

EDGAR KERNER, Columbia manager in the West Indies, home for a vacation reports business in the Carribbean territory better than last year in spite of the war. Mr. Kerner's office headquarters are in Trinidad, B. W. I.

By Staff Photographer



HARVEY COCKS, left, new general manager of the Quimby Theatres, Fort Wayne, Ind., visits the Managers' Round Table offices.

PAUL SHORT, right, newly elected Chief Barker of the Texas Variety Club, and National Screen division manager at Dallas, attends an AMPA luncheon during a visit to New York.

By Staff Photographer



ALLIED FINDS BUYING SLOW, PRICES GENERALLY UNCHANGED FOR 1940-41

Second "AID" Report Indicates One-Third of Exhibitors Have Not Bought Enough Product To Operate Through Year

Seven per cent of exhibitors reporting to Allied's Product Information Department have not signed any contracts with the 10 large distributors for 1940-41 product, and nearly one-third have not contracted for sufficient product to run their theatres during the present season, according to the second AID report on 1940-41 product policies and prices, buying and selling, completed for Allied States Association of Motion Picture Exhibitors.

Sidney E. Samuelson, head of the AID, points out that the survey is "based upon hundreds of cards received from independent exhibitors."

Highlights from the report included the following:

Twentieth Century-Fox had sold the largest number of contracts on which reports were received, over 13 percent of the total.

Sixty percent of the exhibitors paid the same or less for product this year as compared with last, and nearly 22 percent more.

Twelve percent of all pictures nationally sold to members reporting to AID were sold on percentage; 88 percent on flat-rental terms.

MGM sold the highest number of percentage pictures, averaging 11 each contract.

Fifty-eight percent of the contracts reported on were partly percentage and partly flat rental.

Over 50 percent of the percentage pictures contracted for were at 35 percent terms.

Guarantees were asked on 31 percent of the percentage pictures reported on and preferred playing time was specified on 53 percent of the percentage features sold.

MGM granted the greatest cancellation rights, on over 92 percent of the contracts.

Twentieth Century-Fox was said to have forced shorts in over 60 percent of the shorts contract on which data was supplied.

MGM was reported to have made the least variation and Universal the greatest from "the announced sales policy."

The "hundreds of exhibitors" sending information on product buys to Allied's Information Department reported that only 67.8 per cent had bought sufficient product to run their theatres for the year and 32.2 per cent still required product. AID announced that in terms of playing time "exhibitors have only bought sufficient product to operate their theatres eight months of the year." This shows that with the selling campaign in its sixth month nearly one-third of the required product has not yet been contracted for."

The following chart compares the standing of each company in the two AID reports in the matter of the total number of contracts sold. The first report was published September 27th and this, the second, is dated December 13th:

Company	1st Report	2nd Report
Columbia	Tied for 2nd	7th
Metro	5th	5th
Monogram	10th	10th
Paramount	6th	4th
Republic	9th	9th
RKO	1st	3rd
20th Century-Fox	Tied for 2nd	1st
United Artists	7th	8th
Universal	4th	6th
Vitagraph	8th	2nd

Allied's data showed that Twentieth Century-Fox has sold the greater number of contracts to members, or 13.7 per cent of the total number of national contracts reported. The table indicates the position of each company and its percentage of the total number of contracts signed by those forwarding information to the AID:

Company	Standing	Percent of Contracts Sold
Columbia	7th	9.9
Metro	5th	10.9
Monogram	10th	3.4
Paramount	4th	11.0
Republic	9th	8.2
RKO	3rd	11.2
20th Century-Fox	1st	13.7
United Artists	8th	8.9
Universal	6th	10.8
Vitagraph	2nd	12.0
Totals		100

EXHIBITORS URGED TO CONSERVE FILMS

In order to make the transition next Summer from the old system of buying pictures to the new one established by the consent decree as easy as possible exhibitors should save some pictures from the present contract for next season, according to Abram F. Myers, general counsel of Allied.

Mr. Myers said in a bulletin published this week that the indications were that four of the five consenting companies would try to have two or more groups of five ready by September 1st. "The wise exhibitor to avoid a shortage," Mr. Myers said, "and to give himself breathing time in his buying, will not needlessly squander pictures between now and next Fall."

It was suggested that consideration be given to the future selling system before pictures are cancelled or withdrawn before they have played the maximum number of days under the licenses. "Extended playing time on strong pictures may be a good policy for more reasons than one," Mr. Myers remarked.

Allied in announcing the figures showing the 21.6 per cent said that they paid higher terms for flat rentals and guarantees than last year and said "there is absolutely no justification for the demands for increased film prices." Nearly 60 per cent of the exhibitors answering the questionnaire said that they closed contracts for the same or less flat rentals and guarantees than in the 1939-40 season. According to the following table, Metro-Goldwyn-Mayer and Universal are the two companies which have closed one-third or more of the deals this year on higher terms than last year.

Company	Same or Less	More
Columbia	69.5	9.8
Metro	60.0	33.3
Monogram	60.7	7.2
Paramount	53.8	27.5
Republic	52.2	28.4
RKO	74.2	7.5
20th Century-Fox	68.1	14.2
United Artists	54.1	16.2
Universal	46.1	38.2
Vitagraph	56.0	26.0
Totals	59.9	21.6

It was asserted that "without exception exhibitors in organized territories paid a lower percentage of the gross for film than did exhibitors in non-organized territories. This also holds true when the buying of members of the exhibitor organizations is compared with that of non-members in the same territory."

Percentage Deals: 12%

Only 12 per cent of all the pictures sold nationally to members reporting to the AID were on percentage and about 88 per cent were contracted for on a flat rental basis. The comment of Allied was, "the obvious conclusion is that the distributors have arrived at the point where practically all the good pictures are sold on percentage, leaving the exhibitors with high flat rentals for the poor pictures.

11 MGM Percent Films

AID reported that an average of 11 MGM films were sold on percentage. The next highest was Twentieth Century-Fox, with something over six and a half, followed by Paramount and Columbia. According to the statistics gathered by Allied, both Monogram and Republic sold only a fraction of one picture, on the average, on a percentage basis.

Company	Percentage Pictures
Columbia	4.4
Metro	11.0
Monogram	.3
Paramount	4.7
Republic	.2
RKO	2.9
20th Century-Fox	6.6
United Artists	2.6
Universal	3.7
Vitagraph	5.1

The next study made by AID was a comparison of the number of all-flat rental contracts and the part-percentage contracts. Allied stated, "A study of the survey cards definitely proves that, with the exception of Metro, the distributing companies sold all-flat rental contracts. This disposes of the claim by the various companies that there is a national sales policy requiring the exhibitor to buy some pictures on percentage." Fifty-eight per cent of the contracts were sold with some percentage features and 42 per

EXHIBITORS REPORT ON CONTRACTS

cent on an all-flat rental basis, according to the figures. The figures were:

Company	Contracts Flat	Part Percentage
Columbia	36.6	63.4
Metro	0	100.
Monogram	96.4	3.6
Paramount	16.5	83.5
Republic	92.5	7.5
RKO	45.2	54.8
20th Century-Fox	44.3	55.7
United Artists	52.7	47.3
Universal	64.0	36.0
Vitagraph	35.0	65.0
Total All Companies	42.0	58.0

Only a "very, very few exhibitors paid 50 per cent for one picture, the majority of these in non-Allied territory," the report said. Of the total number of percentage pictures 31.5 per cent were sold at 40 per cent; 51 per cent at 35 per cent and 17.5 per cent at other percentage brackets. Allied's figures were as follows:

Company	Percentage Terms 40 Per Cent	35 Per Cent	Other Per Cent
Columbia	17.0	43.8	39.2
Metro	46.0	39.7	14.3
Monogram	0	60.0	40.0
Paramount	37.9	52.3	9.8
Republic	0	66.7	33.3
RKO	31.1	50.5	18.4
20th Century-Fox	20.9	60.8	18.3
United Artists	34.0	59.7	6.3
Universal	1.8	82.5	15.7
Vitagraph	44.9	35.2	19.9
All Companies	31.5	51.0	17.5

Sliding scale contracts and automatic reversion contracts reported were not included in the above table, the AID statement pointed out. The report also said: "The chart shows that exhibitors generally are paying too high percentages for film."

Guarantees Asked

Over 50 per cent of the percentage films sold were also conditioned on preferred playing time and over 30 per cent asked a guarantee, according to the AID table. Paramount asked preferred time on 70 per cent of its pictures sold on percentage and Monogram sold 60 per cent of its percentage films with a guarantee clause, according to the figures computed by AID. Allied commented, "during the 1939-40 season it was generally understood that where a guarantee was applied against percentage preferred time was to be eliminated. The chart shows that the Big Eight companies continued to require guarantees from exhibitors and, in addition, forced preferred playing time."

Company	Percentage Pictures Guarantee	Preferred Time
Columbia	23.6	41.0
Metro	19.1	35.1
Monogram	60.0	40.0
Paramount	7.9	70.6
Republic	55.6	22.2
RKO	32.9	36.1
20th Century-Fox	33.1	24.0
United Artists	28.8	39.3
Universal	46.0	49.4
Vitagraph	14.1	55.9
Average Totals	31.1	53.2

Over 92 per cent of the MGM contracts gave cancellation privileges, according to the AID survey. The report said: "Columbia, RKO and Universal generally restricted the exhibitors' rights to cancel." The table also shows the percentage of the exhibitors not answering the particular question. The following percentages were based on the total number of contracts as 100 per cent:

Company	Cancellations Permitted	No Cancellations	Question Not Answered
Columbia	46.3	18.3	35.4
Metro	92.2	3.3	4.5
Monogram	25.0	36.0	39.0
Paramount	83.5	5.5	11.0
Republic	32.8	13.4	53.8
RKO	49.4	7.5	43.1
20th Century-Fox	69.9	5.3	24.8
United Artists	1.4	25.7	72.9
Universal	43.8	6.7	49.5
Vitagraph	78.0	8.0	14.0

According to the AID figures, 46.7 per cent of the total number of short contracts sold were reported to be forced by the exhibitors sending information for the survey. Twentieth Century-Fox, RKO, Vitagraph and MGM were all said to have forced shorts in over half the total number of short subject contracts.

Company	Forced Shorts, Per Cent
Columbia	20.3
Metro	55.7
Monogram	0
Paramount	41.2
Republic	0
RKO	56.7
20th Century-Fox	61.9
United Artists	0
Universal	41.4
Vitagraph	55.7
All Companies	46.7

The AID reported deviation from the announced sales policies in the following order: First, Metro (least variation); second, Paramount; third, Vitagraph; fourth, 20th Century-Fox; fifth, RKO; sixth, Columbia; seventh, Universal.

United Artists, Monogram and Republic had no announced sales policies, AID's report said.

The AID reported that future studies would be made with relation to population, seating capacity and run.

DRIVE FROM OTHER SIDE OF THE FENCE

In these days of distributors' super-sales drives to obtain a maximum of bookings from exhibitor customers, a new twist is given by V. F. Scott, president of the Ideal Amusement Company, operating 17 theatres in Pennsylvania, who has launched his own "V. F. Scott Free Picture Drive Starting December 25th, ending July 4th." He addresses an appeal for free pictures to Pittsburgh branch managers:

"In celebration of my 20 years as an exhibitor, I have decided that I too should have a drive, a special drive for free pictures with at least one picture from each Exchange for each of my theatres."

"As a partial compensation to you for your co-operation in this special drive," Mr. Scott promised the distributors he would "purchase from you, one one sheet which I will place in front of my theatres while showing your picture; also one trailer will be run on my screens for one week, showing that your company produced this picture. This is absolutely free, and at no cost to you." He added:

"I feel it is my duty as your friend to include you and your home office in this special drive, so that you can show to the world the gratitude you feel for the many hundreds of thousands of dollars I have paid you for shows during the past twenty years.

"At the end of this special drive I expect to hold a ceremonial dinner at fifteen dollars per plate, at the Fort Stanwix Hotel. Seventy-five cents of this amount will be used for food and entertainment, and the balance of fourteen dollars and twenty-five cents will be used for a vacation for me to recuperate from the hardships of this phenomenal drive."

MPPDA Meeting Has "Usual Discussion"

At a meeting of the MPPDA in its New York office Wednesday there was the "usual general discussion of the foreign situation." It was announced that there was no direct or indirect consideration of a new contract for Will H. Hays, president. Mr. Hays' five-year contract expires next March. Also discussed was the result of the industry's cooperation in the annual Red Cross drive. A special short, prepared by Warner Brothers was shown in some 7,500 theatres during the two weeks drive in November.

Those present were: Barney Balaban, Jack Cohn, E. B. Hatrick, Joseph H. Hazen, W. C. Michel, Charles D. Prutzman, George Schaefer, Murray Silverstone, Mr. Hays and Frederick L. Herron. The meeting was adjourned to December 27th.

O. Henry Briggs Resigns From Pathe Laboratories

O. Henry Briggs has resigned as president of Pathe Laboratories, Inc., and plans to enter independent film production shortly.

He had been sales manager of DuPont Film Manufacturing Corp., from 1924 to 1936 when he became president of Pathe Film Corp. Two years ago he left that post to become president of Pathe Laboratories.

Succeeding Mr. Briggs at Pathe is E. M. Travis, Hollywood manager for the company.

Copeland Switch January 1st

Raymond H. Copeland, present manager of the Paramount branch at Des Moines, will assume the managerial post for the company at Kansas City on January 1st. Joseph T. Manfre, manager of the Kansas City office, will switch to the Des Moines branch on the same date.

AAA TO INSIST ON MINIMUM FEES FOR ARBITRATORS UNDER DECREE

Maximum Is $50 a Day but Lower Usual Payments Are Seen; Little Three Wins Point as Trial Proceeds

Arbitration fees, specified as not to exceed $50 per day in the consent decree, will be kept at a minimum by the American Arbitration Association, administrator of the arbitration system, and in many cases the fee for the arbitrator will probably be $10, $20 or $30, in certain types of cases no fees at all.

J. Noble Braden, executive secretary of the AAA and director of the 31 arbitration tribunals being set up in as many key cities, completed preliminary work in organizing boards in the Far West and after spending Monday at the New York headquarters of the Association went to the Mid-west to select personnel and locations for local offices. Mr. Braden will return to New York just before Christmas and complete arrangements for boards in the East shortly after the first of the year. All nominations for arbitrators and clerks will be submitted to the AAA's arbitration committee for final decision. Paul F. Warburg, chairman of the administrative committee of the industry's arbitration system, announced Monday that Mr. Braden had reported that in all the key cities the Association had received complete cooperation from local organizations.

Fees Studied

One of the important questions now receiving attention from officials of the AAA is the fees for arbitrators. Section XI of the Rules of Arbitration of the decree states, "The American Arbitration Association shall fix for each arbitration district the per diem rate of the arbitrator's fee, which in no event shall exceed $50.00 per diem. The arbitrator shall be entitled to the per diem fee for each day or part thereof that he shall attend a hearing or make an inspection." Though the authority to set the fee is given to the Association, the organization in this, as in other matters connected with the decree, will consult with the Department of Justice before any decision is made.

The AAA has been opposed to the principle of paying fees to arbitrators. In the thousands of cases handled in its 14-year history fees have been paid to very few arbitrators and then only at the consent of both parties. In its regular work the AAA has been able to get the type of men desired for arbitrators without paying any fee. Arbitrators for the motion picture industry are expected to be the same type of men, conforming to the AAA's standards. In fact prospective arbitrators for the motion picture Tribunals are being more thoroughly investigated than has been the case for others.

Fees for Arbitrators

But the Department of Justice, during the negotiations for the decree, decided that the film arbitrators would be called on much more frequently than in other industries and should receive some fee. It is the policy of the association, however, that no one will be selected for an arbitrator who is looking for the position on account of the fees involved.

In answer to an inquiry from Abram F. Myers of Allied, the Association said no member of its board might receive any compensation or benefit from any arbitration held in the associations tribunals or in connection with its work. The association further pointed out, "There will be no appointments to our board of directors or advisory committees of any person known to be connected with the motion picture industry and no appointments have been made."

PARAMOUNT PREPARES DECREE INSTRUCTIONS

Austin C. Keough, vice-president and general counsel, and Louis Phillips, home office attorney, are preparing an analysis of the consent decree for the instruction of the field sales force. A similar booklet is being prepared by Twentieth Century-Fox.

After the Paramount decree instruction summary is completed, Mr. Keough and Mr. Phillips will begin personal tours of the company's exchanges to discuss the decree with sales personnel. The tours are expected to begin after the first of January.

Metro-Goldwyn-Mayer, Twentieth Century-Fox and RKO are also working on written instructions for the sales force and scheduling trips to branch offices by sales heads and lawyers.

"Little Three" Win a Point in Their Suit

The "Little 3," Columbia, United Artists and Universal, not parties to the consent decree, won the first point, even though minor, in their defense of the Government's anti-trust suit which was originally directed against the eight majors. The Department of Justice agreed not to simultaneously try the New York case and the three field suits in which the three non-theatre owning companies are also defendants, Schine suit in Buffalo, Griffith in Oklahoma City and the Crescent in Nashville. The trial order of the four suits was to be agreed upon this week.

Raftery Files Motion To Dismiss Complaint

On Monday Edward C. Raftery of O'Brien, Driscoll & Raftery, filed a motion to dismiss the Government's amended complaint on the charge that no cause of action was stated. The hearing has been set for January 7th before Judge Henry W. Goddard who signed the consent decree ending the action against the five theatre-owning companies November 20th.

Mr. Raftery also requested that if the motion to dismiss the complaint was denied that references in the complaint to the five consenting companies be stricken out as well as other sections which, he alleges, have no application to the non-theatre-owning companies.

It was reported that Columbia, represented by Louis D. Frohlich, of Schwartz & Frohlich, would join United Artists and Universal in the motions to dismiss the amended complaint or to strike out references to the "Big 5." Mr. Frohlich at a recent court hearing said that he would appeal the consent decree to the Supreme Court, if necessary.

If the "Little 3" find that the Government is not trying the four trust suits in "an orderly fashion" they may file again their motion to have Judge Goddard restrain the Government from prosecuting the suits in the field until the New York case is settled.

Additional Costs in B. & K. Settlement

In the settlement of the Chicago Balaban & Katz consent decree violation suit Paramount, Balaban & Katz and B. & K. Management must not only pay fines totalling $10,000, court costs of two or three thousands but a $10,000 fee for Edgar Eldredge, special master who took testimony and made a report which was accepted by the court, according to reports from Chicago.

All the original defendants, with the exception of the "Big 5" which have been dismissed from the case, have until January 2nd to file objections against or answers to the Government's interrogatories in the Griffith Amusement Company case in Oklahoma City. Robert L. Wright, who is in charge of the Griffith case and the "key" New York action for the Department of Justice has said that the Oklahoma case will be ready for trial first. But he did not announce whether or not it would actually be tried before the New York action.

Fox Wisconsin Amusement Company won Monday a suit brought against it in Milwaukee by the Oriental and Tower theatres, controlled by M. L. Annenberg. Circuit Judge Gustave G. Gehrz ruled that there was no breach of contract and that the matter of waiver of clearance was vested in Fox Wisconsin and could be used as it wished in the matter. It had been charged that clearance had been illegally waived in favor of Fox's Shorewood State theatres. Frederick W. Pride, of Dwight, Harris, Koegal and Caskey, represented Fox Wisconsin.

Ellis Suit to Federal Court

The $67,500 damage suit filed by Abe Ellis, operator of the Tower, Camden, against Twentieth Century-Fox in the Philadelphia Court of Common Pleas, charging failure to deliver films which had been contracted for, has been transferred to the U. S. District Court, at the behest of the picture company's attorneys.

Counsel for Mr. Ellis, on Tuesday, filed a petition for a hearing on Friday, this week, after which a date later than January 20th will be set for trial. Despite the transfer of the case to Federal jurisdiction, it remains a breach of contract litigation.

The Folley, Midwest, Interstate Cases

The Folley Amusement Corporation has informed the U. S. District Court in New York that it will take depositions of Harry Decker, Roy Haines and Edward Schnitzer, of Warner Brothers, before trial. The examinations are in connection with the triple-damage anti-trust suit against the eight majors, Republic and Monogram, charging that the plaintiff was forced to close the Folly in Brooklyn on account of lack of product.

In January trial is scheduled for three suits brought against the Interstate Circuit of Texas following the ruling of the courts made in February, 1939, that contracts between Interstate and the distributors requiring that subsequent runs charge a minimum of 25 cents admission violated the anti-trust laws. Independent exhibitors have charged that they were forced to raise admission prices from 20 cents to 25 cents and suffered losses in business. The trials are scheduled to open on January 13th, 15th and 20th in Dallas. A fourth case brought by Louis Richter was settled out of court.

MEDIATION OFFER BY AAA IN 11th HOUR OF ASCAP-BROADCASTERS WAR

Wired Proposal Comes as Settlement of Government Suit Against Society Is Discussed; Deadline January 1st

On Tuesday afternoon the American Arbitration Association acted to try to end the ASCAP-broadcasters fight by offering its services to arbitrate any existing or future dispute. The AAA is the duly appointed agency for arbitrating film disputes under the film consent decree. Lucius R. Eastman, chairman of the board of the AAA, sent the following telegram to Gene Buck, president of the society, and to Neville Miller, head of BMI: "The American Arbitration Association offers its services to ASCAP and BMI for arbitration of any controversies that may arise under any consent decree or contract establishing trade practices. Its panels of arbitrators and rules of procedure in all parts of the United States are at the disposal of your organizations and this association will appreciate the opportunity to be of service."

Mr. Miller said Tuesday night in Washington that his organization had no intention of entering into arbitration on the ASCAP contract. John G. Paine, ASCAP general manager, said ASCAP was willing to negotiate with the broadcasters under any auspices.

A consent-decree settlement of the Government's six-year-old suit against the American Society of Composers, Authors and Publishers appeared in the making this week, although Department of Justice officials denied that anything definite had yet been developed and refused to hazard a guess as to how long it would take to reach an agreement with the music society.

On Wednesday Justice Department officials pointed out that immediate action could be taken in the matter if ASCAP wished to conclude the suit before the end of the year.

Department of Justice officials Monday characterized as "premature" published reports that the terms of a settlement had been reached, pointing out that it was a common phenomena for stories of settlements to appear long before they were perfected, citing the publicity given the motion picture consent decree as an example.

"Per Use" Payments Seen

The reported basis for settlement of the case was abandonment by ASCAP of its demand for a percentage of the total commercial receipts of broadcasters in favor of a plan for a "per use" basis, long agitated by the radio industry. It was said also that a "clearance" system would be adopted, under which the networks would pay the license fees on chain programs instead of the individual stations.

Such a revision of the license system is being sought by the Government, but department officials would not say whether the music association has agreed to it. The reported settlement basis would eliminate the basis for the current controversy between the broadcasters and ASCAP, which has led to the effort to work ASCAP music off the air.

The Government's formula for settling the suit with ASCAP, according to the *New York Times,* has the following 10 points:

That ASCAP would discontinue blanket licensing of radio stations for the use of its music; that payment to ASCAP would be on a per program basis; that ASCAP would not seek any minimum guarantee; that music would be cleared at its source; that there would be no discrimination between stations; that composers and publishers would have an option on whether they wanted to vest their catalogues in the society; that the ASCAP board would be reorganized to provide for the election of new members; that the ASCAP method of distributing fees received would be revised; that the requirement that a new songwriter must have five songs published before joining ASCAP would be eliminated, and that publishers would pay ASCAP a regular fee for clearance of their catalogues.

On Tuesday it was also reported that both the broadcasters and ASCAP had independently approached the American Arbitration Association which is administrator of the motion picture arbitration system to learn what clause might be inserted in a future contract to avoid a "battle" like the one this year and other technical details of arbitration. The AAA's policy is to arbitrate contractual disputes whenever such are offered to the association by both parties. Frequently the AAA learns that it has been designated to arbitrate disputes arising from a contract only after the fight has started and the parties cannot agree among themselves.

ASCAP officials and representatives of the radio interests admitted there was some possibility of a settlement of the differences between them. As far as the possible conclusion of the trust suit launched by the Government six years ago, one ASCAP official said: "What will come of the negotiations, or whether anything will come of them, cannot be predicted at this stage."

The Metro-Goldwyn-Mayer music interests figured in the ASCAP-radio fight this week as the only film affiliated publishing houses not signed with ASCAP, and the chief holdout.

Even while rumors and reports of settlement of the Government suit and through that removing of the broadcasters' chief objections against ASCAP persisted, ASCAP and Broadcast Music, Inc., continued the fight with statements, answers, charges and counter charges coming from all interested parties. BMI announced that over 550 radio stations would sign its contracts by January 1st when the ASCAP licenses expire. Over 537 have already signed, representing over 92 per cent of the total dollar volume on the air, BMI said.

Neville Miller, president of BMI and the National Association of Broadcasters, said 370 composers had contributed BMI music and over 200,000 musical numbers are available. BMI pays at the rate of one cent per station per broadcast for each tune. It estimated that composers, under that arrangement, would receive between $1,200 and $1,800 for the three-month period during which a song enjoys its greatest popularity.

Other announcements from BMI were that it planned to publish, about December 21st, for distribution to member stations a hymnal containing titles whose broadcast rights are controlled by the radio music group; that the Sociedad Argentina de Autores y Compositores de Musica of Buenos Aires had assigned its performing rights to BMI, beginning on January 1st. Tango music is included in that organization's 30,000 songs.

Mr. Miller, speaking at the Eastern State Broadcasters' meeting in Washington on Friday of last week, said that not more than eight independent radio stations had signed the new ASCAP contract.

Independent stations in the metropolitan New York area were considering signing with both BMI and ASCAP to protect their supply of popular music, it was reported. One New York station, WHN, is controlled by Loew's, Inc., and will probably follow the decision of the Metro music interests in the fight. It has been reported that the Metro music group will stay with ASCAP.

Theatres Might Benefit

It was reported that theatres might obtain some extra business if the fight between ASCAP and the radio stations and networks becomes official January 1st with the ban of all ASCAP music from the air. If the radio audience becomes dissatisfied with radio musical programs which are admitted to be among the most popular, there may be more attendance at motion picture theatres, it was said.

ASCAP meanwhile issued a statement saying that a number of leading conductors and other musicians appearing on the radio would not be able to play their own compositions when ASCAP music is barred after January 1st.

The national press this week was taking sides in the radio-ASCAP battle. A number of papers had pieces favoring ASCAP. It was reported that the old animosity between newspapers and radio, even though newspapers own or control about one-third of the radio stations in the country, might break out again in connection with the ASCAP-BMI music dispute. *Editor and Publisher,* newspaper trade magazine, had an editorial titled "Get Together!" saying, "the society represents the best in American music" and urging both parties to get together "and spare our people a deluge of foreign propaganda through music."

The phonograph business was reported to be expecting a boom if efforts to settle the ASCAP-broadcasters' fight break down and ASCAP music is played by only a few radio stations in 1941.

C. Lloyd Egner, vice-president in charge of the NBC radio recording-division, has announced that subscribers to the NBC Thesaurus will have on hand 2,000 royalty-free selections by January 1st.

STATIONS MAY USE RESTRICTED RECORDS

Broadcasting stations may use phonograph records despite so-called restrictive use notices to the contrary thereon it was, in effect, held by the supreme court in Washington, D. C., this week.

The attitude of the court was disclosed in an order denying applications by orchestra leader Paul Whiteman and record-making RCA Manufacturing Company for review of a decision of the second circuit court of appeals in a suit brought by Mr. Whiteman against station WBOW, alleging unfair competition.

The trial court rendered a decision in Mr. Whiteman's favor with respect to some of the records allegedly wrongfully broadcast, because of a reservation of his rights in a 1934 contract with RCA Manufacturing Company.

CONCENTRATE DECREE COMPLAINTS ALLIED'S MYERS TELLS EXHIBITORS

Asks Members to Report on Decree's Adverse Effects to Headquarters so "National Scope" Can Be Shown

Protests against the decree, based on actual experience, may be expected to have more influence on the Department of Justice than speculation concerning possible adverse effect, according to National Allied which this week urged its members not to forward separately claims of alleged violation or damage done by the decree to the Government but to send them all to National Allied so that "the full scope and national character of the violation can be pointed out." (See page 14 for further developments on the consent decree.)

Abram F. Myers, general counsel and chairman of the board of Allied States Association of Motion Picture Exhibitors, pointed out from Washington last Saturday that the effects of the decree would be under supervision of a unit of the Department of Justice, headed by Robert L. Wright.

"The selection of Mr. Wright," Mr. Myers said, "will evoke no cheers from the exhibitors who place responsibility for the decree mainly on him and his associate, James V. Hayes. Nevertheless, Mr. Wright is acquainted with all the details of the situation and from that standpoint is well equipped for the work.

"Those who cried that the Neely Bill involved governmental regulation have consented to a decree that places them under the thumb of the Department of Justice," Mr. Myers remarked. But the supervision by the Government will be a check on the activities of the distributors and the arbitrators and will make it possible to decide whether additional relief is necessary, according to Mr. Myers.

March 26th Protest Cited

The part of Allied in the negotiations which led up to the consent decree was explained again in the bulletin. It was said that Allied was the only exhibitor organization to protest when the trade showings and selling in small block proposals were first made public in March, pointing out that Allied sent a protest dated March 26th, to the Attorney General.

It was announced that each Saturday Mr. Myers "studied the latest drafts at the Department of Justice and to the extent that they were at variance with the position taken by the board of directors, he criticized and opposed them." The report continued, "while the Department would not recede from its position in regard to the selling plan, and could not obtain the consent of the defendants to the more important suggestions made by Allied, it nevertheless is true that a considerable number of Allied's minor suggestions were adopted and embodied in the decree."

Mr. Myers pointed out that Allied had formed a policy of instructing its members in the practical, as well as theoretical significance of the decree, and discussed it at many conventions. At the various meetings it was discovered, Mr. Myers said, "there are some exhibitors who have lost a particular run of pictures and want to regain it, or who want to obtain some run of pictures, or who have clearance troubles, to whom the decree affords an opportunity to arbitrate their problems. It is idle to suppose that these exhibitors will boycott the decree and refuse to institute arbitration proceedings thereunder. The regional associations have performed a service in acquainting them with their rights. The organizations can perform a further service by aiding them."

On the question of the arbitration system established by the decree Mr. Myers made the following remarks, "some exhibitors have expressed skepticism as to the kind of a job the American Arbitration Association will do in providing arbitration under the decree. Undoubtedly its relations with the Hays Association at one time were very close. However, it is headed by a group of high-minded men and it deserves a fair chance to show what it can do. If it indulges in unethical practices or is guilty of partiality, a scandal will result and the whole system can and will be kicked over."

A poll is being conducted to determine when the annual meeting of the Allied directors will be held. It was pointed out that on account of the Presidential Inauguration the sessions could not be held on January 19th, 20th or 21st. S. E. Samuelson has suggested that the meeting be held late in the month of January so that another Allied Information Department (AID) report can be considered by the directors.

FRANCHISES PROTECT AFFILIATED CIRCUITS

Theatre circuits affiliated with the five companies consenting to the decree in the Government's "key" anti-trust suit are reported to have franchises with one or more of the other distributors, thereby protecting them from any product shortage under the block-of-five and trade show provisions of the decree. Furthermore, sales of a company to its affiliate are exempt from the decree so, it was reported this week, many affiliate circuits will not face the buying problem confronting independents under the decree when the selling provisions become effective on August 31st.

Clearance questions and not product were reported to be a concern of the affiliated circuits. It was said that several of the companies were negotiating with circuits looking to adjustments in clearance to avoid arbitration proceedings. Revisions of the existing clearance arrangements might result in a general reduction in admission prices, according to some affiliated circuit and other chain operators.

Universal Asks Tenders to Sell Preferred Stock

J. Cheever Cowdin, chairman of the board of Universal Pictures, in New York, disclosed Thursday, December 12th, following a special meeting of the company's directors, that the company had asked tenders for sale to its first preferred stock and authorized the use of $1,000,000 for such purchase. Tenders of these share are to be submitted to the Commercial National Bank and Trust Company, New York, transfer agent, before 2:00 p.m. on December 30th, 1940, with delivery of and payment for such stock as may be accepted to be made on or about January 6th, 1941. There are 15,330 shares of preferred stock of the company at present outstanding. (Universal preferred stock, on the New York Stock Exchange, Tuesday afternoon closed at $117; low for the year was $59.)

"Since the issuance of the first preferred stock of the company in 1925," the call for tenders said, "all sinking fund payments thereon have been met up to and including June 30th, 1941, except for the years 1933 to 1939, both inclusive, when operating losses made such payments inadvisable. In view of current earnings, the company feels that it can now make further sinking fund payments. Such payments will have to be made out of capital surplus, since the company has no earned surplus.

"Although the audit of the company's accounts for the fiscal year ending November 2nd, 1940, has not been completed, it appears from the company's books that the net earnings after all charges including estimated taxes were approximately $2,400,000," declares the Universal statement. "During the year the company accumulated, and there is included in such earnings, approximately £390,000, which were blocked in Great Britain; the value of such pounds at the present official rate of exchange is $1,560,000.

"The first preferred stock acquired for the 1940 sinking fund payments was purchased at an average price of $86.81 per share, and the stock so far purchased for the 1941 sinking fund payments was purchased at an average price of $101.83 per share.

"The right is reserved to reject any and all offers," it was stated.

Thomas To Succeed Lipton at Universal

Dan Thomas, newspaper and publicity man for some years, has been placed in charge of studio publicity by John Joseph, Universal publicity and advertising director. He succeeds Dave Lipton, who has joined Columbia as advertising and publicity director. Mr. Lipton has moved into an office in Columbia studios in Hollywood, before taking over his duties in the New York home office. Mr. Lipton is expected to report to New York after the first of the year.

A SALUTE TO

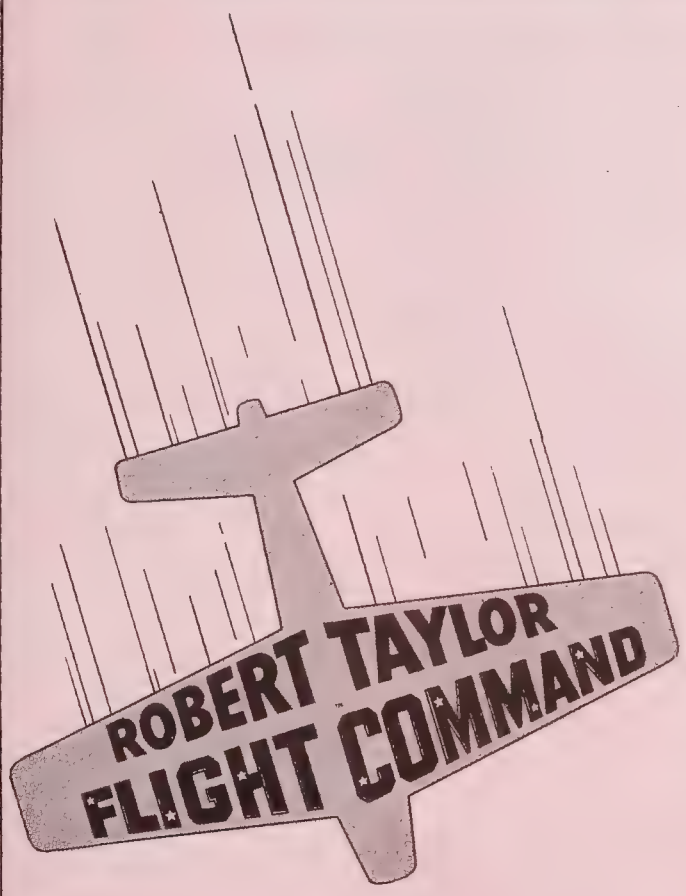
North, Central and South

AMERICA

President Roosevelt has designated today as

PAN-AMERICAN AVIATION DAY





THE TIES that bind us together in the Americas were never closer. This is a day of hemispheric patriotism.

The motion picture industry plays its part. As you read these words gallant pilots are winging their way through the air with prints of FLIGHT COMMAND (the new Metro-Goldwyn-Mayer picture starring Robert Taylor) to Toronto, to Washington, to Havana, to Mexico City and on down through the capitals of all Central and South American countries. Banquets will be held preceding the simultaneous international preview.

Watch for FLIGHT COMMAND! It is unquestionably a momentous achievement in the drama of the skies. Remember M-G-M's "Hell Divers"? "Test Pilot"?

You'll never forget FLIGHT COMMAND.

ABOVE: *Newspaper advertising dramatizes an important film event from Coast-to-Coast!*

THIS AD APPEARED TUESDAY IN 43 PAPERS!

Something *new* in launching a Film Premiere and of course M-G-M does it first! Direct box-office tie-up! Practical linking of a front-page story of national importance with M-G-M's new giant entertainment! When "Flight Command" comes to your theatre it's preceded by promotion that sells tickets in advance. Friendly Company, friendly to your box-office!

With the gratefully acknowledged cooperation of the United States Navy, Metro-Goldwyn-Mayer presents ROBERT TAYLOR in "FLIGHT COMMAND" with Ruth Hussey, Walter Pidgeon, Paul Kelly, Shepperd Strudwick, Nat Pendleton. A Frank Borzage Production. Screen Play by Wells Root and Commander Harvey Haislip. An M-G-M Picture. Directed by FRANK BORZAGE. Produced by J. WALTER RUBEN

ADDITIONAL FINANCING NEEDED UNDER DECREE

Schaefer Sees Acceleration of Production, with Delay in Liquidating Negative Costs

The major companies need additional financing, because under the consent decree five of them are observing, they must accelerate production of pictures, and at the same time hold those pictures so they can be formed into blocks of five for sale, thus delaying liquidation of their investments, George J. Schaefer, president of RKO, pointed out on Wednesday.

"Pressure" in Studios

Mr. Schaefer arrived in New York this week, after a month at the studio; and shortly thereafter called in the trade press, informing them, among other things, that he might return to the studio in January, possibly for a stay of several months, because his presence was needed at a time when "pressure" must be applied to have as many pictures ready as possible when the decree begins operating September 1st.

Mr. Schaefer refused to confirm or deny reports of expected executive studio changes. He said he he did not like to talk about the subject.

The additional financing needed by the companies because of the decree is one of its most serious aspects, Mr. Schaefer emphasized. He remarked, "The sad part of it is that you have now to carry more inventory, without getting any more money for it. You can't liquidate your investment as fast."

He predicted an even greater tightening of budgets at the studio but added that the result probably would be a "decided change" in the quality of pictures. "Men," he said, "will be rewarded for their creative ability, rather than for having invested a substantial sum."

Profit sharing, such as practiced in other companies, he favored. So do others in the RKO organization, he said. People of ability are not afraid to "take the gamble," he asserted.

Exchanges in key cities, under the decree, will soon cooperate in hiring a local theatre for trade showings, after first using their own exchanges, he predicted.

Film Selling Costly

Selling of pictures under the decree will be more costly; more salesmen will have to be used; but how much more costly he found it on Wednesday difficult to estimate; and how many more salesmen are to be added to the RKO staff, he said he would take up this week with the home office sales staff.

RKO will probably have "42 to 45" pictures ready this year; and about 40 next year, when the company will operate fully under the decree, he declared. It will have "five to eight" pictures ready by August 31st, he added.

Reminded that a figure of 40 pictures for next year is a reduction from the average annual number for the company, Mr. Schaefer asserted that "too many smaller" pictures have been made; too many "program" pictures.

Of the 40 films, about 35 will be RKO's own; the rest will be from independent producers. He would not say who these would be, beyond admitting negotiations are now going on between the company and several independents who have not heretofore released through RKO. He admitted that Gene Towne and Graham Baker, producing team, have left RKO, and probably would join United Artists. Harry Goetz and Max Gordon, also, will not produce for RKO, he said, unless they make "The American Way."

Herbert Wilcox will continue making pictures for the company, he confirmed.

Mr. Schaefer hopes RKO will have the first block of five pictures, as required under the decree, ready by June, and the second block ready some time in September, but added that this spacing did not necessarily represent the spacing of bocks which will be observed when the company gets into decree routine.

He reminded those present that "this thing is new, after all" and said probably more time would be needed to sell the first two blocks.

Sales conventions will become a thing of the past, except for "educational purposes," Mr. Schaefer predicted. Anent the latter purposes, he insisted about 98 per cent of the salesmen and exhibitors still regarded the decree as "Greek" and needed it explained to them.

Cooperation Expected

The average exhibitor will probably take the groups as arranged by the company, Mr. Schaefer expects. He thinks, also, that while first runs will probably be able to obtain only one block at a time, the second and third runs will be able to secure several blocks at a time, because of their booking lag.

He did not see collusion between the majors, in offering groups at the same time, beyond admitting that, because all will be trying to produce and group as many pictures as possible, coincidence will possibly occur in the offering of groups during a certain period.

A shift of home office sales and publicity departments from New York to Hollwood is not seen by the RKO president. He thought merely that more persons would probably be employed by those departments.

No shortage of product will occur, he predicted. Possible slower delivery of product will enable exhibitors to catch up on back bookings, try other companies not previously contracted, and play their pictures longer, for all the money in them, he predicted.

Mr. Schaefer also predicted a revision in the U. S. tax laws. He said the present effect was to make exhibitors lower admission prices. A general policy of lowered admissions, he asserted, would be "disastrous" for the industry at a time when it had lost most of its foreign markets. He thought a beneficial revision would have the tax start on the first ten cents.

PLAN TO RE-OPEN LONG-DARK HOUSE

The Minnesota theatre in Minneapolis, which has been dark for nearly a year may be reopened New Year's Eve with a policy of vaudeville and motion pictures it was learned Monday. Attorneys for the Minneapolis Theatre Co., owners of the theatre, are preparing to petition Walter H. Newton, referee in bankruptcy, to call a meeting of creditors to consider the deal. Under the deal the theatre would be operated by the Middle States Corp., operating theatres in Milwaukee.

Harris Added

New additions to the Paramount sales staff in Philadelphia is Nat Harris.

Swedish Industry 'Unhurt' by War

The Swedish film industry has been virtually untouched by the war, according to reports submitted to the U. S. Department of Commerce from the American commercial attache in Stockholm.

Although one or two of the smaller producing companies have been eliminated since 1939, the larger companies are operating at levels equal to or exceeding last year. Since the German occupation of Norway and Denmark, shipping lanes have been restricted for imports into Sweden and foreign exchange regulations have been tightened, but importation of films continues.

During this year, no theatres have been bombed or damaged, none has been closed and no new houses have been opened. There are, in Sweden, 2,134 theatres, all wired for sound. The Swedish Government plans no quota legislation on films from the United States. During the first six months of 1940, a total of 3,831 pictures, including prints, were censored. Of this total, 1,028 were American, 2,278 were Swedish, and the balance were from the various other countries.

Generally, the censor rejects pictures because of political implications. During the first half of the current year, 11 films were banned, seven of them from the United States. For the most part, positive prints are shipped to Sweden from America.

Masters to New York To Confer with Kelly

Haskell Masters, Canadian saies manager for United Artists, left Toronto on Tuesday for New York, where he will confer with home office executives on the new executive sales post which has been offered to him.

Arthur W. Kelly, UA vice-president and general sales manager, this week said he would have no statement to make regarding Mr. Masters' prospective appointment until he had discussed the matter with him.

Paramount Schedules Eight Films for Siegel

Paramount has assigned Sol C. Siegal, new producer, to supervise production of from eight to 12 features during the 1941-1942 season. Included among them will be Owen Wister's "The Virginian," in color, probably with Joel McCrea in the lead.

Mr. Siegel is also expected to produce "The Paramount Parade," a Henry Aldrich comedy, and "Two Bad Angels", concerning British refugee children. Eugene Zukor, Joseph Sistrom and Jules Schermer will assist.

Army Film for Republic

"Rookies' Roost," a comedy on national conscription by F. McGrew Willis, will go before the cameras at the Republic studios soon. Albert J. Cohen will supervise production.

Dart Becomes Booker

Kermit Dart has become booker for the Lyric Theatre, Indianapolis, and others, and is working in Chicago. He was formerly production manager at the Lyric. William McIllwain replaces him there.


PRESS

WHAT AMERICA NEEDS IS A RIOTOUS ROMANCE!

The scene above shows CLARK GABLE and HEDY LAMARR after a battle in which she bites, kicks and crowns him but it's just her way of demonstrating love. "COMRADE X" is much funnier than "Ninotchka" and easier to pronounce. It is a King Vidor Production with Oscar Homolka, Felix Bressart, Eve Arden. Screen play by Ben Hecht and Charles Lederer. Directed by King Vidor. Produced by Gottfried Reinhardt. M-G-M made it with both eyes on your box-office!

LITHO U.S.A.

METRO PUTS ON OPENING SHOWS FOR 'FLIGHT COMMAND' IN FOUR NATIONS

Warners "Santa Fe Trail" Party in New Mexico; Paramount Has Broadway Premiere for Benny's "Love Thy Neighbor"

Concentrated local field previewing of new product went out of normal bounds this week, when Metro-Goldwyn-Mayer put on a "world premiere," not in four or five theatres in one city, but in four theatres in four different countries, opening its "Flight Command," a story of the U. S. Navy, Tuesday, in Washington, D. C., Mexico City, Havana and Toronto. In each the theatre premieres were part of the observance of Pan-American Aviation Day.

Meanwhile, Paramount, with a Jack Benny picture to open in New York, "Love Thy Neighbor," closed its first run "show-window," the New York Paramount, for several hours Tuesday afternoon, preparatory to a full-fledged "Broadway opening," preceded by a "tremendous" cocktail party at the Stork Club, attended by Jack Benny, Mary Livingstone, Fred Allen and the Jello troupe, and crowned by attendance of these and others at the opening in the newly decorated theatre that evening.

"Wind" Premiered Again

And, even as the news of these two openings this week was reported by press and radio, serving as aids to attendance at those pictures, the reverbations of last week's openings were slow to die. With a fanfare of three days, Warner Brothers' "Santa Fe Trail" had opened in that New Mexico city Saturday; and, in Atlanta, in the same theatre, on the same date, December 12th, in which last year it had a world premiere, MGM last Thursday opened its "Gone With the Wind" for general release, and happily reported, after the opening, that a canvass of the audiences showed more than 70 per cent of the persons there were seeing the film for the first time.

One company, it appears, has the opinion that a "quiet opening" might, in these times, attract some attention. So RKO will open its "Kitty Foyle," much heralded in the magazines and newspapers, and in the literary world, in Philadelphia next Friday, without the usual Hollywood fanfare. Not a star will be present.

"Hemispheric Opening"

In four chief cities of four countries on the North American Continent, Canada, the United States, Cuba, and Mexico, MGM on Tuesday evening opened its "Flight Command". In each of the cities, Toronto, Washington, Havana, and Mexico City, the openings were preceded by banquets, celebrations, and speeches, attended by Governmental, aviation and political officials, and other luminaries; for MGM had tied in the opening of its picture, which itself is based on the U. S. Navy air arm, with the Western Hemisphere's celebration of Pan-American Aviation Day.

The lead-off dinner was in Washington, at the Carlton Hotel, under the sponsorship of the National Aeronautic Association, with Howard Dietz, director of advertising and publicity for MGM, as the toastmaster. Among the notables present at this dinner, which preceded the premiere at the Loew's Capitol, were Admiral Harold Stark, chief of naval operations for this country; General George Marshall, U. S. Army Chief of Staff; Leo Rowe, director-general of the Pan-American Union; Juan Terry Trippe, head of the Pan-American Airways; Senators Sherman Minton, Robert Wagner, and James Davis; Eugene Meyer, Nathan Straus, C. V. Whitney, Thomas Fortune Ryan, III; and Major General H. H. Arnold chief of the U. S. Army Air Corps.

Mr. Dietz sounded the keynote of the industry's co-operation in national defense when he pointed out that, while the movies don't produce tanks or airplanes, their importance lies in their ability to create "morale-power."

Hostess at the dinner was Miss Adeline Cox, 20-year-old Pennsylvania Central Airline stewardess, earlier named "Miss Flight Command" after being judged the prettiest of all airline hostesses. Present from among MGM star ranks was Walter Pidgeon, who in the film portrays a flight commander.

Talks of Admiral Stark, General Marshall, Dr. Rowe, and others, were broadcast that evening over the Mutual Broadcasting System.

In Toronto, the dinner preceding the opening was attended by the Dominion's most famed flyers and sponsored by the Toronto Flying Club. W. A. "Billy" Bishop spoke.

In Mexico City, President Manual Avila Camacho attended, accompanied by his cabinet, and representatives of other Latin-American countries.

On Sunday evening, the picture was previewed to newspaper and Washington notables on board a PCA transport plane, flying from the latter city to Kitty Hawk, North Carolina, "birthplace of aviation."

The Advertising Club, of Washington, last week commended MGM for its "civic consciousness and its spirit, and its high standards," in connection with the "hemispheric premieres".

"Santa Fe" Excitements

Not the least important in the occurrences during the three-day celebration in Santa Fe, New Mexico (Friday, Saturday, Sunday) incident to the opening of Warner Brothers "Santa Fe Trail" in three theatres of that city, were the collapses of two of the company's stars, May Robson and Olivia de Havilland. The former, 75 years old, fell ill Friday night, December 13th, first day of the ceremonies. The high altitude was blamed; and she was rushed to a hospital in Albuquerque, 2,000 feet lower than Santa Fe. Miss de Havilland collapsed the same day of appendicitis. Doctors decided not to operate.

Both cases received national publicity.

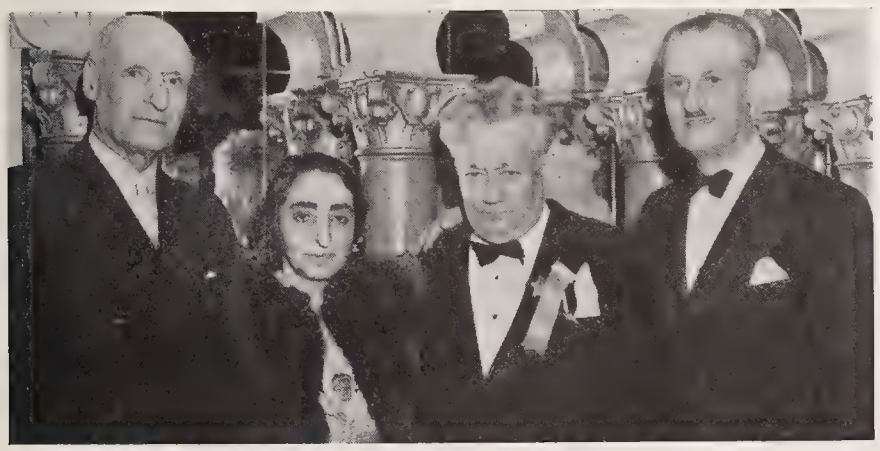
The celebration and premiere in the old New Mexico city was marked by Indian ceremonial dances, the donning of costumes by locals and visitors, much jollity; and by the presence of two huge delegations, one from Hollywood, the other from New York, both consisting of newspapermen, photographers, the company's executives, and the stars.

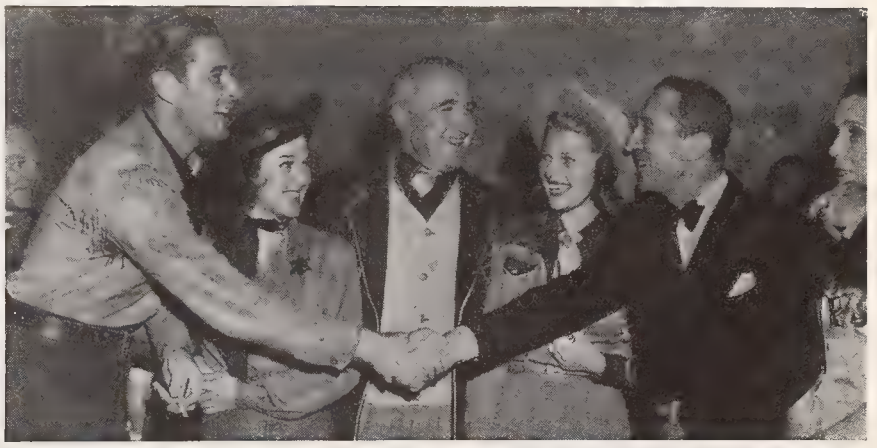
Festivities began as soon as the Eastern contingent met the western crowd at Lamy, New Mexico, on Friday, the 13th, and journeyed, en

(Continued on following page)

SHOWMEN TO FIGHT NEW SUNDAY LAW

Exhibitors and sports promoters are reported contemplating legal action to restrain Palmyra, N. J., officials from enforcing a new ordinance restricting the showing of Sunday movies, voted by the electorate November 5th, last. Under the new law, shows would be restricted to the period between 1 and 6 P. M., and between 8 and 11:15 P. M. It also prohibits "special inducements" such as prizes or lowering of admissions and compels exhibitors to repeat Sunday shows on week-days.





At the three theatre world premiere of Warner Brothers' "Santa Fe Trail" in Santa Fe, N. M.; above left, Nathan Solomon, Mrs. E. J. Greer, Terry Ramsaye, editor of MOTION PICTURE HERALD, *and E. J. Greer, executive of the Gibraltar circuit. Above right, Senator Carl A. Hatch of New Mexico greets Errol Flynn, Jean Parker, Donald Crisp and Rita Hayworth, of the Hollywood group.*

"FOYLE," "LOVE THY NEIGHBOR" OPEN

(*Continued from preceding page*)

masse, into Santa Fe. The next day, 20,000 lined the streets of the town to watch the galaxy of stars and players greet the crowds from a "covered wagon" platform between the Alley and Lensic theatres. Meanwhile, Rudy Vallee directed a street show, contributed by the personalities on the junket.

S. Charles Einfeld, Warners' director of advertising and publicity, led groups of publicity and advertising men from the home office and the studios. Mort Blumenstock led the Eastern contingent and Robert Taplinger headed the studio group. Ed Manson handled some details on the eastern train, while the Coast train was handled by Bill Belcher, Jerry Hoffman, Carlyle Jones, Ken Whitemore, Irving Fine, Bill Blowitz and Lou Espinosa.

The official program listing said it was "the greatest coagulation of movie stars celebrities, and official personalities" ever. Some of the newspaper men referred to their trip as the "junket to end all junkets". On the program were the public reception on Friday to the visitors from Hollywood, Chicago, and New York, at Fort Marcy Stadium, a "monster pioneer pageant," coronation of Miss de Havilland as "The Queen of Santa Fe," an Indian ceremonial, "The Burning of Zozobra," the "Friday the 13th Fandango," also by Indians, and the Governor's Grand Ball. Saturday's events included a sports carnival at the city's Ski Club, a luncheon, a pioneer parade, Pueblo Indian ceremonials, the triple theatre premiere, and a Grand Jubilee Ball. The special trains left Sunday.

"Wind" General Premiere

With crowds thronging the street in front of the theatre, blocking all traffic at the five-street intersection, and with a battery of powerful lights illuminating the front, and a 26-foot anniversary birthday cake atop the marquee, MGM's "Gone With the Wind" returned to Loew's Grand Theatre, Atlanta, Thursday evening, December 12th, the date on which it had its world premiere last year. The occasion this time was the "general release world premiere," and proceeds of the brilliantly attended opening this time went to the British War Relief.

The area's great attended; among them the Governor of the state, E. D. Rivers, Mayor Hartsfield, of Atlanta, and Margaret Mitchell, author of the best selling book from which the film was made.

The airplane carrying Lawrence Olivier, Vivien Leigh, and director Alfred Hitchcock to the premiere was grounded by fog, after circling the city several times. The personalities were forced to stay in Augusta. However, from the standpoint of the company, regrettable as their inability to attend the premiere may have been, the publicity gained from the mishap was valuable, being carried over the nation by the wire services.

Mr. Hitchcock was to have directed a scene, with Miss Leigh, from the picture, on the theatre's stage.

Corroboration of the estimate of 50,000,000 persons as still an audience for the film was found by MGM home office officials, from a poll of the audience at the opening Thursday evening. It was said that 70 per cent of the persons asked, declared they had never before seen the picture.

Read to the audience was a message from Leslie Howard, now in London with the British Army, thanking attendees, and the American people, for support of the British.

"Foyle" in Philadelphia

The world permiere of RKO's "Kitty Foyle" is to be held at the Boyd Theatre, Philadelphia, next Friday. None of the stars of the picture, among them Ginger Rogers, will be present.



Part of the crowd that thronged Santa Fe streets for the premiere of "Santa Fe Trail" and the celebrations attendant thereon.

The fact emphasizes that the premiere will be "quiet". The celebration attendant to the opening will be local, and will have Christopher Morley, author of the book, as guest of honor.

A local society group may sponsor the opening for charity. Plans for that were being worked on this week. In conjunction with the Philadelphia *Daily News,* the Warner circuit is conducting a "search" for a local "Kitty Foyle". A serialization of the book has been running in the Philadelphia *Bulletin.*

"Love Thy Neighbor"

World premiere of the Paramount—Jack Benny film, "Love Thy Neighbor," occurred Tuesday evening at 9:00 P. M. at the New York Paramount Theatre "show-window" of the company's affiliated theatre circuit, after the theatre had been closed earlier that afternoon for special lobby displays, a new stage program incident to the picture, and radio equipment. The special Broadway opening was unusual to the theatre; so was the special broadcast over radio station WOR, of the Mutual Broadcasting System.

Mr. Benny and Mr. Allen appeared together for the first time on the stage at the Paramount, although they have appeared together before on the radio. Don Wilson, announcer on Mr. Benny's program, acted as master of ceremonies on the WOR broadcast.

Guests at the opening included: Mary Livingstone, Stanton Griffis, Barney Balaban, Adolph Zukor, Austin Keough, John W. Hicks, Neil F. Agnew, Tom Dorsey, Jese Block, Edwin Weisl, John D. Hertz, Russell Holman, Leonard Goldenson, Leon Netter, Charles Reagan, Joseph J. Unger, Oscar Morgan, M. F. Gowthorpe, Pat Scollard, Harry Kalcheim and John Hertz, Jr.

Interviews, cocktail parties, and dinner, participated in by the picture's principals and newspaper men, preceded the opening. Advance festivities for the premiere in fact got under way Sunday evening, with the devotion by Mr. Benny and a goodly portion of his Jello radio program to the picture and its world premiere. On Monday, Mr. Benny, Fred Allen, and others of the Jello troupe were interviewed by newspaper, fan and syndicate writers; and then attended the amateur boxing matches at the Madison Square Garden. On Tuesday afternoon, Messrs. Benny, Allen and the members of their respective radio groups were guests of honor at a special cocktail party in the Stork Club. They then went to the theatre, where, before seeing the film, they were interviewed at the radio microphone in the lobby.

Neil Agnew, Paramount vice-president in charge of sales, said on Monday the film would have 247 day and date Christmas showings. National release is next Friday.

J. P. O'Loghlin Heads Canadian Distributors

J. P. O'Loghlin, general manager of 20th Century-Fox, Ltd., of Canada, has been elected president of the Motion Picture Distributors' Association, it was announced this week in Toronto. The organization represents all major distributing companies in Canada.

Colonel John A. Cooper continues as chairman of the board. The association will function virtually the same as the Motion Picture Producers and Distributors of America operates in the United States. It will have only an indirect connection with the latter organization.

Postpone Meeting

In order not to conflict with the testimonial luncheon on Thursday at the Hotel Astor, New York, to E. K. O'Shea, newly appointed central division manager of MGM and Jack Bowen, newly appointed New York district manager, the meeting of the amusement division of the Federation of Jewish Charities was postponed until Friday, this week.

Also postponed until Friday was the luncheon meeting of the Associated Motion Picture Advertisers, scheduled for Thursday at the Hotel Edison.

Colonel Joy's Contract

Col. Jason Joy, public relations head at 20th Century-Fox studio since 1935, has been signed to a new two-year contract, it was announced today.

BANK NIGHT TAX FOR AGE PENSIONS; OHIO ITO WANTS LEVY ON BINGO

Two State Legislatures Eye Games as Source of New Revenue; Cities, State Open New Drives on Legality

Pennsylvania legislators want theatre "Bank Nights" to pay for state old-age pensions; Ohio exhibitors seek a state tax on Bingo games conducted non-theatrically in competition; the legality of Bank Night hangs in the balance in a court action in Ohio; cities in several territories are cracking down on games, as the practice grows locally. Thus do legal and legislative arguments continue over giveaways and chance games in cities and states.

Ohio ITO's Attack

Citing the fact that admission tax collections by Ohio are lower than those of other taxable lines, due to dwindling box office receipts, caused, he says, by outside competition on which the state does not levy an impost, rather than to the quality of the picture product, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, Columbus, has asked exhibitors to make a detailed report of "Bingo" activities in their communities, which data will be brought before the State Legislature and Federal Congress. Mr. Wood reports a 12.3 per cent increase in sales tax collections for the first 11 months of this year, compared with the corresponding period of 1939, while admission tax shows only a six per cent increase. In the numerical breakdown, he shows 30 per cent increase in automobile taxes, 12 per cent in radios and musical instruments, and 11 per cent in jewelry. There is no breakdown available of the tax between various lines of amusement, Mr. Wood says.

A report by Eugene T. Weatherly, Cincinnati police chief, which shows total attendance of 286,182 at 253 local Bingo parties, in November. Gross was $205,597, prizes were $49,960, leaving a net of $155,636 to sponsoring organizations. Average net cost per player was 54.4 cents.

October figures were 253 games, attended by 308,538 persons. Gross was $222,818; prizes, $54,246, and net, $168,571. Average net cost per person was 54.6 cents.

Bank Nights in Ohio

Pending a decision by the Ohio Supreme Court, in Columbus, on the legality of Bank Night in the appealed case of Troy Amusement Co., against which suit was brought by a taxpayer to discontinue the game at the Mayflower theatre, in Troy, because it violated the Ohio lottery law, Common Pleas Judge Fred B. Cramer, at Hamilton, will defer action in a test case, at Middletown, involving the validity of an anti-gambling ordinance, put into effect there October 5th.

The Middletown city solicitor has filed motion seeking to dissolve a temporary injunction granted Northio Theatres, Inc., in which police were restrained from making threatened arrests of persons purchasing admission tickets to participate in Sweepstakes at the Paramount, in Middletown.

The city also is seeking to dissolve a similar injunction granted a church which conducts weekly Bingo parties.

A situation in Reading, Pa., that bars Bingo from theatres and yet finds the game mushrooming under promoted auspices all over the city, is causing concern among local theatre men. The issue may come to a head during the holidays with local newspapers carrying advertisements of almost 40 Bingo games, using more space than the theatres, offering everything from roast dinners to candlewick spreads and other inducements. The bingo parlors, with a 30 to 40 cent admission price range, all have added door prizes as added inducement. It is estimated that there are at least 100 bingo parlors in the city. While theatres can play bingo for merchandise, they are of the opinion that they can't compete with the amount of giveaways of the regular bingo establishments. Money giveaways, even use of baby government bonds, are prohibited.

Pennsylvania Proposal

In Pennsylvania a plan to legalize bank-nights in motion picture theatres has been included in the drafts of legislative bills completed by State Senator John J. Haluska, Democrat of Cambria County, calling for a State "Townsend Plan" that would give residents of Pennsylvania sixty years of age or over an assured income of $60 a month. The bill, to be introduced in the next session of the legislature, opening January 7th, would be financed by legalizing and taxing all forms of gambling, including pari-mutuel horse race betting, slot machines and bingo as well as bank nights.

Exclusive of bingo, the financing program would yield about $185,000,000 a year, according to Senator Haluska's estimates. He said he was working on surveys to determine the revenue that might result from a levy on chance games receipts. Based on estimates of figures from New York and New Jersey, horse racing would bring in more than $20,000,000; slot machines would yield about $150,000,000, and bank nights would account for approximately $15,000,000 a year, the Senator claimed.

Slot machines would be taxed on the basis of $50 a year for one, $35 each for two, and $25 each for all over two in a single establishment; while theatres featuring bank-nights would be taxed a flat rate of $1,000 a year. The Senator predicted a "battle to the finish" on the measures.

A favorable decision on the legality of two cash giveaway games introduced in Philadelphia theatres last month, came this week from Judge Howard A. Davis, Philadelphia, following a hearing on a friendly test suit. Charles Goldfine, operator of the Alden theatre, and Dave Mollivar, operator of the Viola theatre, where "Zingo" and "Cash Quiz" were introduced, brought action against Superintendent of Police, Howard P. Sutton, seeking the return of the equipment, including transcriptions, trailers and cards, seized in a raid on both houses.

David Yaffee, attorney for the theatre operators, argued that in spite of the cash awards, the games did not constitute gambling, but rather a display of skill. "Zingo," played in the manner of "Bingo," employs the use of sound effects during a recorded dramatization instead of numbers. The game had been used in radio on station WIP, Philadelphia, sponsored by the Philadelphia *Daily News*. "Cash Quiz" is a question and answer game, calling for yes or no answers to the queries.

Increase in Wilkes-Barre

In Wilkes-Barre, Pa., bingo continues to be one of the leading amusement attractions for the local citizenry. A recent survey shows that in the past year the number of games have increased from forty to fifty, practically all giving cash prizes, with about forty of the games advertised in the daily newspapers.

Meanwhile, the Lockwood & Gordon and M & P theatre circuits in Boston have installed "Cash Quiz" in their houses. The games will be distributed by Premium Promotions Syndicate, in that city.

As part of the anti-gambling drive inaugurated in Massillon, Ohio, Police Chief Stanley W. Switter has warned the theatres of that town the games must stop, and that arrests will follow if they fail to comply with the new order.

At the present time, the largest theatrical bingo game is that operated twice weekly by Al Gilbert in his Riviera and Brighton theatres, with admission prices of 75 cents, while Karp's Cameo theatre is reported planning the installation of bingo games with a 68 cent admission.

The State Fair Coliseum and the Rivoli theatres, both in Syracuse, are reported to be doing capacity business with the first running "Dollar Bingo" on Wednesday nights and the latter giving away four-door sedans on Mondays and Saturdays.

After several weeks testing in Rochester, N. Y., the Schine circuit dropped chance games from three of its larger theatres, the Lake, Webster and West End. However, "Super Bingo" games are staying at the Riviera, Madison and Monroe theatres—also Schine theatres—on Wednesday nights and business at these houses is reported to be good.

Theatres Combine on Giveaway

In Seattle, Wash., five first run theatres, operated by three competing circuits, combined on a mammoth automobile giveaway held Friday, December 13th. On that night, the Fifth Avenue, Orpheum and Paramount theatres of the Hamrick-Evergreen circuit, John Danz's Palomar theatre and Jensen-VonHerberg's Liberty theatre jointly raffled two Dodge sedans. Tickets for the raffle were given away with all paid admissions to any one of the theatres.

The Quad-Cities Theatre Managers Association have inaugurated a new attraction idea by which they will give away various electrical appliances. The theatres located in Rock Island, Moline and East Moline, Illinois, and in Davenport, Iowa, are cooperating in the idea with the local utilities companies.

Meanwhile, in Illinois, theatre games may suffer at the hands of Attorney General John Cassidy, who is enforcing to the utmost state laws against gambling and games of chance. The first to be affected so far by court order are the local bookies.

The law concerning minors in games of chance will be tested in Muncie, Ind., in a suit brought against the Rivoli, Strand, Grand, Uptown and Hoosier theatres by Mary E. Kerkondis, 16 years old, who alleges she held the winning number in a drawing conducted jointly by the houses, and was refused the prize when she was called to the stage because she was under 18 years old.

LOEW-RKO CIRCUITS GIVE EARLY SHOWS

So that children will not stay awake too late, the RKO and Loew circuits in New York this week began cooperating in a policy of morning shows during the Christmas - New Year vacation period. In the Loew theatres, one morning show was to be given, with free candy and cookies; at the RKO houses, there were to be "kiddie matinees" with Disney cartoons and short subjects. On Thursday, the theatres were to distribute gifts, toys, and Christmas baskets.

CHICAGO GROUPS STUDY NEW CENSORSHIP PLAN

Hearings Continue on Proposal for Group Empowered Only to Pass on Children's Pictures

The controversy in Chicago between those who wish to maintain the city police censor board and those backing a proposed ordinance, which would establish a group empowered only to prevent minors from seeing pictures considered unfit, continued this week in public hearings before the judiciary committee of the City Council.

To Be Appointed by Mayor

The proposed ordinance which would eliminate censorship for adults was introduced by Earl Dickerson, negro alderman, and is sponsored by the Civil Liberties Committee. The new body which the ordinance would substitute for the present police censors would be appointed by Mayor Edward J. Kelly.

The present censor board is under civil service rule, and its members were selected by a competitive examination held some years ago at which time noted educators and college professors passed on the merits of the applicants for the positions on the board.

Those speaking at the hearing Monday in favor of retaining the present censor board included Mrs. M. McClure, president of the Better Films Council of Chicagoland and Mrs. George Hanson of the Catholic Women's League. The proposed amendment was indorsed by Mrs. Charles Merriam, wife of a professor at Chicago University; Rev. George Gibson, Hyde Park Congregational Church; William Wolf, International Ladies Garment Workers; Ira Latimer, executive secretary of the Civil Liberties Committee.

The present censor board was defended by Mrs. McClure who said that only 25 percent of the films released in Chicago had been approved by the Better Films Council as suitable for the whole family. Certain groups need censorship, she asserted. It was also pointed out that the Legion of Decency condemned nine out of 590 pictures viewed and the Chicago censor board had rejected or given an "adult only" permit to only 17 out of 1,646 pictures.

Mrs. McClure defended the U. S. government documentary film "The Fight For Life" as a great picture, but stated that it should be shown to select audiences of doctors, educators and special groups, not in a theatre where people go to be entertained. She identified this film as an educational film, not in the entertainment classification. "I doubt if an exhibitor would want to book a film which is classified as educational. It seems that this type of film is not as profitable as a picture with entertainment as the theme," she continued.

Ad Supervision Suggested

A suggestion that perhaps the advertising in front of the theatres as well as that placed in newspapers be supervised was also made by Mrs. McClure, who pointed out that the smaller theatres on South State street and West Madison street, used sex as an attraction in their advertising in front of their theatres.

Mrs. McClure concluded, "statistics show that 65 percent or 75 million people in the United States do not have more than an elementary school education. Therefore the films today have become the text-book for a majority of Americans. With such a condition I wish to state that I am in favor of the present censor board, as I believe they are doing their utmost to do a job that will benefit the majority of people."

Mrs. Charles Merriam, wife of a University of Chicago professor, told the committee that she objected to the term censor and suggested that "regulation" be substituted. She claimed that a majority of countries throughout the world had regulations for minors with respect to movies, but that because of "powerful movie interests," this was not so in the United States.

The consent decree was injected into the hearing by Rev. George Gibson of the Hyde Park Congregational church who spoke for the proposed change in the ordinance. He said it was his belief that under the terms of the consent decree, an exhibitor would be able to see the pictures at trade showings and therefore determine if the picture was fit for exhibition at his theatre. He also pointed out that under the proposed ordinance the city would have the right to go into court and prosecute any exhibitor who showed a film which was immoral, indecent or ridiculed any race, creed or color.

The International Ladies Garment Workers union was represented by William Wolf, who identified himself as head of the educational division of the union. He complained to the committee that while he had viewed "The Fight For Life" in New York, he was unable to see it in Chicago because of the censor's ban. He declared he believed such a picture would be of invaluable aid and provide important information to expectant mothers.

Pro-Nazi Influence Charged

Ira Latimer, executive secretary of the Civil Liberties Committee whose organization is sponsoring the proposed ordinance, said he had been informed by Police Commissioner Allman that he would welcome the shift of the censor board to some other department.

Mr. Latimer also charged the censor board with being pro-Nazi because of their willful and arbitrary banning of anti-Nazi films while issuing permits for the showing of pro-Nazi films in Chicago. He asserted that the action of the censor board in the past in banning films which are unfriendly to other nations, is a function of the State Department of the United States, not the local censor board. He also read sections of the Production Code and presented it for the record.

The Catholic Women's League, is for the present censorship method according to Mrs. George Hanson, who appeared for the League at the meeting. "If the present censor board is abolished it will be a great step backward," Mrs. Hanson said.

Morris Leonard, counsel for Balaban & Katz sent a telegram asking for an opportunity to appear before the committee. The next hearing was set for January 13th. Alderman Hy Brody, vice-chairman, said the motion picture industry would have delegates present then to give their opinions on the proposed change.

To date, Jack Kirsch, president of the Allied Theatres of Illinois; Clyde Eckhardt, branch manager of Twentieth Century-Fox, and Morris Leonard of Balaban & Katz have been the only representatives of the motion picture industry, at the hearings.

Dwight Spracher Transferred

Dwight Spracher, salesman for the Paramount Seattle exchange, is being advanced to a selling assignment at the San Francisco branch. He will be succeeded in Seattle by Glen Haviland, who in turn will be replaced in the Eastern Washington area by Ward Pennington, formerly of San Francisco.

Religious Series In 16mm. Starts

The first of a series of some 250 religious films in 16 mm, "The Saviour Is Born," was previewed before an audience of upwards of 700 clergymen at Pilgrim Hall of the Broadway Tabernacle Church, Broadway and 56th Street, New York, on Monday night, under auspices of the Federation of Churches of New York City. It tells the story of the nativity.

The first 50 of the films, made for the Biblical Photo Plays, Inc., 551 Fifth Avenue, New York, of which Charles Anson Bond, is president, will be devoted to the life of Christ. All of the subjects will be religious in theme and are for exhibition exclusively in churches.

The initial production, "The Saviour Is Born," is a 3-reel film in color and sound and runs about 22 minutes. It is one of the series of productions financed by Mr. Bond. It was made in the Metropolitan studios, Los Angeles. Bookings are being handled through the offices of Biblical Photo Plays, Inc.

Rahal Drops Suit

The suit of Fozie Rahal, owner of the Tomorrow Publishing Co., of Oklahoma City, Okla., against the Universal Film Exchanges, Inc., and the Standard Theatres Corp., operators of the midwest theatre in Oklahoma City, which showed the film, "Charlie McCarthy, Detective," was dismissed this week on a motion of the plaintiff's attorney who said he was unable to get witnesses to Oklahoma City. The suit, before Judge Bower Broaddus, in federal court, sought to collect $50,000 damages, alleging that the magazine *Tomorrow,* published in Oklahoma City and its editor, were held up to ridicule in the film.

Theatre Operation Suit Filed

A suit brought by Joseph Stoia, owner of the Circle and Midway theatres in Detroit, Mich., to restrain completion or operation of the nearby Carmen theatre, which is nearly completed, is in progress before Judge Guy A. Miller of the circuit court. Mr. Stoia's suit is based upon an agreement with Joseph Miskinis, his former partner, under which it was agreed by both parties that Mr. Miskinis would not operate a theatre within four miles of Mr. Stoia's theatres. The suit charges that the theatre being built is secretly owned by Mr. Miskinis.

Gets Attachment on G. B.

A writ of attachment for $31,487, was obtained by Patrick J. Monaghan on Monday, against Gaumont British Corp., Ltd., in the New York supreme court. Mr. Monaghan has filed suit for the amount as assignee of a judgment obtained by Constance Bennett against the company in 1938 for alleged breach of contract.

Donaldson Promoted

Thomas Donaldson, manager for Metro-Goldwyn-Mayer for three years in New Haven, Conn., and former salesman for that company in Boston, has been promoted to manager of the Boston office for MGM. Morey Goldstein, Boston salesman for MGM, will arrive January 1st to take over the managerial duties in the New Haven office.

Ray Copeland Shifted

Raymond H. Copeland, Paramount's Des Moines branch manager for 13 years, has been transferred to the Kansas City office. Joseph T. Manfre, Kansas City manager for 8 years, succeeds Mr. Copeland in Des Moines.

$15,000 IN CASH PRIZES

TO 369 THEATRE MEN WHO PUT ON THE BEST CAMPAIGNS FOR A SHOW WORTH ALL THE EFFORT!

A Thousand Laugh
Who Love



YOUR CHANCE TO CASH in two ways on a big promotion idea for a big show! . . . Go after one of these 369 CASH PRIZES, in the great showmanship contest on publicity, advertising and exploitation campaigns that tie in "Little Men" and "Elsie," the most famous cow in the world... the cow whose tons of publicity make her a real Hollywood "personality" . . . the bovine now being featured in big national magazine, newspaper and billboard campaigns . . . the contact that will put you in touch with your share of 525,000 retail dealers ready to co-operate. Learn all about it in the special press sheet; about the stills, stunts and tie-ups without end. Get started early and win one of those top cash prizes!



Contest begins November 1, 1940, and continues to, and including, April 15, 1941. The contest applies to all "Little Men" engagements opening within this period. All entries must be postmarked or sent not later than midnight, April 25, 1941. In the event of ties, duplicate prizes will be awarded. Full details available without cost at any RKO Exchange.

Here's the $15,000.00 as Cash Prizes

IN CITIES OF 100,000 OR OVER

FIRST RUN THEATRES

1st Prize	$500.00
2nd Prize	250.00
3rd Prize	100.00

Ten of $50.00 each

SUBSEQUENT RUN THEATRES

1st Prize	$250.00
2nd Prize	100.00

Ten of $50.00 each
Fifty of $25.00 each

IN CITIES OF 25,000 50 100,000

FIRST RUN THEATRES

1st Prize	$500.00
2nd Prize	250.00
3rd Prize	100.00

Five of $50.00 each
Ten of $25.00 each

SUBSEQUENT RUN THEATRES

1st Prize	$250.00
2nd Prize	100.00
3rd Prize	50.00

Seventy-five of $25.00 each

IN CITIES UNDER 25,000

ALL THEATRES

1st Prize	$500 00
2nd Prize	250.00
3rd Prize	100.00

Ten at $50.00 each
150 at $25.00 each

IN CANADA (ALL CITIES)

FIRST RUN THEATRES

1st Prize	$250.00
2nd Prize	100.00

Two of $50.00 each
Three of $25.00 each

SUBSEQUENT RUN THEATRES

1st Prize	$200.00
2nd Prize	100.00

Two of $50.00 each
Twelve of $25.00 each

RKO NATIONAL CIRCUIT

1st Prize	$400.00
2nd Prize	200.00
3rd Prize	100.00

Two of $50.00 each

RKO METROPOLITAN N.Y. CIRCUIT

1st Prize	$300.00
2nd Prize	200.00
3rd Prize	100.00

Four of $50.00 each

...and Heart Throbs For All Little Women"



Streamlined to the screen from one of the most popular novels ever written . . . with two lovable rogues added to the most laughed- and cried-over group of folks ever caught between the covers of a book ... All as a million hearts have pictured them, all as millions more will love them . . . in a drama - suspense - excitement show with a box-office call in every one of its dozens of crowd-pleasing angles.



GENE TOWNE presents

Louisa May Alcott's

Little Men

with

KAY FRANCIS • JACK OAKIE • GEORGE BANCROFT

JIMMY LYDON • ANN GILLIS • CHARLES ESMOND and

"ELSIE" (THE COW)

RKO RADIO PICTURES

Directed by **NORMAN Z. McLEOD**

Produced by **GENE TOWNE and GRAHAM BAKER**

Screen play by Mark Kelly and Arthur Caesar

A THE PLAY'S THE THING Production

"ELSIE" THE FAMOUS



"A GIRL, A GUY AND A GOB," HAROLD LLOYD'S RKO PRODUCTION, NOW CUTTING . . .

Soon to be previewed preparatory to early release, is Harold Lloyd's production for RKO Radio, "A Girl, a Guy and a Gob," a riotous comedy-romance-drama featuring such players as George Murphy, Lucille Ball and Edmond O'Brien. The Hollywood tipoff is that the show has everything it takes for sensational popular entertainment—fast plot, uproarious situations and wise-cracking dialogue, with every scene touched with the movie magic of its producer, and its director, Richard Wallace.

LITHO U

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Late one night last week, radio station WOR, Newark, received a mysterious telegram from Tacoma, Washington. It read:

CONTACT BILL BOJANGLES ROBINSON COLORED TAP DANCER COME TO TACOMA SOON AS POSSIBLE VERY IMPORTANT NO NEWSAPER PUBLICATION

CAPTAIN JAY CHAVIS

The cryptic wire sounded urgent, so the WOR master control room engineer who took the telegram immediately telephoned Nat Abramson, WOR's Artist Bureau head, and read him the message. Puzzled, Abramson listened in bewilderment, trying to figure it out. Finally he sent the following reply to the West Coast Captain:

CANNOT UNDERSTAND WIRE REGARDING ROBINSON DO NOT MANAGE HIM WHAT'S IT ABOUT?

WOR ARTISTS BUREAU

Back flashed another telegram from Tacoma:

CANNOT EXPLAIN WAR SECRET

CAPTAIN JAY CHAVIS

Not wishing to proceed without further confirmation from the Army, Abramson turned the telegrams over to Dave Driscoll, WOR's director of special features and news, who immediately contacted Army Headquarters in New York for a fuller explanation.

The Army conducted a speedy investigation and the next day broke the news to WOR: The "Captain" is a resident of a Tacoma mental institution.

▽

Right smack alongside those criticisms from outside groups, about a new Hollywood tendency toward borderline material in motion pictures, comes a statement from the press department of Westinghouse Electric, announcing *"New Folder Tells How to Eliminate Dirt Hazards,"* by way of a new device called the *Precipitron.*

▽

That big "million-dollar" yacht belonging to Axel Wenner-Gren, which carried the Duke of Windsor and his Duchess to Miami, from Bermuda, the other day, for the Duchess' tooth extraction, is the same vessel on which Hollywood's Greta Garbo "hid-out," a few years ago. Hollywood wondered and wondered about her long unexplained absence. She was on the yacht at sea, with Wenner-Gren and his wife, Greta's compatriots from Sweden.

▽

Elaine Barrie, returning to New York from Hollywood, told reporters that "there will be no more reconciliations" with ex-husband John Barrymore. "One reason for that," chirped Elaine, "is that we have exhausted all the lawyers in California."

▽

Anything may now be expected from Wally Butterworth and Parks Johnson, Columbia broadcasters. Visiting Arizona, recently, they hiked along the Hassayampa River, and drank lustily of its waters. An old Indian legend has it that one drinking from the Hassayampa will never again tell the truth.

Streamlined movie exhibition is growing. At the Paris, Burro Castle and Lensic theatres in Santa Fe, New Mexico, where Warners, last weekend put on their big opening for "Santa Fe Trail," visiting reporters and film critics sat comfortably during the performance in rocking-chair loge seats. Originator of the idea in that western land was a man known as "Grandma" Greer, father of E. John Greer, present owner-operator of the three theatres. Seems that "Grandma" Greer was a great old movie fan and insisted upon homey comfort while he was seated to watch his screen favorites.

The Log Cabin theatre, conducted by C. S. Humphrey, in Oklahoma City, goes even further. It boasts of a crying room for wailing babies, 50 large, double-width seats, for lovers, for large persons or for two children. It has rocking chairs, too, and kiddy rides for tiny tots, a fountain and grill and free parking—all for 15 cents admission.

A Wauwatosa, Wisconsin, movie theatre has introduced the love seat.

It is designed for young courtship. The theatre management considered the conventional single-seat chair an impediment to adolescent romance and decided to do something about it.

The love seat is a well-upholstered, roomy theatre chair which will accommodate two occupants.

To get a closeup of the love seats, an Oklahoma City reporter visited the movie house. He went alone.

The love seats were there, all right. There was one at each end of every other row in the center section—about 40 in all.

But romance had deserted the theatre. The reporter found only one love seat occupied, and in that sprawled a tow-headed lad.

▽

United Artists press agents hired three acrobats, the other day, to do "turns" at Broadway street corners, to exploit its new "Thief of Bagdad." The "Three Arabians," as they called themselves, rolled out the carpet, on which was lettered the title of the picture. As they performed for passersby, some seemed interested, others were not. Few, if any, knew that one of the tumblers was Frankie Parrish, of the old acrobatic vaudeville team of Parrish and Peru, who, years ago, toured the world in top spots, making a thousand or two every week.

▽

J. A. Tanney, president of S.O.S. Cinema Supply Company, dealing in supplies for theatres, is in receipt of a letter from the Arkansas Casket Company, "manufacturers of fine caskets and coffins," of Pine Bluff, Arkansas, asking for prices of second-hand movie seats.

▽

***Sign-of-the-Times Department,* being an adertisement inserted in a motion picture publication by an unnamed Hollywoodian:**

Private Party
MUST SELL BY CHRISTMAS
15-Karat Diamond
Rare Bargain
Phone Exposition 1295
or
Shown at Bank Vault
By Appointment

Bower Broaddus, federal district judge, 12 men who constituted a jury in his court in Oklahoma City, several attorneys and various court attaches went downtown one day last week to "film row" and saw a movie screened.

They saw "Charlie McCarthy, Detective."

It was in the interests of justice, and the audience, excepting for snickers from the various jurors, remained cold to the antics of Edgar Bergen's little dummy.

The court saw the picture as an opening episode in the suit brought by Fozie Rahal, editor and publisher of the magazine "Tomorrow," against Universal Film, and Standard Theatres, operators of the Midwest theatre in Oklahoma City, for $50,000 damages in a libel action.

Rahal charges in the suit, that the character Arthur Aldridge in the film, played by Louis Calhern, is despicable, and Aldridge, pictured as editor and publisher of a magazine also named "Tomorrow," becomes so despicable he finally gets murdered.

The jury, once back in Judge Broaddus' court room, listened to the reading of depositions taken in California from various persons engaged in the manufacture of the picture.

The depositions revealed that it was Hollywood's inconsistency and changes of mind which really brought about the coincidence which led the suit.

In the first place, testimony taken from an associate producer revealed, Warren William was sought for the part of Aldridge. William wouldn't play in the picture because Edgar Bergen and Charlie McCarthy would get top billing, so Calhern was chosen.

In the second place, Aldridge, the "heavy" in the film, was first to be depicted as a newspaper editor and publisher. For some inexplicable Hollywood reason, it was decided he would be a magazine publisher, instead.

He was to be publisher of a magazine called "Today." But there once was a magazine of that name so the studio moguls decided to change the name of the publication to "Tomorrow."

The associate producer's testimony admitted that the part called for Aldridge to be a "ruthless, aggressive man, unsympathetic," so that there would be justification for his murder.

The deposition declared the company had no knowledge of Rahal's magazine "Tomorrow," or of Rahal.

The court dismissed the suit.

▽

That suit filed by exhibitor Dave Ratner, of White Bear, Minnesota, against exhibitor Mrs. J. L. Jensen, a competitor, for alleged unfair competitive film buying practices, is unique. Mrs. Jensen also is the landlord of the theatre which Ratner operates.

▽

Vladimir Selinski, violinist-conductor, whose album of "Serenade" will be released soon by Columbia records, gives non-vegetarians something to think about with the disclosure that three sheep have to be killed to make strings for one violin. It seems the strings are made from intestines of sheep. Next times you listen to the Philharmonic-Symphony, says Selinski, remember the 170 innocent lambs who gave their lives for the classics, and the pig who shed skin to make a tom-tom, the calf who lives forever as a kettle-drum, and the horse whose tail becomes a violin bow scraping divine music out of a sheepish stringed instrument.

STUDIO CAMERAMEN IN JURISDICTIONAL TRUCE

Mohr Reinstatement by ASC Ends Dispute with Local 659; Publicists Negotiate

Hal Mohr, first cameraman on James Roosevelt's Globe Productions' "Pot O' Gold" has been reinstated by the American Society of Cinematographers, in Hollywood, after a brief suspension for alleged non-payment of dues, during which his case appeared to be a festering point in the current dispute between the Society and Local 659, studio photographers' union affiliated with the International Alliance of Theatrical Stage Employees.

The reinstatement, and the failure of Local 659 to discipline those of its members failing to heed an order of several weeks ago, to withdraw from the Society, seemed this week to produce a truce, in a situation which, if developed, could easily hamper production in Hollywood.

Ordered by Browne

The order, by Local 659 officials, that their members withdraw from the ASC, came after Herbert Aller, its business representative, returned several weeks ago from the American Federation of Labor convention in New Orleans. He said he had conferred there with George Browne, IATSE president, who, he added, was opposed to dual unionism (i. e., the possession of membership cards in the ASC and the Local 659), and committed to a policy in which Local 659's claim of sole jurisdiction over all cameramen would be emphasized anew, to the producers.

The current IATSE agreement with the producers gives the local jurisdiction over all but first cameramen and directors of cinematography, except in location work, when the Local also controls first cameramen's work.

The ASC contract with the producers is for the first cameramen and directors of cinematography, and runs until 1942. The producers' attitude in the threatened battle was that they would live up to this agreement, regardless of the IATSE claims.

After the recent declaration by Mr. Aller, the ASC at a mass meeting reexamined its contract, and the consensus was that it was valid.

Mr. Mohr's suspension was only of several days. It came soon after Mr. Aller's declaration of the new IATSE policy. Mr. Mohr is a former president of the IATSE Local 659.

During the squabble, other IATSE studio unions were not heard from. It was recalled that when the IATSE some while ago re-entered the studio basic labor agreement, it recognized the ASC's right to certain categories of cinematographers.

Wages, Hours Survey Underway

His report will not be ready until January, E. M. Cocking, Los Angeles director of the Wages and Hours Act, said last week. He has been surveying workers in studios, in line with recommendations made late in the summer by the Act's Adiministration in Washington, reclassifying workers. He has been observing the workers at work. His report must be submitted to superiors in Washington.

Mr. Cocking remarked complexities in classifications, in the non-administrative, executive, and professional categories. Aiding him in the making of the report is Wesley O. Ash.

If the report is approved in Washington, it will then be subject to hearings in Hollywood, at which producers and workers may protest. John Stellern, local Act enforcement inspector, will use the final determination as a guide.

Mervyn Freeman, cameraman, has filed suit against the Pathe newsreel company, for $7,872 in alleged back wages, and a like amount for damages, making this the first such suit in the Hollywood area under the Wages and Hours Act. He is a member of Local 659. He charges in his suit that his job is subject to provisions of the Act.

The Screen Writers Guild has turned down a "compromise" on a plan to continue the screen credit dispute machinery, after the expiration, April 10th, of the present bargaining contract with the producers. The plan called for arbitration by the guild of disputes over such, for one year after the pact's expiration. This was regarded as alternative to the clause now being inserted in writers' contracts, and warned against by the guild, giving the producers sole authority over credits. If writers must sign such contracts, the guild further warns, they should append written protests after the offending clause.

Guild Meets on Extras

On Thursday, the Screen Actors Guild negotiating committee and one from the producers were to meet in Hollywood over the proposed new scales and working conditions of extras. To represent the SAG were Kenneth Thomson, John Dales, Jr., Laurence Beilenson, Walter Abel, Edward Arnold, Edwin Stanley; the producers, Y. Frank Freeman, E. J. Mannix, Herbert Freston, and Mendel Silberberg.

Mr. Thomson has been added to the Guild Standing Committee, administrator of the SAG contract. He will aid the committee's plan to reduce the number of casual extras, and also create more work for the regular extras.

The Guild has ordered members not to work for Louis Weiss productions after next Saturday. The contract with the producer has been cancelled. It is alleged Mr. Weiss refused to allow a Guild representative to go on a set. Actors' agents have been warned by the Guild not to enter into negotiations with Mr. Weiss, or his corporation.

In New York City, the Screen Publicists Guild home office unit disclosed at a meeting Thursday night, December 12th, that negotiations of the companies with the National Labor Relations Board, on bargaining contracts with the Guild, were to begin before Christmas. The union is asking the companies for recognition and a closed shop. It is reported the companies have asked for proof the union represents a majority of employees. The union has taken its case to the NLRB.

Ralph Morgan, president of the SAG, pledged its support to the publicists at the Thursday meeting. Also, at the meeting, Joseph Gould was nominated by acclamation as president. He is now in that capacity. Other offices are to be contested, at elections to be held this week or next.

Wage scales and working conditions for musicians at the studios have been changed somewhat and the changes will become effective after January 1st, the American Federation of Musicians announced in Hollywood last week.

Union Moves on "Slot-Movies"

Movies being made for the "nickel-in-the-slot-movies" machines, now being developed, have been regarded with suspicion by the theatrical unions; and, this week, two of them moved to regulate the new medium.

Local 47, Hollywood unit of the American Federation of Musicians, issued regulations concerning work of members in the new 16 mm films; and the Hollywood unit of the IATSE projectionists, Local 150, began a survey of the number of projectors in Los Angeles cafes, to determine the basis for negotiations for agreements to cover servicing of the machines.

The musicians' union has ruled that members must obtain clearance from the office of J. W. Gillette, international studio representative, before signing a contract, or accepting work in a 16 mm film designed for use in the new machines.

In addition, "all records of 16 mm films must have a license from the AFM," members being prohibited from rendering service to an unlicenced recorder.

In disclosing the IATSE survey, Ralph MacDonald, business agent of Local 150, said it was permitting the machine companies to service their own machines at present, but would start negotiations when it was determined enough machines are in use "to warrant" IATSE projectionists.

The actors, writers', and directors' guilds have designated representatives to serve on the Academy of Motion Picture Arts and Sciences awards committee, for the annual awards event.

Local 702 Pact Discussed

Officials of six film processing laboratories in New York met in that city Thursday, December 12th, with officials of the Laboratory Technicians Union, Local 702, on a new contract to be effective December 31st, expiration of the present agreement. The union seeks a uniform contract, with wage increases, two weeks' vacation for all employee categories, and a 35 hour week. The laboratory officials are to meet again with the union after formulating a policy among themselves.

Exchange Unions Elect

William Z. Porter, Monogram branch manager and booker, has been reelected president of the Philadelphia Exchange Employees Union, Local B-7. Elections were Friday, December 13th. Other officers are: Fred Fortunate, vice-president; James McWilliams, recording and financial secretary; Marie Hause, treasurer; James A. Flynn, business manager; Al Holmstock, sergeant-at-arms; and Henrietta Weinberg, trustee. On the executive board are Harry Bache, Charles Donahue, Charles Smith, James Keating, Anthony Blase, William McLaughlin, Peg Fogarty, and Victoria Van Story.

In St. Louis, Louis Lovato has been reelected business agent for Local B-L. Presidency of the unit will be decided next Saturday.

In New York, Harold Klein, of the Cocalis circuit, has been reelected president of the Motion Picture Bookers Club. Elections were on Monday evening at the Hotel Lincoln, that city. Other officers are: Leon Greenfield, vice-president; Ben Levine, treasurer; Peter Saglembeni, financial secretary; Pearl Elsohn, recording secretary; Bernie Brooks, Jack Gelber, trustees; and Jeanette Dennett, Max Fried, Harry Margolies, and Mr. Gelber, directors.

New Deals for Projectionists

Local 143, St. Louis projectionists' union, has renewed a wage contract with Harry Holloway, owner of the Gem, Overland, and Beverly theatres, neighborhood houses, ending a dispute which had closed the theatres for one day. The contract terms are the same as those which expired September 1st.

Projectionists in Seattle will receive wage increases of from five to 12½ per cent for next year, resulting from negotiations ended Saturday. The union had threatened a strike.

In New Haven, Local 74 of the IATSE has reelected all officers, headed by John S. O'Connell, president, and Daniel Cummings, business agent.

In Columbus, the projectionists' Local 386 reelected Robert Greer president, elected Ronald Stoneburner, business agent.

Museum Opens Photo Dept.

The Museum of Modern Art in New York, will establish a department of photography about the first of the year. Ansel Adams, California photographer, will be consultant.

TO MAKE CHRISTMAS MERRIER--

TO MAKE NEW YEARS HAPPIER--

PLAY THESE
RKO RADIO SPECIAL ADDED ATTRACTIONS

The DIONNE QUINTUPLETS

"GROWING UP"

The Dionne Quintuplets going on seven . . . with Dr. Dafoe telling you all about it.

WALT DISNEY'S

"FIRE CHIEF"

Donald Duck's three nephews — a false alarm—and a real alarm, in a flaming riot.

"PANTRY PIRATE"

Pluto plundering the kitchen—and mixed up in a million-bubble bath that's a scream.

THE MARCH OF TIME

"ARMS AND THE MEN, U. S. A."

The full story of the first peacetime conscription in U. S. history.

"LABOR AND DEFENSE, 1941"

Every man a vital cog in the wheels of industry as the U. S. girds for total defense.

Information Please

LOUIS BROMFIELD, famous novelist, guest expert, and the regulars, Fadiman, Kieran, Adams, Levant.

WENDELL L. WILLKIE, guest star in his second appearance with the famous foursome.

IN THE SPORTSCOPES SERIES

"SNOW EAGLES"

Skiing, skating and other snow sports at Sun Valley . . . Sportscope crammed with action and fun.

A NEW Picture People RELEASE

with Carole Lombard, Robert Montgomery, Alfred Hitchcock, Edgar Bergen, Charlie McCarthy as your public wants to see them.

THE FINEST IN SCREEN ENTERTAINMENT!

RKO RADIO PICTURES

CHAMPIONS OF RADIO CHOSEN BY EDITORS

Jack Benny Ousts Bergen and McCarthy from first position after three years

IT'S Jack Benny back on top again. Returning to the top spot as "Champion of Champions," after a lapse of three years, during which time he yielded the front position to Edgar Bergen's blockhead, Charlie McCarthy, Benny was handed the laurel by the more than 700 radio editors in the United States and Canada polled by *Motion Picture Daily* on behalf of FAME in its fifth annual poll.

For the first time, the poll showed radical changes over previous years with old-time favorites returning to top rank and many previous top notchers placing below the first five in the varying classifications.

Following closely on the heels of Benny is Bob Hope in the runner-up spot, a big step forward from his No. 7 ranking of last season. Bing Crosby, always up among the leaders, retained his hold on third place, while the big surprise of the balloting was the slip from first to fourth place of Bergen and his pal, McCarthy. Fred Allen, dropped from the big five last year after considerable difficulties with his scripts, has returned to tie for fifth place with Helen Hayes. The latter, returning to the air with a show all her own, went back among the leaders.

Dinah Shore Top New Star

The editors picked Dinah Shore as the brightest new star in the radio firmament—the outstanding new star of the season. Yvette, the golden-haired songstress, and Miss Hayes follow closely behind. Carol Bruce, who made her debut with the new Ben Bernie show, placed fourth, but there were enough votes for another radio newcomer, one Wendell L. Willkie, to create a tie for that fourth position. Whether Willkie's political speeches or his stellar appearances on "Information, Please" and "America's Town Meeting of the Air" drew the editors' plaudits, we cannot say, but radio editors expressed their regard for his personality by ranking him high among the new stars.

Radio contributed heavily to public understanding of current affairs during the past years but it has now learned to do the job so efficiently that there is little of the confusion and excitement which were attendant on coverage during the early crisis days. Day by day coverage of the European war was picked by most editors as the most impressive contribution, although many expressed preference for the coverage of political conventions and the remarkable handling of the returns themselves—a long way from radio's first efforts some 20 years ago.

Edward G. Robinson climaxed his steady climb upward during the five polls by clinching the position as most effective film player on the air, while Don Ameche slipped back to second place. Basil Rathbone, never before listed, rose to third with his portrayals of the famed sleuth, Sherlock Holmes, with Bette Davis, another newcomer, and Helen Hayes tieing for fourth.

Bob Hope and Jack Benny traded their last year's places with Bob as the best comedian this time. Jack was second, Fred Allen retained third position, Edgar Bergen continued fourth, while Ed "Rochester" Anderson, Benny's dusky valet, walked right in among the leaders with his boss, to take fifth place.

There was a radical shakeup in the commentator classification. Raymond Gram Swing moved up from fourth to first place, with H. V. Kaltenborn, last year's victor, coming in third. Lowell Thomas continued as second choice. Elmer Davis was fourth, and Gabriel Heatter tied with Wythe Williams for fifth.

The editors' tastes among comediennes hasn't changed much. Fanny Brice, Gracie Allen and Mary Livingstone, who rated one-two-three in 1939, showed up in that order again. Marion Jordan (Molly of Fibber McGee & Molly) was fourth, and Jane Ace and Portland Hoffa tied for fifth place.

Fibber McGee & Molly, and Burns & Allen remain in the one-two posts among comedy teams. Brenda & Cobina, newcomers, moved into third, while Amos 'n' Andy, Benny & Livingstone and Abbott & Costello wound up in a triple tie for fourth.

Lux Theatre Still Tops

The Lux Radio Theatre, which hasn't missed a top ranking since the *Motion Picture Daily* poll began, was an overwhelming first choice for the Best Dramatic Show. The new Helen Hayes Theatre promptly established itself in second place, Arch Oboler's Everyman's Theatre was third, First Nighter, fourth, and the Columbia Workshop, fifth.

Those perennial favorites among popular vocalists, Kate Smith and Bing Crosby, were again returned the winners in the female and male categories, respectively. As a matter of fact, only one among the 10 leaders last year failed to return in the 1940 selections. Dinah Shore, outstanding new star, was voted second to Miss Smith, a remarkable upward move. Connie Boswell and Frances Langford tied for third, and Ginny Simms moved into a leadership position by tieing for fifth place with Bea Wain. Kenny Baker, second among the male popular vocalists; Lanny Ross, third, and Frank Parker, fourth, continued the same popularity ratings they held before. Frank Munn, however, took the fifth spot.

The growing role of sports in radio entertainment called for a new classification this year—that of Best Sports Announcer—and it was Bill Stern who walked off with the honors, in a photo finish with Ted Husing, runner-up. Red Barber was third and Stan Lomax and Bob Trout tied for fourth. Lomax, of WOR, was the only non-network star to place.

Quiz programs having established themselves as more than just a passing fad, a quiz category also was added to this year's poll. Among the question-and-answer shows, "Information, Please," as was to be expected, proved the winner. Indeed, it drew the largest plurality of any show in any classification, leaving no doubt as to its leadership. The genial Dr. I. Q. was second, Bob Hawk's Take It or Leave It, third; Kay Kyser's College of Musical Knowledge, fourth, and Prof. Quiz tied with the precocious Quiz Kids for fifth place.

Whether radio editors don't like the daytime serials, or whether they just haven't got time to listen during the early hours, is still a moot question, but a number of them expressed considerable distaste and refused to express an opinion on the best. Far and away the first choice was Vic and Sade, while the remaining were closely bunched with Big Sister, Mary Marlin and the Goldbergs tied for second place, and Bachelor's Children, Life Can Be Beautiful and The O'Neills, tied for fifth.

Kyser Leads Musical Shows

The best popular musical show on the air, according to the editors, is Kay Kyser's College of Musical Knowledge, last year's winner. The Fred Waring show, Kraft Music Hall and Your Hit Parade were tied for second place, and Musical Americana, Raymond Paige's new program, made its bid by coming in fifth.

On the classical side, the Ford Sunday Evening Hour again was named the best musical show with the New York Philharmonic-Symphony Orchestra second. The NBC Symphony, second last year, was in a third place tied with the Voice of Firestone, while the Cities Service Concerts, the Metropolitan Opera broadcasts and the Telephone Hour were in a triple tie for fifth.

Among the lads who make radio pay for itself, the announcers who do heavy duty putting across the products that make the American system of broadcasting possible, the old favorites of both the editors and the cash customers remain almost unchanged, although there are slight shifts in the relative standings. Don Wilson, who has never been headed in five years, remains on top. Harry Von Zell has moved from the fourth post to the second, Milton Cross, from second to third, Ken Carpenter is fourth and Bob Trout rounds out the top five.

Crooks Wins First Place

Turning to the classical singers, there are a number of surprising changes. Richard Crooks is the 1940 top man, as compared to third position last time. James Melton, who did not place last time, is second, John Charles Thomas moved from fourth to third, while Nelson Eddy and Lawrence Tibbett, who were first and second, respectively, last year, are tied for fifth this time. The vote was a testimonial to Tibbett, especially. He has not sung this year. Margaret Speaks, winner for the past two seasons, won again amongst the feminine artists. Lily Pons was promoted from third to second, Lucille Manners and Jessica Dragonette tied for third, while Grace Moore, who hasn't been listed in these columns since 1937, was fifth.

Radio orchestras were divided into three

ROOSEVELT-WILLKIE IN THE RUNNING

Just as in 1936 when MOTION PICTURE DAILY *conducted its first radio poll, this year's presidential election was reflected in the ballots. Editors who gave President Roosevelt tenth place in the 1936 vote for Champion of Champions, cast scattered votes for both candidates in the same classification this year. Some apparently still bitter, gave both Willkie and Roosevelt their votes as Best Comedian. Most surprising, however, was the fact that Willkie received enough votes for Outstanding New Star of the Season to tie with Carol Bruce for fourth place in that category.*

classifications, popular, swing and classical. Guy Lombardo still rates the lead in the popular classification, just as he had done for the two previous years. Fred Waring, who did not place last year, and Wayne King, who tied for third, came in tied for second this time. In fourth place was Kay Kyser who slipped from second place, while Tommy Dorsey and Glenn Miller tied for fifth. Richard Himber just missed the first five.

Among swing bands the shakeup was even greater. Glenn Miller moved into first place, from second last year, replacing Benny Goodman who came in third. Tommy Dorsey went up two notches from fourth to second place. The real suprise however was Jimmie Lunceford, fifth, who placed for the first time.

Symphony Orchestras Selected

On the classical side, the New York Philharmonic Symphony Orchestra returned to first place after a lapse of several years. The NBC Symphony dropped from first to second place. Frank Black's Cities Service Orchestra was third, and the Ford Sunday Evening Hour orchestra was fourth. Andre Kostalanetz, Raymond Paige's Musical Americana orchestra and Alfred Wallenstein's Voice of Firestone orchestra were in a triple tie for fifth.

The best dramatic series again proved to be One Man's Family. Big Town was second, the Aldrich Family, third, and Cavalcade of America, Second Husband and Those We Love, were tied for fourth.

Returning to the comedy side we find the Aldrich Family ousting the Jack Benny Jello series from first place. Benny was second, however, with the Bob Hope show third. Tied for fourth were the Fred Allen shows and the Easy Aces.

Children's Programs Voted

Ireene Wicker, "The Singing Lady" moved right up to first place from fourth in the children's series grouping. Coast-to-Coast-on-a-Bus with Milton Cross, Let's Pretend with Nila Mack, and the newcomer Quiz Kids were tied for runner-up and Tom Mix's Straight-shooters was fifth. The inclusion of this last show among the leaders comes despite the fact that the program's star, Mix was lost to this show by death recently. Nevertheless, his name will continue to be associated with the program.

Columbia's American School of the Air drew down the top honors as the best educational program. The University of Chicago Roundtable was given second place. Apparently believing that education is best absorbed in light and easy doses, the editors gave third place ranking to "Information, Please" while America's Town Meeting of the Air and the American Forum of the Air were tied for fourth.

The best special events job on the war was done by CBS with its nightly European Roundup, according to the editors, while NBC's spot coverage of the scuttling of the *Graf Spee*, a sensational news beat, general NBC war coverage, and the NBC broadcasts of refugee children speaking to their parents in England received high praise. Many of the editors said simply that the general coverage of war news by all three networks, CBS, NBC and Mutual, constituted the best special events job.

Draft Coverage Commended

The three networks were lauded similarly for broadcasts covering both political conventions and the election returns, with no network selected for special praise. Outside of the war and politics, the only other event to get special citation was the NBC coverage of the draft drawings.

Since the radio poll was conducted on a national basis individual broadcasts from local and independent station, of course, received but little attention from the radio editors, although a number of the editors did rate some local programs of enough importance to include them in their listings.

Most Popular Radio Performers Listed in Order of Preference

Champion of Champions
Jack Benny
Bob Hope
Bing Crosby
Edgar Bergen (Charlie McCarthy)
Fred Allen, Helen Hayes } tied

Vocalists: Male (Classical)
Richard Crooks
James Melton
John Charles Thomas
Nelson Eddy, Lawrence Tibbett } tied

Vocalists: Female (Classical)
Margaret Speaks
Lily Pons
Lucille Manners, Jessica Dragonette } tied
Grace Moore

Vocalists: Male (Popular)
Bing Crosby
Kenny Baker
Lanny Ross
Frank Parker
Frank Munn

Vocalists: Female (Popular)
Kate Smith
Dinah Shore
Connie Boswell, Frances Langford } tied
Ginny Simms, Bea Wain } tied

Comedians
Bob Hope
Jack Benny
Fred Allen
Edgar Bergen (Charlie McCarthy)
Eddie Anderson (Rochester)

Comediennes
Fannie Brice (Baby Snooks)
Gracie Allen
Mary Livingstone
Marion Jordan (Molly McGee)
Jane Ace, Portland Hoffa } tied

Comedy Teams
Fibber McGee & Molly
Burns & Allen
Brenda & Cobina
Abbott & Costello
Amos 'n' Andy, Benny & Livingstone } tied

Comedy Series
Aldrich Family
Jack Benny Jello
Bob Hope
Easy Aces, Fred Allen Texaco Star Theatre } tied

Announcers
Don Wilson
Harry von Zell
Milton Cross
Ken Carpenter
Bob Trout

Commentators
Raymond Gram Swing
Lowell Thomas
H. V. Kaltenborn
Elmer Davis
Gabriel Heatter, Wythe Williams } tied

Sports Announcers
Bill Stern
Ted Husing
Red Barber
Stan Lomax, Bob Trout } tied

Film Players on Air
Edward G. Robinson
Don Ameche
Basil Rathbone
Bing Crosby
Bette Davis, Helen Hayes } tied

Dance Orchestras (Popular)
Guy Lombardo
Wayne King, Fred Waring } tied
Kay Kyser
Tommy Dorsey, Glenn Miller } tied

Dance Orchestras (Swing)
Glenn Miller
Tommy Dorsey
Benny Goodman
Artie Shaw
Jimmie Lunceford

Musical Programs (Popular)
College of Musical Knowledge
Fred Waring
Kraft Music Hall, Your Hit Parade } tied
Musical Americana

Orchestras (Classical)
N. Y. Philharmonic-Symphony
NBC Symphony
Frank Black's Cities Service
Ford Sunday Evening
Andre Kostelanetz
Raymond Paige's Musical Americana, Alfred Wallenstein's Firestone } tied

Musical Programs (Classical)
Ford Sunday Evening Hour
N. Y. Philharmonic Symphony
NBC Symphony, Voice of Firestone } tied
Cities Service
Metropolitan Opera, Telephone Hour } tied

Dramatic Shows
Lux Radio Theatre
Helen Hayes Theatre
Arch Oboler's Everyman's Theatre
First Nighter
Columbia Workshop

Dramatic Series
One Man's Family
Big Town
Aldrich Family
Cavalcade of America
Second Husband, Those We Love } tied

Daytime Serials
Vic & Sade
Big Sister, Goldbergs } tied
Mary Marlin
Bachelor's Children
Life Can Be Beautiful, O'Neills } tied

Children's Programs
Singing Lady (Ireene Wicker)
Coast-to-Coast on a Bus (Milton Cross), Let's Pretend (Nila Mack), Quiz Kids } tied
Tom Mix's Straight Shooters

Educational Programs
American School of the Air (CBS)
University of Chicago Roundtable
Information, Please
American Forum of the Air, American Town Meeting of the Air } tied

Quiz Programs
Information, Please
Dr. I. Q.
Take It or Leave It
College of Musical Knowledge
Prof. Quiz, Quiz Kids } tied

Season's Outstanding New Star
Dinah Shore
Yvette
Helen Hayes
Carol Bruce, Wendell L. Willkie } tied

Special Events
CBS—European Roundup
CBS, MBS, NBC—Conventions and Election Returns
NBC—*Graf Spee* Scuttling
NBC—War Coverage
NBC—Refugee Children Telephone Talks
CBS, MBS, NBC—War Coverage
NBC—Draft Drawings

ZORN REPORTS BOOM IN SOUTHERN ILLINOIS

United Owners President Sees Record Year for State; New Equipment, Plans Reported

by KENDALL OLDS
in Springfield

Downstate Illinois exhibitors will end 1940 with a record of the best business in several years. Not only have grosses been higher, but the prosperity has been reflected down the line in increased building activity and installation of new theatre equipment.

Downstate exhibitors also will end the year more unified, through the comparatively new United Theatre Owners of Illinois, headed by Edward G. Zorn, which boasts a membership of more than 250 theatres.

"Big Pictures" Credited

The business increase is attributed to several factors, principally to the number of big pictures that have been released during the past year.

"Exceptional pictures do exceptional business while average pictures do less than average business," Mr. Zorn said.

A survey of virtually every section of downstate Illinois reveals that more theatre building has been done in the last year than in any other year of the last decade. A majority of the new building has taken place where the developing oil fields have skyrocketed the population of once small towns. Towns in the oil fields which formerly could support only one house now are supporting two and in some instances three. Exhibitors expanding through new building are going in to strictly modern, streamlined houses but are not installing too elaborate equipment.

Further new building is anticipated in several other sections of the state due to the national defense program. Centers expected to benefit from this, more than others, are those located near the army camps and cantonments such as Camp Grant, Rantoul, Fort Sheridan and Scott Field. Already exhibitors in these towns have reported increased business. H. N. VanMatre, Jr., head of a string of Rockford theatres, reports sharp gains due to the new activity at Camp Grant. The same reports come from Charles House of Rockford, A. L. Revert of Rantoul, Noah Bloomer of Belleville and the Fox theatres in Belleville.

From the oil fields the reports of better business come from Robert Cluster of Salem, Henry Tanner of Pana and Vandalia and from many other exhibitors.

Among other exhibitors reporting better business are E. E. Alges of LaSalle, A. L. Hainline of Macomb, Fred Anderson of Morris, who plans to build a new theatre in Joliet and Dwight, A. B. McCullom of Hoopeston, Turner & Farrar of Harrisburgh, S. E. Pirtle of Jerseyville, I. W. Rodgers of Cairo. H. U. Bailey of Princeton and others.

Equipment Sales Increase

Equipment sales, particularly in southern Illinois, have increased from 10 to 20 per cent, with seating equipment jumping from 15 to 25 per cent. Other types of equipment also have shown substantial increases.

Through its executive Secretary William F. Crouch, the UTOI has already branched into every section of downstate Illinois. The organization will hold a convention shortly in Springfield to which not only members but exhibitors from throughout the state have been invited.

One of the foremost subjects will be state legislation. Recalling the action two years ago of a number of state legislators in sponsoring film industry control bills, the UTOI will complete a program in connection with new legislation expected.

During the past few months the door has been virtually wide open to various types of giveaways. About half of the houses in the state employ them.

In downstate Illinois there has been a tendency to get away from double features. Triple bills, outside of Chicago, are practically unknown in the state.

The most unpleasant situation created during the year was the establishment of ten-cent movies during midweek in a number of towns where competition is exceedingly keen.

Richey Urges Decree Aid

H. M. Richey, assistant to William F. Rodgers, MGM general sales manager, speaking at a meeting of the Theatre Owners of Oklahoma during their convention at the Skirvin Hotel in Oklahoma City, on Monday, told exhibitors that they should face the fact that the Federal consent decree will be with the industry until 1942, at least, and should approach it with the idea of getting the most good out of it and of improving sections which, in practice, may prove to be unworkable.

Mr. Richey said at the meeting that MGM would live up to both the letter and the spirit of the decree and hopes, through it, to improve the relationship between exhibitor and distributor. The company, he said, hopes to be able to say at the end of the first year that it was not necessary for a single exhibitor to bring an arbitration case against the company.

Mr. Richey also urged the exhibitors to greater showmanship efforts to keep the industry in favor of the amusement seeking public and, also, as their part in the essential task of overcoming the industry's foreign market losses.

Ed Kuykendall, president of the MPTOA, told exhibitors at the convention on Monday that nothing but trouble could be expected for exhibitors from the consent decree.

"This is the first time the Government has entered the theatre business since its organization 25 years ago. The decree would never have existed if the distributors had granted the ten-point program of the MPTOA," he said.

Morris Loewenstein, president of the organization, was in charge of the meeting. At the afternoon session he was re-elected president for another year. Other officials re-elected by acclamation were Max Brock of Lawton, vice-president; Leonard White of Weatherford, secretary-treasurer.

New directors elected were: Louis Grove, Oklahoma City, representing the Oklahoma City district; Lou Chatham, Griffith theatres, Tulsa; Ed Holt, Colgate; Ed Crews, Waurika; Glenn Thompson, Healdton; Crawford Speaman, Edmond; Gerald Stettmund, Chandler; Homer Jones, Alva., and Verbe Conley, Perryton, Texas, representing the Texas district.

Complying with the request of radio station KOMA in Oklahoma City, a round table discussion of exhibitor problems and the consent decree was held Sunday, December 15th, before the opening of the Oklahoma exhibitors convention in that city, with Mr. Kuykendall, Mr. Loewenstein and Neal Barrett, manager of the station, participating.

KMTA's Convention Held Tuesday

The one-day convention of the Kansas-Missouri Theatres Association was held Tuesday in Kansas City with Ed Kuykendall, H. M. Richey and Dave Palfreyman of the Motion Picture Producers and Distributors of America, Inc., guest speakers.

The consent decree is a step towards government regulation, and does not give the exhibitor anything he did not have before, Mr. Kuykendall told the convention.

As in the past, the real problem for the exhibitors is to sell their product in a positive manner, not criticizing it, Mr. Richey, MGM director of exhibitor relations, said.

Officers elected were: R. R. Biechele, of the Osage Theatre, Kansas City, president; Tom Edwards, Ozark Theatre, Eldon, Missouri, vice-president; and Fred Meyn, Park Theatre, Kansas City, Kansas, secretary-treasurer. Missouri directors are: Frank Cassil, Rialto Theatre, St. Joseph; George Harttmann, Armour Theatre, North Kansas City; and Rex Barrett, Uptown and Boone theatres, Columbia. Kansas directors are: J. E. Pennington, Cozy Theatre, Topeka; Homer Strowig, Plaza Theatre, Abilene; and C. A. Schultz of Kansas City.

Northwest Allied To Discuss Legislation

Plans are being considered for a special meeting of the Allied Theatre Owners of the Northwest early in January to act upon a suggestion of Louis B. Schwartz, attorney for the association, that legislation be sponsored to circumvent provisions of the consent decree inimical to the best interests of the independent exhibitors.

All independent exhibitors in Minnesota, North and South Dakota, Wisconsin and upper Michigan are being invited to participate in the proposed meeting to be held in Minneapolis.

Milwaukee Unit Names Committee

The independent Theatres Protective Association of Wisconsin and Upper Michigan, Inc., has announced committee appointments for the new year as follows: Legislative, Charles W. Trampe, Milwaukee; F. J. McWilliams, Portage; Henry Ringling, Baraboo; John Adler, Marshfield, and Milt Ellis, Beloit. Convention committee, Charles W. Trampe, Bert Nathan and Oliver Schmidt, all of Milwaukee; finance committee, A. C. Gutenberg and Oliver Trampe, Milwaukee, and A. C. Berkholtz, West Bend; membership committee, Mark Morgan, Cedarburg; Mrs. Franck Eckhardt, Wisconsin Rapids, and George Langheinrich, Milwaukee, and Louis Orlove, MGM exploitation man, publicity.

NEW U. S. ARMY IN FIRST BATTLE

That dabbler in music, the U. S. Army, over the weekend was put in its place by James Caesar Petrillo, "czar" of U. S. music, and president of the American Federation of Musicians. On Saturday he forbade the networks to transmit U. S. Army band or instrumentalist music until he could "make arrangements" with someone "big" in the War Department. Thus, on Sunday the first program from Camp Dix, New Jersey, draftee training center, over the Mutual network, contained mere anaemic bugle calls instead of the robust blare of the 104th Engineers' Band, originally to be heard.

On Monday, however, Mr. Petrillo waxed magnanimous, having extracted a pledge from the networks that broadcasts by Army bands would not result in decreased employment of AFM musicians. He lifted the ban. And he did not penalize Mutual for allowing the bugle calls.

Equity Raises Initiation Fee

Actors' Equity Association has raised its initiation fee from $50 to $109 and has cancelled the privileges of deferment it was announced through the Associations' house organ, *Equity,* in an editorial Saturday, December 14th. While this was an admittedly mild restrictive measure, it is the first time Equity has ever taken any steps to limit the number of actors for the legitimate stage.

Nearly all the actors deplored increasing the hardships of young actors trying to get a foothold on the stage, but it was agreed that it might discourage persons from entering the theatre casually.

Howard Lindsay, who plays the role of "Father" in the current Broadway production "Life With Father," said that although he opposed restrictions in principle, he agreed that too many persons in the acting profession hurt the theatre and estimated that about 85 per cent of the profession was in debt.

Representing the producers point of view, Theresa Helburn, director of the Theatre Guild, declared that, overcrowded as the profession appeared to be to actors, there still were not enough good actors.

"We've had a lot of trouble casting plays this fall," she said. "The trouble is that the minute an actor gets enough experience to be worth anything, the movies or the radio grabs him."

Coast Representatives On Whitney Committee

A committee consisting of David O. Selznick, Water Wanger and Frank Capra, has been appointed in Hollywood to co-operate with John Hay Whitney in formulating plans for the industry's part in the U. S. Government's campaign to improve relations with Latin-America. Mr. Whitney is the representative on the coast of Nelson A. Rockefeller's co-ordinating committee of the Government for the Latin and South American republics.

Mr. Wanger outlined features of the proposed campaign at a recent meeting of industry leaders, including the heads of the Actors, Directors and Writers Guilds.

Pool Two Houses

Complete pooling of two theatres owned by two separate circuits, was announced in Chicago last week by Jack Rose, secretary-treasurer of the Illinois-Indiana Theatres. The theatres are the Commercial, of the H. & E. Theatre circuit, and the Gayety, of the S. & C. Theatre Corporation. Harry Balaban is the principal of the first circuit; Mr. Rose, of the latter.

Buys Theatre Interest

Ralph Dunbar, Warner officer manager in Pittsburgh has been appointed manager of the Warner exchange in Cincinnati to succeed Ralph Kinsler. The latter resigned recently to assume management of the Monte Vista and Emery, Cincinnati suburban theatre, part of the estate of Elmer Shard, in which Mr. Kinsler has purchased an interest.

"FILMS NOT PROPERLY SOLD", SAYS JACK COHN



This advertisement, referred to by Mr. Cohn at the AMPA luncheon, was inserted in the Pittsburgh Post-Gazette by the Barry theatre, 637 Penn Avenue. It is listed as the property of William Skirball of the Skirball Brothers circuit which has its headquarters in Cleveland.

SHOWMANSHIP and its place in the motion picture industry were discussed on Thursday of last week by Jack Cohn, vice-president and chairman of the board of Columbia, at a luncheon meeting of the Associated Motion Picture Advertisers at the Hotel Edison in New York City.

"The trouble with the business," Mr. Cohn said, "is that pictures are not properly sold and in many cases are not sold at all." There are some showmen in the country, he pointed out, who are skilled in "putting over a picture" and will do well even though the same picture is unsuccessful in many similar situations.

In some cases the exhibitor has too many theatres or too many things on his mind, Mr. Cohn asserted. Too many pictures are taken out of a theatre after three or four days when, with proper exploitation, the full potentialities of the film could be realized and the run would be two, three or more weeks, he said.

Mr. Cohn stressed in general terms how pictures should be sold by a showman. As an example of how not to advertise a motion picture he cited a clipping from the December 4, 1940 issue of the *Pittsburgh Post-Gazette,* reproduced above.

Pointing to the advertisement Mr. Cohn said the exhibitor without any permission, had changed the name of the Columbia Picture, "Glamour for Sale" to "Girls on Call." "That ad," he remarked, "is an insult to the industry." He added that although there was no Federal control at present such types of advertising invited Government censorship.

Maurice Bergman, former advertising and publicity director for Columbia and now advertising manager for Twentieth Century-Fox, introduced Mr. Cohn. Announcing the speaker's topic, Mr. Bergman gave his own definition, "Showmanship consists in doing the absurd thing at the logical time." Chaos is the background of the motion picture business, he remarked.

Other Columbia executives at the speaker's table were A. Schneider, treasurer, and Nate Spingold. Leon J. Bamberger, head of AMPA, presided.

Wurtzel Touring South America

Sol Wurtzel, production executive at Twentieth Century Fox, this week was scheduled to be visiting Mexico City, and to fly from there to Buenos Aires, for vacation. It is said that, while in South America he will investigate background material for stories.

Louisiana Improvement

Virtually all theatres in Louisiana report excellent business. Crops have been good, and the port of New Orleans is doing well. The several army camps and government spending, are also factors.

YEAR-END ELECTIONS IN SEVEN VARIETY CLUBS

Short, Blotcky, Stearn, Gran Lehman, Griffith and Hicks Are the New Chief Barkers

Variety Clubs, of local motion picture, theatrical and press participations, are formulating new activities and new managements for 1941, reelecting some executives and boards, or electing new ones—Philadelphia, Dallas, Cleveland, Milwaukee, Buffalo, Oklahoma City and Baltimore chapters moving this week in this usual year-end direction.

Postmaster General Frank C. Walker's speech before nearly 1,000 guests at the sixth annual banquet of the Philadelphia Variety Club, December 12th, and the naming of R. J. O'Donnell, Texas Circuit head, as honorary life chief barker of the Dallas Club also highlighted the week's activities of the various Variety clubs throughout the country.

Sees Industry "Undersold"

Mr. Walker told the assembled guests in Philadelphia's Bellevue-Stratford Hotel, last Thursday, that a better understanding of the industry's vital role in American life was becoming more apparent. Guests at the dinner included persons from all parts of the country, including scores of New York executives.

The speaker, who was guest of honor and made the principal address, said he thought the motion picture business was "undersold" to the public. He hoped that, with the stimulus of the national defense program and the industry's own efforts, the American people would come to place a higher value upon the work of the industry and its personnel.

He predicted that a "finer association" between the Government and the industry would be achieved through the consent decree and expressed the hope that this might be the prelude to a better understanding and close cooperation. He paid tribute to John H. Harris of Pittsburgh, founder and president of the national Variety Clubs.

Ben Bernie, toastmaster, on behalf of the club, presented a $2,000 check to Superintendent of Schools Alexander J. Stoddard for construction of a pool for paralytic children, at the Martin Orthopedic School. Dr. Leon Levy, incoming chief barker, announced that Mr. Bernie had turned a check for his services back to the club for its charity fund. Other speakers included:

Harold G. Hoffman, former New Jersey Governor; U. S. Senator John J. Davis; John B. Kelly, Philadelphia political leader; Spyros Skouras, head of National Theatres; Major General Clifford R. Powell, commandant of Fort Dix, N. J.; the Rev. Herbert W. Jones, who gave the benediction, and Mr. Stoddard. Benny Fields was master of ceremonies. Benny Meroff and his orchestra furnished music.

Jay Emanuel, retiring Chief Barker, was presented with a set of candelabra in appreciation of his work.

Jack Beresin, chairman, was assisted by David E. Weshner, Ted Schlanger, Earle W. Sweigert, Edward Callow, Hilleary Brown, Charles A. Goodwin, Benjamin Fertel and Milton Rogasner.

Proceeds of the dinner at $10 a plate, nearly $10,000 went to the club's paralysis fund. Frank L. McNamee, former RKO manager in Philadelphia, heads the club's drive in co-operation with the Philadelphia County Pediatric Society, the Orthopedic Society and the Emergency Aid.

Dr. Leon Levy is the new Chief Barker.

R. J. O'Donnell, who retires after five years as chief barker of the Dallas Club will be succeeded by Paul Short. The latter will be formally inducted into office at the club's New Year's Eve party, at the Adolphus Hotel. The club's first luncheon of the year on January 6th, will be given in Mr. O'Donnell's honor. Guests will include employees of all Dallas exchanges, employees of the Griffith, Robb, Rowley, Jefferson and Interstate circuits, as well as members of the Variety club.

A special feature of the New Year's eve jamboree will be a "jam session," featuring name bands that are playing in the city on that evening. Among bands invited are: those headed by Sterling Young, Henry Busse and Louis Panico.

At the first meeting of the Dallas Club, over which Mr. Short presided, it was voted to extend activities throughout the State and to change its name to "Variety Club of Texas."

Chief Barker Short announced the following appointments: Eph Charninsky, personal representative for the San Antonio area; Henry Hall, Southwest Texas; John G. Long, Southeast Texas; Clifford Porter, Beaumont; L. M. Crim, East Texas; Al Lever, Bayou City district; Louie Novy, Austin; Frank Weatherford, Fort Worth; J. Yuell Robb, West Texas; R. N. Smith, Rio Grande Valley; Ben Ferguson, Central Texas; Joe Bryant, Lubbock and R. C. McIlheran, Wichita Falls.

New Officers in Minneapolis

The Variety Club of the Twin Cities installed its newly elected officers in Minneapolis on Monday, as follows: Chief Barker, Ben Blotcky; assistant barkers, M. Frank McCormick and Hy Chapman; Joe Podoloff, treasurer; Maitland Frosch, secretary. Directors, in addition to the officers, include: Gilbert Nathanson, William Elson, Leroy J. Miller, E. R. Ruben, Max Torodor and Harry Dryer. Mr. Blotcky and Mr. Podoloff will be delegates to the national convention in Atlantic City, with W. A. Steffes and A. A. Kaplan as alternates.

Chief Barker Blotcky and Treasurer Podoloff this week, made the presentation of two ultra-violet ray lamps to the Lymanhurst Health Center, clinic for handicapped children, in Minneapolis, on behalf of the Twin Cities club.

The Cleveland Variety Club, last Saturday, December 14th, installed Bert M. Stearn as chief barker, at the annual installation banquet and dance at the Hotel Hollenden. Retiring barker is Nat L. Lefton. Other officers installed were: Lester Zucker, first assistant chief barker; Frank Drew, second assistant; I. J. Schmertz, treasurer, and Frank H. Boyd, secretary. Appointed 1941 directors are: Jerome M. Friedlander, M. B. Horwitz, David Miller, John Kalafat, Harry H. Goldstein, P. E. Essick, Lefton and Nat Wolf. Nat Wolf was in charge of entertainment and Mr. Horwitz directed the sale of tickets.

Gran Chief Barker

The Milwaukee Variety Club, at its annual election, last Tuesday, December 10th, at the Hotel Schroeder elected L. F. Gran, chief barker, to succeed Oscar Olson. Mr. Gran is general manager of Standard Theatres.

Harold J. Fitzgerald was chosen first assistant barker, and Alfred D. Kvool second assistant barker. B. J. Miller was reelected secretary and Arthur N. Schmitz, treasurer. Named to the board of governors were: Mr. Fitzgerald, Mr. Gran, Mr. Kvool, H. J. Mirisch, George Fischer, Roy Pierce, Harry McDonald, Edward Alperson and Oscar J. Ruby. Members of the board who hold over are: Mr. Olson, Sam Shurman, E. J. Weisfeldt and Charles W. Trampe.

Elected chief barker of the Buffalo Variety Club is Sydney Lehman, branch manager for United Artists. He succeeds Robert T. Murphy, who becomes a three-year member of the board of directors. Other new officers are:

Stanley Kozanowski, first assistant barker; George F. Hanny, Jr., second assistant barker; W. E. J. Martin, secretary and treasurer. The board includes Irving Fried, Phil Fox, Elmer F. Lux, Sydney Samson, Ralph W. Maw, Melvin Schwartz, Murray Whiteman and Jacob Lavene. Officers will be installed January 11th.

L. C. Griffith, president of Griffith Amusement Company, has been re-elected chief barker of the Oklahoma City Variety Club. Others chosen include: W. P. Moran, first assistant barker; H. R. Falls, second assistant barker; W. B. Zoellner, re-elected "dough guy," and Sol Davis, property man. Directors include:

Dan V. James, C. B. Akers, Henry S. Griffith, Robert D. Hutchinson, B. J. McKenna, and Jimmie Hobbes.

Oklahoma Club Aids Stations

The Oklahoma City Club and the Motion Picture Operators' Union, were to collaborate in giving 13 parties for shutins in orphanages, children's hospitals, homes for wayward girls and others, from December 17th to December 24th, according to Howard Wortham, chairman of the committee in charge for the Variety Club.

The Latter's portable projection equipment will be transported to the various institutions for the showing of films and each child will be given candy, nuts and fruit. Union projectionists will donate their time.

The Baltimore Club has elected the following officers: C. William Hicks, chief barker; O. D. Weems, first assistant barker; Edward Perotka, second assistant barker; Joseph Grant, treasurer and Barry Goldman, secretary.

More than 2,000 children, wards of Cincinnati institutions, were to be guests of the Cincinnati Club at the annual Christmas party at the RKO Orpheum theatre, Saturday, December 21st. The club was to provide transportation, stage and screen entertainment and was to distribute gifts and candy to the children, around a big Christmas tree.

Al Kolitz has been named chairman of the committee to arrange for the annual installation dinner of the Cinema Club of Cincinnati, to be held at the Variety Club's quarters in February. Others on the committee are: Mark Cummings, Lev. Bugie, Nat Kaplan, Nate La Vene and Irving Sochen.

Forum Names Distributors

Sam Nathanson, vice-president and general manager of Forum Films, Inc., left Hollywood last week on a tour of key cities to appoint distributors to handle the 16mm. and 35mm. educational product made by Forum. First two subjects are: "I Want a Job," and "Minutes are Pennies." Six new subjects are in production, the company planning to produce 26 subjects a year.

AMPA Plans Anniversary

Plans for a twenty-fifth anniversary celebration were to be discussed Friday at a business meeting of the Associated Motion Picture Advertisers in the College Room of the Hotel Edison in New York. A vote was to be taken on proposed changes in the organization's constitution, on which mail ballots were sent out recently.

Signs Ten-Year Pact

With the signing of a ten-year franchise agreement, the Premiere Exchanges in Denver and Salt Lake City will assume the name of Select Attractions, Inc., for both exchanges.



owering above 20th's biggest!

PAUL MUNI

...as Pierre Radisson, the First Canadian... in

HUDSON'S BAY

with

GENE TIERNEY

LAIRD CREGAR • JOHN SUTTON

VIRGINIA FIELD • VINCENT PRICE

NIGEL BRUCE

Directed by IRVING PICHEL

Associate Producer Kenneth Macgowan

Original Screen Play by Lamar Trotti

20th CENTURY FOX

NOVEMBER BOX OFFICE CHAMPIONS



Ben Hecht, producer-director.

ANGELS OVER BROADWAY: Produced and distributed by Columbia. Producer, director, author, Ben Hecht. Associate producer, Douglas Fairbanks, Jr. Co-director and photographer, Lee Garmes. Edited by Gene Havlick. Production assistant, Harold Goodsoe. Musical director, M. W. Stowloff. Music by George Antheil. Cast: Douglas Fairbanks, Jr., Rita Hayworth, Thomas Mitchell, John Qualen. Release date, September 30, 1940.



Mervyn LeRoy, director.

ESCAPE: Produced and distributed by Metro-Goldwyn-Mayer. Directed by Mervyn LeRoy. Screen play by Arch Oboler and Marguerite Roberts. Based on a novel by Ethel Vance. Recording director, Douglas Shearer. Director of photography, Robert Planck. Art director, Cedric Gibbons. Cast: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova, Felix Bressart, Albert Bessermann. Release date, November 1, 1940.



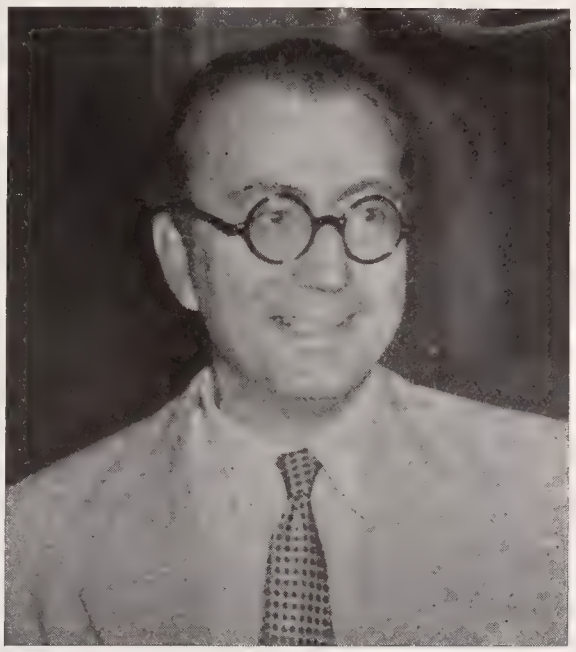
Charles Chaplin, producer-director.

THE GREAT DICTATOR: Produced by Charles Chaplin. Distributed by United Artists. Written and directed by Charles Chaplin. Musical director, Meredith Willson. Assistant directors, Dan James, Wheeler Dryden and Bob Meltzer. Directors of photography, Karl Struss and Roland Totheroh. Cast: Charles Chaplin, Paulette Goddard, Jack Oakie, Reginald Gardiner, Billy Gilbert, Maurice Moscovich, Emma Dunn. Release date, not set.



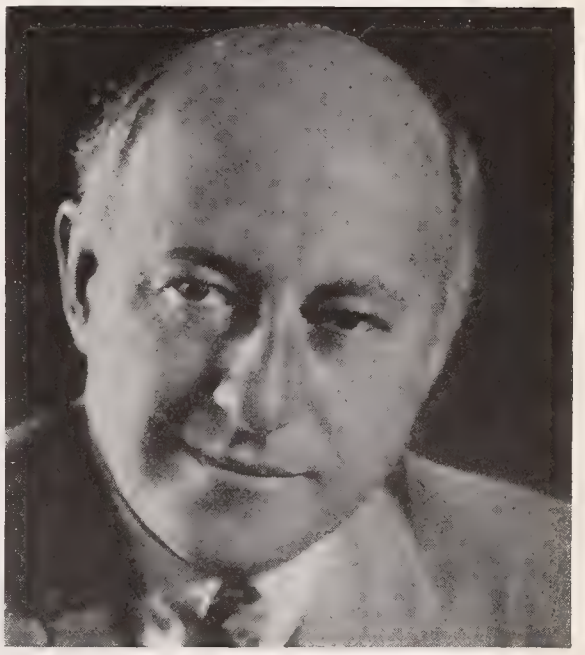
William Wyler, director.

THE LETTER: Produced and distributed by Warner Brothers - First National. Jack L. Warner in charge of production. Hal G. Wallis, executive producer. Associate producer, Robert Lord. Director, William Wyler. From the play by W. Somerset Maugham. Cast: Bette Davis, Herbert Marshall, James Stephenson, Frieda Inescort. Release date, November 23, 1940.



Rouben Mamoulian, director.

THE MARK OF ZORRO: Produced and distributed by Twentieth Century-Fox. Directed by Rouben Mamoulian. Screen play by John Taintor Foote. Based on "The Curse of Capistrano" by Johnston McCully. Photographed by Arthur Miller. Cast: Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard. Release date, November 8, 1940.



Cecil B. DeMille, producer-director.

NORTH WEST MOUNTED POLICE: Produced and distributed by Paramount. Producer-director, Cecil B. DeMille. Associate producer, William H. Pine. Original screen play, Alan LeMay, Jesse Lasky, Jr., and C. Gardner Sullivan. Cast: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston. Release date, November 27, 1940.

"FLU" EPIDEMIC STRIKES STUDIOS AND THEATRES

Hollywood Shooting Schedules Disrupted as 500 Stars and Workers Are Stricken

Losses amounting to hundreds of thousands of dollars have been caused studios and theatres in the Hollywood and Los Angeles area by an epidemic of influenza which struck high and low among executives and the back lot workers, causing loss of work and delays in shooting. Theatre attendance in the area dropped sharply.

500 Workers Stricken

The epidemic, still current but diminishing in intensity, hit every studio in varying degrees, overloaded studio hospitals engaged in precautionary measures, made necessary the rearrangement of shooting schedules and, in some cases, caused postponement of filming.

Approximately 500 persons on regular studio payrolls were stricken to such degree that they had to remain home. How many others were ill, especially those in the casual worker classes such as extras and day-to-day mechanics and the like, is impossible to estimate.

Following a succession of patients—John Hubbard and Marjorie Weaver, leads, and Ray McCarey, director, 20th Century-Fox closed down "Murder Among Friends" for more than a week. Approximately 80 others were stricken throughout the lot.

Universal had to re-arrange the shooting schedule of "Nice Girl," due to the illness of Deanna Durbin, its star. About 70 others were stricken among office workers.

Columbia had its headaches with "Blondie Goes Latin." First director Frank Strayer was bedded, and producer Robert Sparks took over the direction. Penny Singleton took ill, then Larry Simms. Finally, Sparks caught the germ and the set closed down.

With nothing to do, Strayer, who in the meantime, had recovered, spent one afternoon shooting material for the main titles.

The Columbia studio hospital, after examination, sent 30 persons home. The total stricken on the lot approached 60.

Paramount, congratulating itself that the epidemic had not caused any shooting delay, over the weekend was forced to suspend "New York Town," when Director Charles Vidor and star Mary Martin were unable to report for work. Schedules on the picture had been re-arranged when Fred MacMurray and Margaret Hayes were ailing, as were those on "I Wanted Wings," when Brian Donlevy and William Holden were out.

A total of 50 were reported ill at Paramount, including producers Jack Moss and Anthony Veiller.

Illness of Edmund O'Brien delayed added scenes for "A Guy, a Girl and a Gob," Harold Lloyd production for RKO. Producer Lou Brock, Wendy Barrie and about 40 others were out for several days or more at RKO.

Producer H. S. Brown, Jr., Judy Canova and 35 backlot workers at Republic reported illnesses at Republic, but no production delays were caused.

MGM attaches said 75, from front office to backlot, were ill and missing from work, while the studio hospital was overloaded with incipient "flu" victim treatments.

Monogram found W. Ray Johnston, Edith Fellows, Marcia Mae Jones and about 12 others suffering from the epidemic.

In the most drastic of studio shooting schedule revisions, Warners, as a precautionary measure, ordered five of its seven companies in production to work on outdoor sets in order to avoid contamination from colds. "The Great Lie," with Bette Davis and Mary Astor, was sent on location at Victorville. James Cagney, Olivia de Havilland and Rita Hayworth and other members of the cast of "Strawberry Blonde" were taken to Griffith Park for scenes there. "She Stayed Kissed" continued shooting at the Warner Ranch, although scheduled to come into the studio. "The Sea Wolf" was put to work at the lot's outdoor lake, and backlot outdoor scenes of "Here Comes Happiness" were taken.

As a result no player illness was reported, although approximately 50 of the studio's office force were stricken.

RKO Hillstreet and Pantages theatre officials blamed the epidemic for losses in grosses last week. Theatre business was off generally, as city and county health authorities advised against public gatherings. School officials, who for a time discussed the possibilities of closing the institutions temporarily, warned youngsters not to attend theatres and other indoor gatherings.

Arthur Doyle Named To Far Eastern Post

Twentieth Century-Fox has named as Far Eastern manager, Arthur Doyle, manager in Japan. Mr. Doyle will supervise the company's interests in China and the Philippine Islands, as well as in Japan. His headquarters will continue to be in Tokyo. He succeeds Del Goodman, who was Far Eastern manager for 15 years.

MGM Opens New Offices

New offices of the Chicago branch of MGM on the fifth floor of the Warner Theatre Building, 1307 South Wabash Avenue, were opened on Monday, this week, with hundreds of exhibitors and filmites participating in the dedication. The offices are air-conditioned and sound-proofed. J. E. Flynn, district manager, whose headquarters formerly were in Detroit, has moved his offices to Chicago. Wiliam E. Banford is branch manager.

Anderson Gets Pin

A. W. Anderson, Warner's Des Moines manager, was presented with a gold and diamond pilot's pin by his staff, prior to his departure for Minneapolis where he will assume the managerial post.

Francis L. Harley to U. S.

Francis L. Harley, British managing director for Twentieth Century-Fox, is expected in New York about December 20th via Clipper, for a Christmas visit.

Allied Adds Member

Jack Kirsch, president of Allied Theatres of Illinois, has announced the addition of the Lewis Theatre, Chicago, to membership in the organization.

Caldwell an Operator

Wally Caldwell, manager of Loew's Stillman, Cleveland, has resigned that post to operate his own house, the Esquire, Toledo.

IN NEWSREELS

MOVIETONE NEWS—No. 28, Vol. 23.—Earthquake shakes Rumania....The Duke and Duchess of Windsor arrive in Miami....Ski warfare taught at Fort Brady, Michigan....Nazi bomber crashes over Kent, England....British clean up air raid debris....King and Queen of England tour aircraft plant....Plane workers visit RAF....Mechanized equipment arrives in Egypt....British destroyer chases Il Duce's U-Boat....Fashions and winter sports.

MOVIETONE NEWS—No. 29, Vol. 23.—British liner is repaired after fight with Nazi raider....British troops in action....Last cabinet meeting before Laval arrest....Nation honors Lord Lothian....Windsor visits F. D. R.....Aircraft carrier launched....Fastest bomber tested....LIU-Oregon basketball....Byron Nelson wins....Christmas fashions.

NEWS OF THE DAY—No. 226, Vol. 12.—Bomb blasts Tower of London....Raider's death dive destroys English homes....King and Queen of England visit hidden plane factory....Girls help Britain's anti-aircraft defense....Earthquake havoc in Rumania....Japan celebrates 2600th birthday....Windsors visit the United States....Florida hails National Art Week Alice Marble voted No. 1 woman athlete....Aquatic rodeo gives dude riders a thrill.

NEWS OF THE DAY—No. 227, Vol. 12.—Knudsen sees peril to U. S.....Plane output behind schedule ....Windsor confers on naval base....F. D. R. back from Caribbean....New aircraft carrier....Lord Lothan honored..i..English liner battered....British troops in Africa....Basketball season opens....Byron Nelson crowned Miami open champ

PARAMOUNT NEWS—No. 31.—British rout Italians in desert war....First pictures of Rumanian earthquake....Man Mountain Dean loses to "The Angel" in Boston wrestling bout....Test pilot lands wheelless plane in bay....Tom Harmon selected as sport's king....Smuggled pictures of Japan bombing China ....Windsors arrive in the U. S.

PARAMOUNT NEWS—No. 32.—Oregon loses to LIU in first of season's basketball tournaments....Byron Nelson wins golf contest in Florida....Nation honors Lord Lothian....World's fastest bomber tested by the Navy....Hornet boat is launched in Virginia....Soldiers try winter "blitz" methods at Fort Knox, Ky.....Defense Commissioner Knudson urges rearmament speed....F.D.R. returns from Carribbean cruise....Christmas spirit enters New York.

RKO PATHE NEWS—No. 31, Vol. 12.—First films of Rumanian earthquake....U. S. Army regulars learn use of parachutes....Duke and Duchess arrive in Florida....Plane sends drawings to earth....Gal wrestlers wrestle on raft....Mrs. F.D.R. testifies at "oakie" probe....Uncle Sam chops 40,000 Christmas trees....Gas well fire blown out with nitro.

RKO PATHE NEWS—No. 32, Vol. 12.—Nation mourns Britain's Lord Lothian....Windsor back from conference with F.D.R.....President returns from defense tour....Knudson urges speedier production....Bomber faster than Europes' pursuits....Navy launches hornet boat....Drug hoard in U. S. Treasury vaults....Long Island U., quintet sinks Oregon ....Edison bridge is dedicated.

UNIVERSAL NEWSREEL—No. 936, Vol. 12.—First films of Rumanian earthquake....Japan bombers blast China....Londoners clear up debris....Radium is stored in London vaults....Polish troops train for another crack at Nazis....Fliers from India aid Britain....Mechanized equipment arrives in Egypt for British....Italian sub chased to safety....Windsors arrive in U.S.....Test pilot lands damaged plane in bay....New rubber bathing suits exhibited....Ski jumping champs perform....Blind girl rides pet horse off diving platform.

UNIVERSAL NEWSREEL—No. 937, Vol. 12.—F.D.R. back from defense trip....Capital rites for British ambassador....Newest bomber tested for speed....Army engineers build bridge....Launch new aircraft carrier....“Friday 13th Club” defies jinx....Golfers vie for silver dollars....Oklahoma cagers top C.C.N.Y.

Eastern SMPE Meets

Three papers were read at the meeting of the Atlantic Coast section of the Society of Motion Picture Engineers Wednesday in the Hotel Pennsylvania, New York City. They were "The Twentieth Century Camera and Accessories," by D. B. Clark and G. Laube, of Twentieth Century Fox; "Production Quality Sound With Single-System Portable Equipment," by D. Y. Bradshaw, of the March of Time; and "A Molded Plastic Screen With Contoured Surface," by R. O. Walker, of the Walker-American Corporation.

Mesibov to Paramount

Sidney Mesibov has resigned from the publicity and advertising staff of the Warner Philadelphia circuit, for a position on the home office publicity staff of Paramount Pictures, in New York, under Alec Moss.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Santa Fe Trail

(Warners-First National)

Accent on Americana

"Santa Fe Trail" is Americana in personal action, garnished and glamoured and be-splashed with the colors of romance. The background is West Point, Kansas Territory, Washington and Harper's Ferry. The story is out of the pages of the history of the land of "the middle border" from 1854 to the hanging of John Brown.

Meanwhile, for the purposes of the showman retailing at the box office, background and history are to be held strictly atmospheric and and the merchandise continues to be the established screen personalities of Flynn, DeHavilland and Massey, with, it may be added, no little accent on the Massey contribution.

Also the Santa Fe Trail itself contributes more motivation than specifically direct participation—it is Why rather than Where. But all of the forces, personal and political, that were to lead to the "birth of a nation" are components in their fashion.

There's "Beauty" Stuart, of the Virginia cavalry; George Custer, he of the "Last Stand"; Phil Sheridan, George Pickett and Jim Longstreet among others, when cadets at West Point and as junior officers at the then furthermost western outpost of the Army, Fort Leavenworth; Robert E. Lee, then a colonel; Jefferson Davis, secretary of war, and, of course, John Brown, the "Kansas Terror."

Raymond Massey's performance in his portrayal of the Abolitionist, can be compared to his "Abe Lincoln." Errol Flynn and Ronald Reagan are Stuart and Custer, respectively, and though they may not see eye to eye on the question of slavery, they see eye to eye on the charms of Olivia de Havilland's "Kit Carson Halliday," whose father "Cyrus Halliday," has dreams of building a railroad along the Santa Fe Trail. Guinn "Big Boy" Williams and Alan Hale, portraying rough and ready Kansas boys, are the focal point for most of the comedy.

Kansas is dominant in the story. It is there that the Young West Point graduates are sent after an argument at the Academy over John Brown and slavery. "Rader" (Van Heflin), an enthusiast of abolitionism and an undercover agent for Brown, and Stuart get into a fist fight, resulting in "Rader's" discharge from the Academy and Stuart's appointment to Leavenworth. "Rader" makes his way to Kansas and for a price becomes John Brown's military expert.

"Rader" and Stuart meet again when Brown attacks a convoy of goods, guarded by Stuart's troop. The attack results in the turning out of the entire garrison in search of Brown. Stuart does some private scouting and is captured by Brown's men. About to be hanged, Stuart escapes into a barn, which is set afire. The arrival of the cavalry saves the future Confederate general from the pyre.

John Brown heads east and after social amenities at the fort, Stuart and Custer, now captains, go to Washington. They are dancing at a ball the night "Rader" comes to sell John Brown down the river, and thus join Colonel Lee's troops in the raid on Harper's Ferry and the hanging of John Brown.

To the accompaniment of "John Brown's Body Lies A-Mouldering in the Grave" Stuart and Custer head west once again. On the train Stuart and "Kit" are married.

Covering the years immediately prior to the War-Between-the-States the picture is chiefly one of entertainment and secondarily a setting for the discussion of an issue of the day, namely, slavery. The issue is presented for what it is worth—John Brown's theory is one thing and John Brown's fanaticism another.

Although avoiding direct mention of the impending Civil War, subtle references to it have been inserted in the script. There is the occasion when the young officers have their fortune told by a squaw. They laugh when they hear they will be fighting against each other shortly in a bloody conflict. In the group are such names as Stuart, Custer, Sheridan, Hood and Longstreet.

Then again, at the ball in Washington, Custer meets a Miss Davis. Questioned on her father's occupation, Custer receives the reply: "He's a politician, but I think he's going to lose his job." The father's first name was Jefferson.

"Santa Fe Trail" was directed by Michael Curtiz, who turned out "Virginia City" and "The Sea Hawk." The original screen play is by Robert Buckner, and the music, which serves to heighten the dramatic qualities of the picture, by Max Steiner.

Reviewed in the Warner Brothers' projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers-First National. Directed by Michael Curtiz. Original screenplay by Robert Buckner. Music by Max Steiner. P. C. A. Certificate No. 6559. Running time, 110 minutes. Release date, December 28, 1940. General audience classification.

CAST

Jeb Stuart	Errol Flynn
Kit Carson Halliday	Olivia de Havilland
John Brown	Raymond Massey
George Custer	Ronald Reagan
Tex Bell	Alan Hale
Bob Halliday	William Lundigan
Rader	Van Heflin
Jason Brown	Gene Reynolds
Cyrus Halliday	Henry O'Neill
Windy Brody	Guinn "Big Boy" Williams
Oliver Brown	Alan Baxter
Martin	John Litel
Robert E. Lee	Moroni Olsen
Phil Sheridan	David Bruce
Barber Doyle	Hobart Cavanaugh
Major Sumner	Charles D. Brown
Kitzmiller	Joe Sawyer
James Longstreet	Frank Wilcox
Townley	Ward Bond
Shoubel Morgan	Russell Simpson
Gentry	Charles Middleton
Jefferson Davis	Erville Alderson
Conductor	Spencer Charters
Charlotte	Suzanne Carnahan
George Pickett	William Marshall
John Hood	George Haywood

Kitty Foyle

(RKO Radio)

Profile of a Working Girl

This is the kind of picture that built the business, built all the theatres and all the studios and, from time to time and often in the nick of it, rebuilds that business. It is the kind of picture producers dream about making and exhibitors pore over the HERALD'S PRODUCT DIGEST in quest of, a picture in the groove of today, yet in no groove, with something for every man and woman in every level of life expressed in terms every one of them can grasp without a struggle and hold onto with satisfaction.

For expediency in informing the customers about what to expect, a showman may start by saying that in this performance Ginger Rogers makes all her other performances look like rehearsals. Some millions of them have been told twice, by *Life* magazine, that the film is a picturization of a novel by Christopher Morley which had the nation by the eyes some months back. It remains for showmen to tell them that *Life* magazine, for all its devotion of page upon page to the subject, is for once guilty of understatement, that the camera has again made a beggar of ink and paper as an instrument of narration.

Mr. Morley's story, scripted by Dalton Trumbo in a fashion to eliminate a measure of sinning with gain rather than loss of power, is about a Philadelphia working girl in love with a young man born on the right side of the tracks, her experiences there and in New York, during and after this romance, ending with her decision as to where her happiness and welfare lie. There is nothing in that synopsis to distinguish the picture from a thousand others that have gone before, and there is nothing in the picture that likens it to any of them.

Produced by David Hempstead of executive producer Harry Edington, the picture displays in every sequence and in the sum of them the craftsmanship of Sam Wood, director of "Goodbye Mr. Chips" and "Our Town," manifested here in ways and by means recalling neither of these achievements. A device by which beginning and end of the picture are linked in a manner which makes time in its passing seem always now is a bit of wizardry not to be analyzed by the public but enjoyed to the full.

Previewed at the Pantages Theatre, Hollywood, to an audience made up of press, profession and public in approximately equal numbers, with ripples of laughter, outbursts of applause and solid silences alternating in a pattern recognizable the world over as proof of prime satisfaction.—WILLIAM R. WEAVER.

Produced and released by RKO-Radio Pictures. Sam Wood, director. David Hempstead, producer. Harry E. Edington, executive producer. Screenplay, Dalton Trumbo. Additional Dialogue, Donald Ogden Stewart. Director of photography, Robert de Grasse. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate, Mark-Lee Kirk. Gowns, Renie. Set decorations by Darrell Silvera. Recorded by John L. Cass. Film editor, Henry Berman. Assistant director, Argyle Nelson. P.C.A. certificate No. 6639. Release date, December 27th. Running time, 105 minutes. General audience classification.

CAST

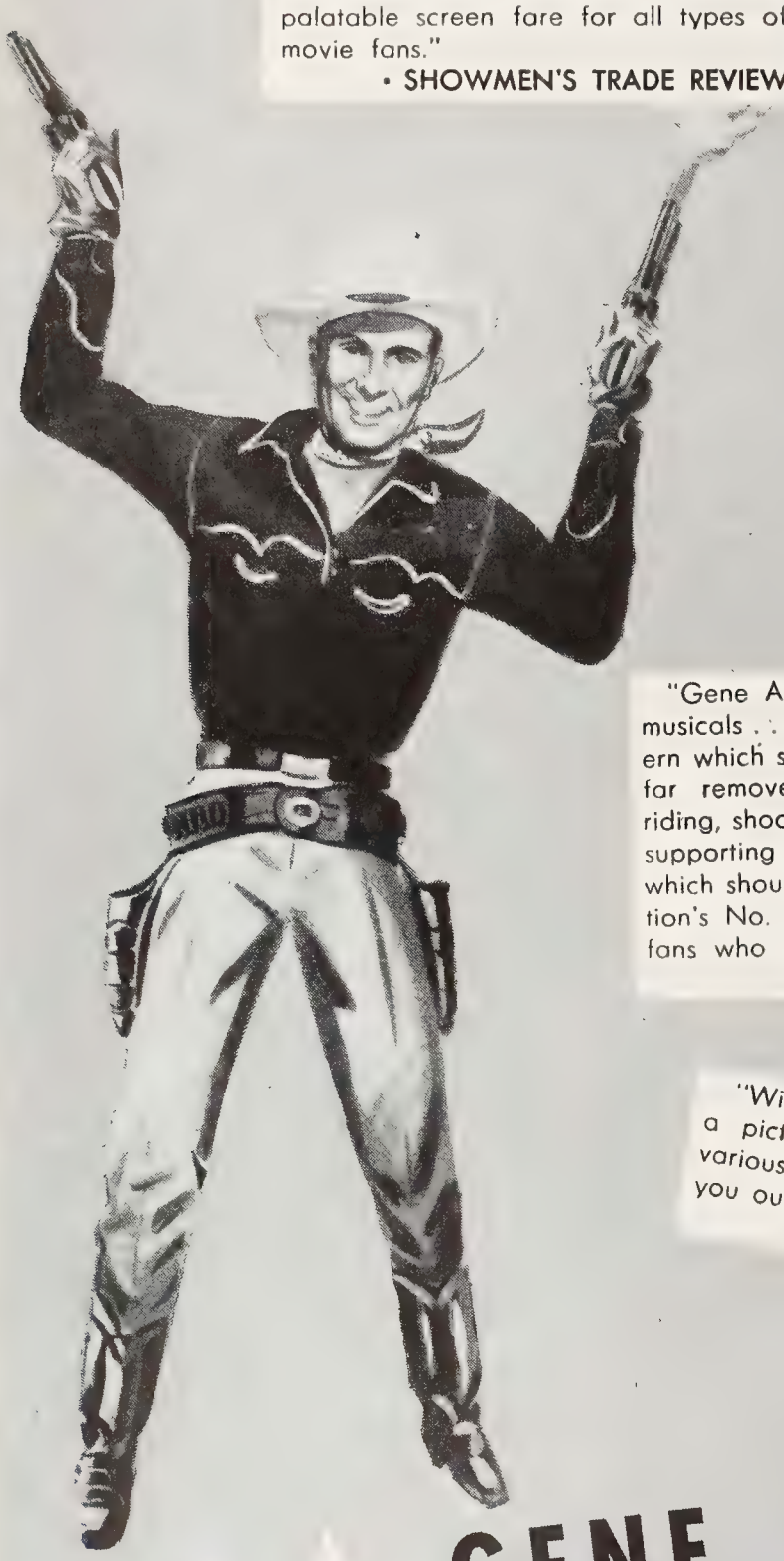
Kitty Foyle	Ginger Rogers
Wyn Strafford	Dennis Morgan
Mark	James Craig
Giono	Eduardo Ciannelli
Pop	Ernest Cossart
Mrs. Strafford	Gladys Cooper
Delphine Detaille	Odette Myrtil

(*Continued on page* 44)

"EXHIBITORS EVERYWHERE CAN PLAY

"Here is a picture far and above anything Autry has made in the past and one worthy of a smashing exploitation campaign. A perfect blending of comedy, music, and excitement makes this palatable screen fare for all types of movie fans."

• SHOWMEN'S TRADE REVIEW



"Not only does this give the western fans the usual action they enjoy—fighting and shooting—but it presents entertainment also for those who do not ordinarily follow pictures of this type. It is not a typical western, for music, comedy, and romance play a large part in the development of the plot; the production is on a more lavish scale."

• HARRISON'S REPORTS

"A high-rating musical comedy . . . destined to have the greatest audience appeal of any Autry film. Metropolitanites as well as hinterlanders will go for the music, romance, and comedy."

• THE EXHIBITOR

"Drama and melodrama, comedy and music . . . the appeal is far greater than that of the general outdoor action picture . . . cast names of marquee value."

• MOTION PICTURE DAILY

"Gene Autry graduates into big-time musicals . . . an elaborately filmed western which stresses comedy and song . . . far removed from the more familiar riding, shooting 'horse operas.' A strong supporting cast, an important factor which should aid in introducing the Nation's No. 1 Cowboy Star to countless fans who avoid typical western fare."

• FILM BULLETIN

"Swell fun. Knock-out comedy sketches . . . Ann Miller's inimitable dancing . . . Jimmy Durante has one of his best roles, and how he does go to town . . . Vera Vague very good . . . Mary Lee clicks for a hit . . . George Hayes is excellent . . . Horace MacMahon does a bang-up comedy job. And Gene Autry was never better."

• HOLLYWOOD REPORTER

"Most elaborate Autry and a very good show . . . excellent production values, plenty of song, comedy, and action. Ann Miller, effective feminine foil; and Jimmy Durante, swell comic."

• BOXOFFICE

"Will win new Gene Autry fans . . . a picture that was made to please various types of audiences . . . it sends you out happy."

• BOX OFFICE DIGEST

"Well-made musical comedy . . . has strong pop appeal . . . Autry at his best. Exhibitors everywhere can play this one with confidence."

• THE FILM DAILY

GENE AUTRY'S FIRST $5 (

MELODY

GENE

"THIS ONE WITH CONFIDENCE" — FILM DAILY

"Republic's bid for de-luxe playing me for Gene Autry comes off rather andsomely with 'Melody Ranch,' a pre- entious western dressed up with music, production embellishments, and a cast not usually found in prairie saga. The songs, comedy, and general trouping by cast point to another successful venture for studio in hoisting the Autry name into class spots." • DAILY VARIETY

"The most ambitious Gene Autry picture . . . will more than please Autry fans and probably attract many new ones." • THE INDEPENDENT

"Republic's most pretentious film for Gene Autry . . . combines splendid comedy, gags, songs, dancing, fights, thrills, excitement, and suspense." • HOLLYWOOD M. P. REVIEW

"Republic has here Mr. Autry's first half-million production, sprinkled liberally with singable music and comedy sequences, action shots for those seeking such entertainment . . . good direction and a widened appeal. Possessing many exploitation angles, the picture has been tied in with the Gene Autry radio show, aired by CBS over 67 stations from coast to coast." • MOTION PICTURE HERALD



"This is the Gene Autry special that the fans have been waiting for, with the singing cowboy at his best. The best story he's had yet . . . plenty of melody . . . swell fun." • PICTURE REPORTS

,000 ALL-STAR PRODUCTION

RANCH

AUTRY ★ JIMMY DURANTE ★ ANN MILLER

BARTON MacLANE · BARBARA ALLEN (VERA VAGUE) · GEORGE "Gabby" HAYES

JEROME COWAN · MARY LEE · JOSEPH SANTLEY—DIRECTOR

A REPUBLIC PICTURE

SHOWMEN'S REVIEWS OF PRODUCT

(*Reviews continued from page* 41)

Flight Command

(MGM)

Naval Aviation Melodrama

Timeliness of topic and thoroughness in presentation of the Navy's aviation equipment and personnel, on land and in air, distinguish this melodrama as box office merchandise from the exploitation point of view. Sequences dealing with this aspect of the picture, which predominates, range from squadron flights in fair weather and foul to landings and takeoffs from carrier ships at sea, rescues under stress, crack-ups and misadventures, the whole emphasizing ability, efficiency and resourcefulness of the Navy's air arm. National defense is mentioned in dialogue but not dramatized. Against this background is told a story of a flight commander, his wife and a recruit whose friendship for her brother and kindness to her in bereavement is misunderstood by his fellows, in a way to make his career miserable until developments clear him of suspicion. Robert Taylor as the recruit, Walter Pidgeon as the Commander, Ruth Hussey as the wife and Paul Kelly as a Lieut. Commander are the names for the marquee.

Produced by J. Walter Ruben and directed by Frank Borzage, with Morton Seligman, U. S. N., as technical adviser, the picture carries the imprint of authenticity. Commander Harvey Haislip collaborated with John Sutherland on the story and Wells Root on the screenplay.

Previewed for the press at the Four Star Theatre, Hollywood.—W. R. W.

Produced and released by Metro-Goldwyn-Mayer. Frank Borzage, director. J. Walter Ruben, producer. Screenplay by Wells Root and Commander Harvey Haislip. Based on the story by Commander Harvey Haislip and John Sutherland. Director of photography, Harold Rosson. Musical score, Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Urie McCleary. Set decorations, Edwin B. Willis. Special effects, Arnold Gillespie. Technical adviser, Commander Morton Seligman, U. S. N. Women's wardrobe by Dolly Tree. Men's wardrobe by Gile Steele. Film Editor, Robert J. Kern. P.C.A. certificate No. 6799. Release date December 27th. Running time, when seen in Hollwood, 113 minutes. General audience classification.

CAST

Ensign Alan Drake.....Robert Taylor
Lorna Gary.....Ruth Hussey
Squadron Commander Bill Gary.....Walter Pidgeon
Lieutenant Commander "Dusty" Rhodes....Paul Kelly
Lieutenant Jerry Banning.....Shepperd Strudwick
Lieutenant "Mugger" Martin.....Red Skelton
C. P. O. "Spike" Knowles.....Nat Pendleton
Lieutenant "Stitchy" Payne.....Dick Purcell
Lieutenant Freddy Townsend.....William Tannen
Lieutenant Bush.....William Stelling
Lieutenant Frost.....Stanley Smith
Vice Admiral.....Addison Richards
1st Duty Officer.....Donald Douglas
2nd Duty Officer.....Pat Flaherty
Captain .....Forbes Murray
Claire .....Marsha Hunt

Victory

(Paramount)

Mood Indigo

This is a study in mood. It is derived from Joseph Conrad's book of the same title dealing with the experiences which enable a man to overcome his bitterness at his fellow humans through a woman's love and trust.

In the Dutch East Indies, the protagonist portrayed by Fredric March has decided to finally renounce society and live alone save for a Chinese servant on an island remote from other ports of call. To him, in terror, the girl enacted by Betty Field flees when she is "sold" by the owners of a girls' band with which she has been touring, to the bestial hotel-keeper interpreted by Sig Rumann.

To the hotel, after the man and girl have fled to the island, come three motley characters whose brutality is matched only by their daring. Seeing his chance of getting rid of his unwelcome guests and of getting revenge on the man and girl at the same time, the hotel-keeper tells the three that the island is full of the treasure he believes the man to have stolen.

Changing its key from the soft and insistent beat of tropic terror to the high pitched note of direct action as the trio is killed off one by one, the film ends with its principal character realizing what the girl means to him. Sir Cedric Hardwicke, Jerome Cowan and Lionel Royce match their performances against those of other cast members as, respectively, the bored and ruthless gang leader, always a "gentleman," and his assistants in crime.

Anthony Beiller produced and John Cromwell directed the John L. Balderston screen play, which follows the spirit and conveys the overtones of the Conrad novel while changing the ending. Leo Tover's photography and the art direction by Hans Dreier and Robert Usher contribute in large measure to the transposition from printed page to screen.

Previewed at the Paramount theatre, Los Angeels, where a professional and lay audience remained absorbed at the unreeling of the tale, and at its interpretation by the picture's cast and its makers.—WALTER SELDEN.

Produced and distributed by Paramount. Produced by Anthony Veiller. Directed by John Cromwell. Screen play, John L. Balderston, based on the novel by Joseph Conrad. Director of photography, Leo Tover. Art direction by Hans Dreier and Robert Usher. Film editor, William Shea. P. C. A. Certificate No. 6327. Release date, Jan. 17, 1941. Running time, when seen in Los Angeles, 80 minutes. Adult audience classification.

CAST

Hendrik Heyst.....Fredric March
Alma .....Betty Field
Mr. Jones.....Sir Cedric Hardwicke
Ricardo .....Jerome Cowan
Mr. Schomberg.....Sig Rumann
Mrs. Schomberg.....Margaret Wycherly
Makanoff .....Fritz Feld
Pedro .....Lionel Royce
Mme. Makanoff.....Rafaela Ottiano
Wang .....Chester Gan

Pony Post

(Universal)

Western Melodrama

The days of the old West, Indian raids and the pony express are revived again this time in Universal's Johnny Mack Brown-Fuzzy Knight vehicle "Pony Post." Action is the keynote with music, comedy and romance spiced throughout to provide all the basic elements of an hour's entertainment.

The star is again cast as the justice-seeking cowboy who must contend with an outlaw ring and Indian raids while operating a pony express relay station. Justice, of course, triumphs.

In supporting roles and lending romantic interest to the picture are Nell O'Day and Dorothy Short with Jimmy Wakely and his Rough Riders bringing action as well as musical renditions to the picture. Ray Taylor directed from an original story and screen play by Sherman Lowe.

Reviewed at the Central theatre in New York where a mid-afternoon audience expected just what they saw on the screen.—GEORGE SPIRES.

Produced and distributed by Universal. Directed by Ray Taylor. Based on an original story and screen play by Sherman Lowe. Cameraman, William Sickner. Musical Director, Charles Previn. Running time, 59 minutes. Release date, November 8, 1940. P. C. A. No. 6617. General audience classification.

CAST

Cal.....Johnny Mack Brown
Shorty .....Fuzzy Knight
Norma .....Nell O'Day
Alice .....Dorothy Short
Goodwin .....Tom Chatterton
Atkins .....Stanley Blystone
Mack Richards.....Jack Rockwell
Claud Richards.....Ray Teal
Whitmore .....Kermit Maynard

Love Thy Neighbor

(Paramount)

Benny and Allen Fight It Out

Only Crossley knows how many millions of listeners to Jack Benny's Jello program and Fred Allen's Texaco airshow have been hearing about this picture for months. But showmen have in this report the word of a listener attentive to both comedians' etherizings that it is all they've said it is and that it did for and to a Tuesday night audience in downtown Los Angeles, everything a showman listening to all the promises made for it via radio would be justified in expecting it to do. In a word, it wowed 'em.

The Allen-Benny feud engaged in for several years on the radio is carried forward in the picture, plot of which has Benny stealing the Merry Macs from Allen for a stage revue and Allen stealing the services of Rochester in reprisal. Other means of vengeance, employed by both, include attempted assassination by gunfire, a motor boat pursuit and wreck, chicanery involving controlling interest in a show, subterfuges involving a blonde and, finally, Benny's marrying of Allen's niece.

Written by William Morrow and Edmund Beloin, who wrote Benny's program, in collaboration with Ernest Pagano and Z. Meyers, the script keeps faith with the characters the stars have established on their programs, adding all the background and adjuncts associated with them. It divides emphasis between the comedians with favor to neither and plenty of punishment for both.

Mary Martin heads the feminine contingent, portraying Allen's niece and singing Cole Porter's "My Heart Belongs to Daddy," which brought her fame on Broadway. Veree Teasdale is seen as Allen's sister and Mary ("Hello, Kid") Kelly as a chambermaid. Rochester shares a duet and a number of crap games with Theresa Harris, while the Merry Macs, seen as themselves, supply some of the harmony singing that won them renown on the Allen program. There are several production numbers featuring the Merriel Abbott Dancers.

Production and direction are by Mark Sandrich, entitled to credit for preserving the essentials of two radio shows without sacrificing the interests of his picture as entertainment in its own right. Music is by Johnny Burke and Jimmy Van Heusen, whose "Isn't That Just Like Love" looms as a hit.

Previewed at the Paramount Theatre, Los Angeles, where it followed the highly successful "Christmas in July" and had the audience in virtually uninterrupted merriment from start to finish.—W. R. W.

Produced and distributed by Paramount. Producer-director, Mark Sandrich. Original screen play, William Morrow and Edmund Beloin, Ernest Pagano and Z. Myers. Sound mixer, Harry Lindgren. Film editor, Le Roy Stone. Art directors, Hans Dreier and Roland Anderson. Cameraman, Ted Tetzlaff. P.C.A. Certificate No. 6524. Release date, December 27, 1940. Running time, when seen in Hollywood, 83 minutes. General audience classification.

CAST

Jack Benny.....Jack Benny
Fred Allen.....Fred Allen
Mary Allen.....Mary Martin
Barbara Allen.....Verree Teasdale
Rochester .....Eddie Anderson
Virginia Astor.....Virginia Dale
Josephine .....Theresa Harris
Joe .....Richard Denning
Policeman .....Jack Carson
George .....Barnett Parker
Mr. Harrington.....Russell Hicks
Chambermaid .....Mary Kelley
Judge .....Chester Clute
The Merry Macs.....Judd McMichael, Ted McMichael, Joe McMichael, Helen Carroll
Merriel Abbott Dancers.....Themselves

Four Mothers

(Warner Brothers-First National)

Domestic Comedy-Drama

Continuing the chronicle of the American family Lemp, introduced to theatregoers in "Four Daughters" and again in "Four Wives," this picture depicts the group's reactions to adversity which comes from many quarters to distress all members of the unit. The personnel of the family is the same as in the first two pictures and the outcome of the story is as it should be, though its makers have contrived to create and maintain uncertainty on this point in a way to bring tears at a number of points in the narrative. A crowd of critics, viewing the film at the studio on a rainy morning, agreed it measured up to if not beyond the first film in the series.

Although emphasis is distributed so that all members of the family are to the fore at one point or another in the telling, it is around Claude Rains as its head that the story is concentrated. A hurricane and tidal wave destroy property in which family and townfolk have invested, bringing ruin to the Lemps as well as enmity of their neighbors. How they weather the hardship and recoup the losses of all concerned makes up an account of incidents, striving, responses and coincidences such as could occur in the lives of all theatregoers and do in those of most.

The production by Henry Blanke and direction by William Keighley are in consonance with the pictures which have preceded this one in the series on all counts. Stephen Morehouse Avery wrote the screen play from Fannie Hurst's "Sister Act."

Previewed at studio in Hollywood.—W. R. W.

Produced and distributed by Warner Brothers. Director, William Keighley. Original screen play, Stephen Morehouse Avery. Suggested by the book, "Sister Act," by Fannie Hurst. Director of photography, Charles Rosher. Art director, Robert Haas. Film editor, Ralph Dawson. Soundman, Charles Lang. Make-up artists, Perc Westmore. Gowns, Howard Shoup. Musical director, Leo F. Forbstein. P.C.A. Certificate No. 6558. Release date, January 4, 1941. Running time, 86 minutes. General audience classification.

CAST

Adam Lemp.....Claude Rains
Felix Dietz.....Jeffrey Lynn
Clint Forrest.....Eddie Albert
Aunt Etta.....May Robson
Ben Crowley.....Frank McHugh
Ernest Talbot.....Dick Foran
Mrs. Ridgefield.....Vera Lewis
Ann Lemp Dietz.....Priscilla Lane
Kay Lemp Forrest.....Rosemary Lane
Thea Lemp Crowley.....Lola Lane
Emma Lemp Talbot.....Gale Page

South of Suez

(Warner-F.N.)

Melodrama

A melodrama at bottom, but containing also romance and emotionalism overshadowing action for much of its length, this story of murder and its consequences opens in the diamond-mine fields of Africa and progresses to London, where it finds its finale in a court of justice. Two murders are involved in the narrative, one as a fundament and one as an incident, the experiences of the hero stemming from the first of these.

George Brent is cast as the hero, accused of murdering his partner in a diamond-mine, who escapes to London, establishes himself as a man of finance, sets out to find the daughter of his deceased partner, with the purpose of dividing his wealth with her. Brenda Marshall is seen as the girl, who falls in love with the hero without knowing him as the man alleged to have killed her father, and Lee Patrick plays the girl who, knowing the truth of the case, absolves the hero when brought to trial for two murders.

Produced by William Jacobs and directed by Lewis Seiler, the picture has been designed for purposes of suspense and surprise. Barry Tribers' screen play, from a story by Sheridan Gibney, conduces to this end.

Previewed at studio.—W. R. W.

Produced and distributed by Warner Brothers. A First National picture. Producer, William Jacobs. Directed by Lewis Seiler. Screen play by Barry Trivers. Story by Sheridan Gibney. Photographed by Arthur Todd. Edited by Clarence Kolster. P. C. A. Certificate No. 6649. Release date, Nov. 16, 1940. Running time, when seen in Hollywood, 87 minutes. General audience classification.

CAST

John Gamble.....George Brent
Katherine Sheffield.....Brenda Marshall
Eli Snedeker.....George Tobias
Inspector Thornton.....James Stephenson
Delia Snedeker.....Lee Patrick
Limey.....Eric Blore
Roger Smythe.....Miles Mander
Henry Putnam.....Cecil Kellaway
Mrs. Putnam.....Mary Forbes
Manders.....Gilbert Emery
Prosecutor.....Stanley Logan
Defense Counsel.....Frederick Worlock
Judge.....Edward Fielding
Registrar.....Leonard Mudie
Sedley.....Crauford Kent
Simpson.....Holmes Herbert
Lano.....Prince Modupe

Misbehaving Husbands

(Producers Releasing)

Domestic Comedy

Introducing Harry Langdon in and to a type of portrayal he has not executed in the past, but may be expected to in future if the reaction of an audience attending the preview at midweek in a Los Angeles theatre serving a residential area may be taken as indication, this production by Jed Buell of a comedy predicated on divorce and reconciliation could be starting-point of a career for the comedian in the field of the humor of domesticity not invaded with success by anyone since Sidney Drew.

The character created by Mr. Langdon is a store-keeper indicted by circumstance, not supported by facts, for infidelity on his twentieth wedding anniversary. Upcropping from the episode is a snarl of events surrounding attempts of a lawyer to promote a divorce action, a knot untied by a spot of imbibing and some coincidence. The star turns out to be an expert in this type of delineation.

Direction by William Beaudine, using a script by Vernon Smith and Claire Parrish which distributes laughs throughout the length of the picture, is of a sort to deliver a maximum of entertainment for the ingredients utilized.

Previewed at the Forum theatre, Los Angeles, where it kept the audience in a burble of amusement throughout its distance.—W. R. W.

Produced by Jed Buell. Distributed by Producers Releasing Corporation. Directed by William Beaudine. Screen play by Vernon Smith and Claire Parrish. Story by Cea Sabin. Photographed by Art Reed. P. C. A. Certificate No. 6687. Release date, Dec. 20, 1940. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST

Henry Butler.....Harry Langdon
Effie Butler.....Betty Blythe
Bob Grant.....Ralph Byrd
Grace Norman.....Esther Muir
Gilbert Wayne.....Gayne Whitman
Nan Blake.....Florence Wright
Jane Forbes.....Luana Walters
Wilbur Drake.....Frank Jacquet
Clara Drake.....Charlotte Treadway
Sibley.....Byron Barr
Gooch.....Frank Hagney
Opal.....Hennie Brown
Memphis.....Billy Mitchell

Lone Star Raiders

(Republic)

The Three Mesquiteers Up

The trio of bronco "Mr. Fixits," the Three Mesquiteers, are doing their collective good deeds again via flexible saddle work, ready shooting and well placed punches. In their present project, "Stony," "Tucson" and "Lullaby" work to help an old lady, who, fresh from a poor house establishment, has fallen heir to a horse ranch, win a governmental order for horses. A rival horse breeder offers sales resistance by means of cowhand and filly sabotage. The business rivalry, although keen enough, does not produce the customary action paced tone usually associated with the Mesquiteer offerings, a result principally due to a lame shooting script.

Despite its thrill failure, the sage saga sports some fine pictorial displays of horse flesh as placed against widespread canvases of rugged out-of-door environments. Rufe Davis makes the best appearance of the Mesquiteers with his demonstrations of comic and imitation talents. The minute girl angle is formulated by the first screen appearance of June Johnson, daughter of Chick Johnson from the howl team of Olsen and Johnson and "Hellzapoppin." Sarah Padden is the sweet old lady from the poor house and George Douglas is chief culprit. George Sherman staged the events from the scenario schedule of Joseph Moncure March and Barry Shipman.

Previewed in New York projection room.—J. F. C.

Produced and distributed by Republic Pictures. Associate producer, Louis Gray. Director, George Sherman. Screen play, Joseph Moncure March and Barry Shipman. Original story by Charles Francis Royal. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Cameraman, William Nobles. Film editor, Tony Martinelli. Musical score, Cy Feuer. P.C.A. Certificate No. 6844. Release date, December 23, 1940. Running time, 57 minutes. General audience classification.

CAST

Stony Brooke.....Robert Livingston
Tucson Smith.....Bob Steele
Lullaby Joslin.....Rufe Davis
Linda.....June Johnson
Martin.....George Douglas
Granny.....Sarah Padden
Cameron.....John Elliott
Dixon.....John Merton
Fisher.....Rex Lease
Blake.....Bud Osborne

Where Did You Get That Girl?

(Universal)

Comedy with Music

Another in the series of Universal films modernizing formerly popular songs, "Where Did You Get That Girl?" deals with the adventures of a troupe of New York youngsters who form a band with instruments borrowed from a pawnshop and attempt to crash "Big Time". They achieve their purpose of getting on a transcontinental broadcast, but not without becoming innocently involved in a $40 burglary.

Leon Errol as the Scotch pawn-broker, Helen Parish and Charles Lang for the romantic interest, Eddie Quillan, Franklin Pangborn, Stanley Fields, Tom Dugan and others comprise the cast. Songs featured in addition to the title theme, written by Harry Puck and Bert Kalmar, are "Sergeant Swing" and "Rug Cuttin' Romeo" by Milton Rosen and Everett Carter.

Arthur Lubin directed from a screenplay by Jay Dratler, Paul Franklin and Stanley Crea Rubin, who adapted the former's original story. Joseph G. Sanford was associate producer.

Previewed at studio.—V. K.

Produced and released by Universal. Arthur Lubin, director. Joseph G. Sanford, associate producer. Original story by Jay Dratler. Screenplay, Jay Dratler, Maxwell Shane and Stanley Rubin. Musical director, Charles Previn. Musical conductor, H. J. Salter. Costumes, Vera West. Art director, Jack Otterson. Sound supervision, Bernard B. Brown. Technician, Charles Carroll. Cameraman, John Boyle. Film editor, Philip Cahn. Assistant director, Philip Karlstein. Unit publicity writer, Louis Blaine. Running time when seen in Hollywood, 67 minutes. P. C. A. No. 6893. Release date, January 3, 1941. General audience classification.

CAST

Helen Borden.....Helen Parrish
Joe Olsen.....Eddie Quillan
MacDevin.....Leon Errol
Jeff Brant.....Charles Lang
Digby.....Franklin Pangborn
Murphy.....Tom Dugan
Stuyvesant.....Thurston Hall

The Living Dead

(J. H. Hoffberg)

Murder-Madness Melodrama

This was produced in 1932 by Gabriel Pascal who has subsequently passed from the handling of madmen to the picturization of "Pygmalion" and "Major Barbara" by George Bernard Shaw, a feat equally difficult and trying. The film is

(*Continued on page* 48, *column* 3)

THE HOLLYWOOD SCENE

Static

While the figures changed a bit, production actually remained at about the same rate as last week. Seven pictures were finished this week, four more than in the week previous; five were started, four less than the number put into work last week, and 41 were shooting, two less than in the preceding stanza.

Being prepared were 13, with 65 being edited, compared to the 14 and 65 in the same categories a week ago.

The week's tabulation:

COMPLETED

COLUMBIA
Blondie Goes Latin
The Devil Commands
PARAMOUNT
The Lady Eve
Border Vigilantes
RKO
Prodigy
20TH-FOX
Tall, Dark and Handsome
WARNERS
Here Comes Happiness

STARTED

MGM
Billy the Kid
PARAMOUNT
Pirates on Horseback
UNIVERSAL
Buck Privates
WARNERS
Murder on the Second Floor
GLOBE
Pot O' Gold

SHOOTING

COLUMBIA
Penny Serenade
The Return of Boston Blackie
LESSER-LUBITSCH (UA)
That Uncertain Feeling
MGM
The Ziegfeld Girl
Men of Boys Town
The Bad Man
Fools Rush In
MONOGRAM
You're Out of Luck
PRODUCERS RELEASING
Secret Evidence
Lone Rider Galloping to Glory
It Happened to Me
PARAMOUNT
I Wanted Wings
The Road to Zanzibar
New York Town
Las Vegas Nights
RKO
Scattergood Baines
They Met in Argentina
REPUBLIC
Ridin' On a Rainbow
Arkansas Judge
ROACH (UA)
Topper Returns
20TH-FOX
Murder Among Friends
The Road to Rio
Sleepers West
Tobacco Road
Uncensored
The Outlaw
UNIVERSAL
Back Street
Nice Girl
The Mysterious Dr. R
Six Lessons from Madame La Zonga
WARNERS
Strawberry Blonde
Her Great Lie
The Sea Wolf
Knockout
Stuff of Heroes
She Stayed Kissed

One short subject was completed and one started.

Koster Plans

Sitting in his office at the foot of the Hollywood Hills in Universal's Universal City one day this week, Henry Koster outlined his plans for the future, plans which extend to the Spring of 1942.

With "Spring Parade," his latest, currently showing throughout the land, Mr. Koster next plans an original by Laudislaus Fodor, with Norman Krasna now at work on the screen play, titled "Almost An Angel." As was the case with the last two pictures he directed, this and the succeeding films will be billed as "Henry Koster Productions," with Joe Pasternak producing.

Following "Almost An Angel" will be a Deanna Durbin vehicle, the fifth film starring the youthful player on which Messrs. Pasternak and Koster will have collaborated as a producer-director team. This is to be based on a well known stage play. Then will come Mr. Koster's first Technicolor picture, a re-make of "Phantom of the Opera." The director explains that the story will be "dusted off and streamlined; it couldn't be produced any more as it was with Lon Chaney, but it can be made most effective with modernization. The opera sequences, for example, really demand sound." The last on the Koster agenda is to be a story of the Russian ballet.

Mr. Koster points out that not one of his projected films have anything to do with war, for, as he says, "I'm trying to make pictures that will help people forget what is going on in the world. I'd refuse to try and make a picture which concerns today's events, or to try and 'educate' people with regard to political, economic or social philosophies. I want my pictures to be entertainment for the people who see them, to have music and laughter in them whenever possible."

Coming to Hollywood in 1936, Mr. Koster has been associated with Mr. Pasternak since 1929, first as a writer and then as director, the latter having been his ambition from the time he was a boy of 16 in Berlin. Then, studying art and music, he did commercial drawings, and, by dint of answering an advertisement in a daily paper, started to draw animated cartoons, used in theatres at the time for advertising purposes, with five or six of them, each running a minute or so, put on the screen in succession.

From that he went to writing, conceiving the idea of having the props, instead of people, act in the cartoons. This led to a job with Terra Films, and gradually he gave up drawing altogether to concentrate on writing for movies. His first directorial effort was "Adventures of a Beautiful Woman," made in Berlin; his second, made with Pasternak, won the award for the best direction given by the International Motion Picture Exposition in Moscow in 1935.

The next year came Hollywood, and succeeding seasons brought Deanna Durbin's "Three Smart Girls," "One Hundred Men and a Girl," "Three Smart Girls Grown Up" and "First Love," as well as "The Affairs of Maupaussant" and "The Rage of Paris." As noted above, the future has been mapped out, too.

▽

MGM BUYS FIVE

Metro-Goldwyn-Mayer, within the last fortnight, has added five story properties to its vaults, ranging from biography to fantasy in subject matter. All are originals.

The fantasy is "Mama's Angel", an original story by dancer Angna Enters, and is set for production early in 1941. Its theme is that of a child reared to be a perfect product of modern education.

William Rankin's story treatment of the life of newspaper editor William Allen White has been purchased as a Spencer Tracy starring vehicle, and will be filmed with Mr. White's cooperation.

Vaudeville in its heydey is the background of "The Big Time", Howard Emmett Rogers' story which will be produced by Arthur Freed. The yarn follows a song and dance team from their start to an engagement at New York's Palace theatre.

The scene shifts to Burma and Hong Kong in the case of Hans Kafka's "The Uniform", which will be placed in production by Hunt Stromberg. It is a story of international intrigue.

"Gilded Lady", by Robert Andrews and Barry Trivers, deals with an imposter in the ranks of a group of New York women who organize to clean up vice in San Francisco in 1849.

CLAUDETTE COLBERT has been signed to a new Paramount contract.

EDMUND GRAINGER received a new associate producer's contract at Warners.

LARAINE DAY is to have the title role in MGM's "Trial of Mary Dugan."

HAROLD WILSON will act as associate producer to SOL SIEGEL at Paramount.

WILLIAM K. HOWARD will direct "Bad Men of Missouri" for Warners.

EARL BALDWIN is writing an original story for Columbia.

JACK CARSON has been signed to a term contract by Warners.

GUY KIBBEE will have the title role in RKO's "Scattergood Baines."

THEODORE ST. JOHN and ALAN LEMAY are working on the script of "Rurales" for Paramount.

BRIAN DONLEVY and AKIM TOMIROFF, who appeared together in "The Great McGinty," have been cast in Paramount's "Buy Me That Town."

C. GARDNER SULLIVAN has been assigned the screen play "Lucky Baldwin" at Fox.

JAMES CAGNEY, GEORGE BRENT and RONALD REAGAN will have principal roles in Warners' "Dive Bombers."

FAME

The Audit of Personalities

SCREEN
CONCERT
RADIO



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QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

NEW TALENT SEEN FROM EXPERIMENTAL THEATRE

Equity, Dramatists' Guild Agree On Plan for Tryouts of New Plays; Amateurs Are Barred

Climaxing ten years' study and two years' of actual planning by Actors' Equity, in collaboration with the Dramatists' Guild, an additional source of acting and writing talent for Hollywood and stage is expected to be developed with the launching, this week, of a national experimental theatre, jointly, by the Equity and the Guild.

The first formal meeting of the joint committee, convened, last Friday, December 17th, at Equity headquarters in New York. Winifred Lenihan, actress, was temporary chairman. The next meeting is tentatively scheduled for next Monday, December 23rd. Thomas Breslin, is acting as liaison representative for the Guild, during preliminary conferences. Mr. Breslin pointed out that matters of policy have not yet been determined.

Players Interviewed, Scripts Read

Meanwhile, joint committes of Equity and the Guild, have interviewed about 100 professional dramatists and players, individually and in groups, during the past week, as to their availability for plays and, have read scripts which shows promise of meeting requirements of the tryout group.

It was emphasized by spokesmen for the joint enterprise that only professional playwrights and performers are eligible and that amateurs are not sought. It was pointed out that only members of Equity or the Guild will be used.

"National Experimental Theatre," was the title originally planned for the project in the accord drawn up between Equity and the Guild. Investigation proved that the title was not available, however, and the name "Experimental Theatre, Inc.," may be used.

In an article titled, "The Experimental Theatre Is On Its Way," the *Equity,* official publication of Actor's Equity, states in part:

"After more than ten years of consultation and study, and following negotiations with the Dramatists' Guild which have consumed more than two years, a joint agreement has been reached between Equity and the Guild, under which experimental productions may not only be made, but will receive both encouragement and a limited amount of assistance.

"Few problems presented to Equity have been more complicated and difficult of solution than this. With increasing unemployment, actors and playwrights alike, have besought Equity for permission to present experimental productions which might increase the scope and power of their work and display their ability to prospective agents and managers.

Danger Seen

"The Council has always been sympathetic to these pleas, but it has also been mindful of inherent dangers in these productions. Given too much scope they would probably be used by certain managers as cheap tryouts of plays under consideration for production, thus nullifying Equity conditions of employment which had taken years to establish.

"Nor was the council unmindful that if plays which were available for commercial production should be found through these experimental productions, the actors whose talent had made that possible, should share in the profits for which they were to some extent responsible. . . ."

Appointed by Equity Council to serve on the general committee were: Winifred Lenihan, Ben Lackland, Ruth Hammond, John Alexander and Hugh Rennie. Phillip Loeb had originally been appointed, but resigned because of pressure of his personal affairs. Mr. Alexander took his place. Representing the Dramatists' Guild are: Arthur Kober, Herbert Rudley, Robert E. Sherwood, Russel Crouse and Clifford Goldsmith.

Conditions of Contract

The contract which creates the experimental theatre, is for one year and expires November 15th, 1941. In order to encourage undiscovered talent, both actors and writers, Equity and the Guild mutually agree to make concessions on established minimum standards and other conditions governing employment of their members.

It is anticipated that the proposed theatre will receive the financial support of the American National Theatre and Academy. It will have complete control of all phases of production, including selection of play, director, cast, etc. Equity and the Guild, will have no financial or other responsibility, except to waive their minimum standards.

If an author receives a bid to have his play produced by a commercial manager after acceptance by the experimental group, he may withdraw it on condition that rehearsals have not yet started.

An important part of the agreement is the stipulation that all plays "shall be produced without scenery." It shall be rehearsed for a period not exceeding four weeks and be presented for not more than three performances in a theatre loaned for that purpose . . . sans rental. No royalty will be paid to the author nor shall any salary be paid to the actors or the director participating.

The advisory board will decide whether admission is to be by invitation or upon payment of an admission fee.

The tryout group will be entitled to two per-cent of the gross weekly box office receipts of a play produced by it, if the play is presented by a commercial manager within six months (not including June, July and August) from the time it was staged by the experimental theatre. It also will be entitled to five per-cent of the proceeds of all subsidiary rights, such as movies, serialization, etc., provided for in the Guild Minimum Basic Agreement, which percentage shall be paid out of the manager's share.

The director and players who participated in the production of the experimental play will receive 50 per cent of the receipts from the manager in such proportion as recommended by the Advisory Board. Any dispute which may arise out of these transactions is to be arbitrated in accordance with the rules of the American Arbitration Association.

Equity and the Guild further agreed that their respective councils would co-operate in giving advice to the newly-formed group; also that they would grant concessions relating to payment of royalties and advance royalties to authors and salaries to players.

Rosenblatt Appointed

Isadore Sokolof, Omaha manager of National Screen and Advertising Accessories, has appointed Max Rosenblatt a salesman in the Nebraska territory to succeed Mike Roth. Mr. Rosenblatt was formerly associated with Capitol Pictures in Omaha.

REVIEWS

(*Continued from page 45*)

reminiscent, in theme at least, of its predesessors in the field of paranoia, particularly the celebrated "The Cabinet of Dr. Caligari," but it falls short in the execution.

The bout between sanity and insanity begins with a newspaper man uncovering the tomb of a murdered wife and then tracing her husband and killer to an insane asylum, where he has sought haven and where the demented patients have locked up their keepers and assumed control. In the final round the reporter discovers his paranoiac prey as head of a fashionable "Suicide Club," at which the members, in characteristics and outlook not far different from the incarcerated lunatics previously visited, cut cards for death. The murderer is finally apprehended and executed and for a fadeout his waxen likeness is placed in a museum gallery of famous killers.

Exhibitors, contemplating a showing of this German made production in this country, need have no fear of boycott reprisals at the box office. It is understood the film is the recipient of favorable endorsement from organizations hostile to the present Hitler regime and it is further reported that part of the proceeds will be donated to rehabilitation funds for refugees from Germany. The original dialogue is supplemented by superimposed English titles.

Seen at the Bryant Theatre in New York, where a packed house, in part due to inclement weather, seemed to find the displays of mania and murder more humorous than horrifying.—JOSEPH F. COUGHLIN.

Distributed by J. H. Hoffberg. Producer, Gabriel Pascal. Director and screen play, Richard Oswald. Based on "The Black Cat" and "Dr. Tarr and Professor Feather" by Edgar Allan Poe and "The Suicide Club" by Robert Louis Stevenson. P.C.A. Certificate No. 02641. Release date, December 16, 1940. Running time, 85 minutes. Adult audience classification.

CAST

The Mad Inventor.....Paul Wegener
Doctor of the Asylum.....Eugene Kloepfer
The Inventor's Wife.....Roma Bohn
A Reporter.....Harold Paulsen
Inmate of the Asylum.....Roger Wisten

March of Time, No. 5, Vol. VII *(RKO Radio)*

Labor and Defense—1941

The country's two largest labor organization, the American Federation of Labor and the Congress of Industrial Organization, embracing a membership of nine million workers, and the part these organizations play in the lives of American people are brought to the screen in this, the latest issue of March of Time. Here in reportorial fashion is revealed to the audience not only the achievements of these organizations but also their failures, both affecting the members, individually and collectively, and the country as a whole. Through the medium of the camera the big labor strikes of the past twenty-five years are brought to the screen while off-screen commentary recites that during the first eighteen months of World War 1 the two-and-a-half million skilled workers of the AFL voted on more than 3,000 strikes, many of which affected U. S. war industries. Samuel Gompers, Eugene V. Debs, and other outstanding labor leaders of that era figure prominently in several historic scenes. Labor conditions of today, during this period of defense production and organization leaders including William Green, president of the AFL, John L. Lewis, retired president of the CIO, Phillip Murray, recently elected president of the CIO, David Dubinsky and others are brought to the screen. Westbrook Pegler, newspaper columnist whose attacks on some labor organization methods are presented in Scripps-Howard newspapers, is seen in action preparing one of his daily columns. March of Time in presenting "Labor and Defense—1941" has given the theatre audiences throughout the country a review of the operations of the two major labor organizations. The subject chosen concerns millions.—Running time, 19 minutes.

Army Plans Four Theatres At U.S. Posts

The War Department at Washington last week announced plans for the construction of theatres in the following Army posts: Boise, Ida.; Charlotte, N. C.; Bangor, Me., and Tucson, Ariz. The Army expects to have at least one theatre in each post in the U. S.

Theatre possibilities, outside Army areas, are being explored following announcement of plans for the construction of an Army camp to house an estimated 40,000 officers and men near Rolla, Mo., about 100 miles southwest of St. Louis. It was reported that an unidentified exhibitor plans to erect a 750-seat house in the territory.

Army Accepts MGM Booth

MGM's World's Fair booth at Times Square, New York, was formally turned over to U. S. Army authorities, on Wednesday, as a recruiting station. The ceremonies were broadcast over WHN, at 2 P. M. via transcription; the dedication, itself, was at 1 P. M. Speakers included: Colonel E. B. Pierson, U. S. Army Recruiting Service; Borough President Stanley Isaacs; Howard Deitz, MGM director of advertising and publicity, and Colonel John Reed Fitzpatrick, of Madison Square Garden.

Major Ray Perkins, radio performer, was chairman. A public address system brought the speeches to thousands who filled Times Square. The 16th Infantry Band furnished music.

Actors Seeks Deferment

Actors Equity was asked, this week, to seek a ruling on deferment of actors in hit shows who are about to be conscripted. The first actor called for Army service, Phil Johnson, dancer and understudy in "Hellzapoppin," in making a test case, cites the fact that his job will be over in June, 1941. If he is called in January, 1941, he would lose six months work, he claims, and may not get another job or another hit for months after his release from the Army. Mr. Johnson also claims that he would be ineligible for unemployment insurance for a year following his return to civilian life.

Col. Arthur V. McDermott, New York Selective Service Board director, ruled, however, that actors as a class were not entitled to blanket deferment or exemption.

Warner theatre employees in the Philadelphia district who enlisted for military service include the following: John Radcliffe, main office; John J. Edwards, Parker, Darby, Pa.; Debert Devitt, Earle, Philadelphia; Charles Price, Earle, Atlantic City, enlisted in the Marines; Nathan Lieberman, Orient, Philadelphia; Stockton W. MacElhony, sign shop; Robert L. Frind, Capital, Lancaster, Pa.; Irvine J. MacFarland, Boyd, Philadelphia, and W. J. Woodworth, Roosevelt, Philadelphia, in the Navy; and in the Army, Robert B. Charles, Strand, York, Pa.; William C. Jacoby, Capital, York, Pa.; Morris Rutter, Jr., Karlton, Philadelphia; and Boyd B. Rose, Strand, Philadelphia.

Newest film industry recruits to the Civilian Air Reserve in the New York area include Walter Reade, Jr., of the Walter Reade Circuit, and Harry Fellerman, Universal salesman, it was announced, this week, by Lester Tobias, adjutant of the CAR in the metropolitan district.

Notices posted in all Hollywood studios advised all employees of draft age to submit reports detailing their mechanical and special training, so that Uncle Sam can best use their trained services in case of emergency. The Government's attempt to utilize the trained manpower of the studios is consistent with its general policy of placing trained men in posts where their special training and skill could be best used.

Van A. Nomikos Leads Drive

Van A. Nomikos, Chicago circuit operator and president of Ahepa, national Greek society, announced in Washington last week, that the film industry's quota of the $10,000,000 Greek War Relief campaign would be $3,000,000. He expressed gratification at the response, thus far, from the industry.

Mr. Nomikos announced that Samuel Goldwyn was formulating plans for an international broadcast in the interests of the campaign, in which Prime Minister Churchill and King George from England, General Metaxas and King George from Greece, and officials from Canada, would speak between entertainment furnished by Hollywood stage and screen personalities.

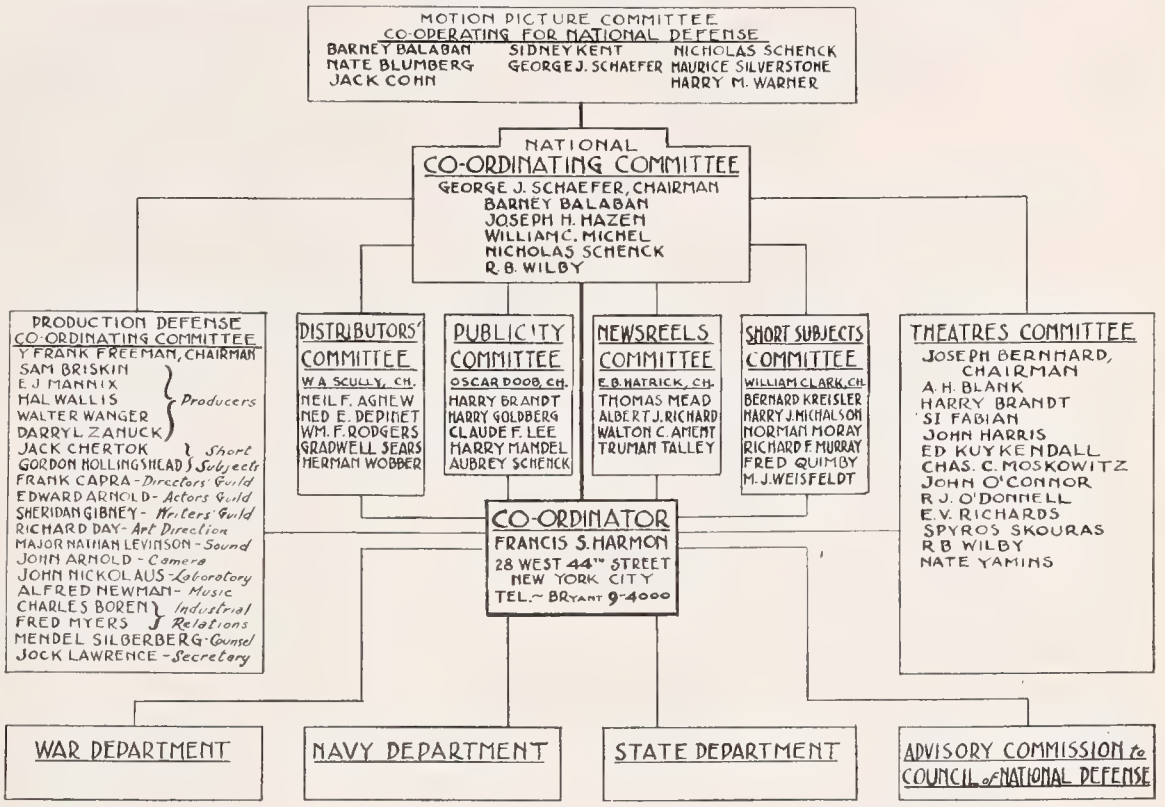
Midnight shows, proceeds of which would be given to the war relief fund, also are planned. Mr. Nomikos is responsible for organizing the independent exhibitors, while Spyros Skouras is directing the circuits' drive. Studios are expected to make independent donations.

After a meeting in the Hamilton Hotel, Washington, last week, Mr. Nomikos announced that a large portion of the reserve fund of the Ahepa Society would be turned over to the fund.

Approximately $500 has been donated to the drive by employees of Warners' and its affiliated theatres, throughout the United States.

Last Tuesday, December 10th, Warner employees presented a check for $5,200 to the British War Relief Society to purchase two motor kitchens, each capable of feeding 200 persons, and 30 hospital-bed units. Women employees have already knitted some 500 garments for war victims.

Industry's Defense Co-ordinators



The motion picture industry, which, months ago, advised the United States Government that it stood ready to aid National Defense in any way requested, is now fully organized, in nine committees, as outlined in the organization chart above, with executives of motion picture corporate management, production, distribution, publicity, newsreels, exhibition and short subjects serving. The industry's liaison officer is Francis S. Harmon, of the MPPDA, working between the various committees and the War, Navy and State Departments, and the Government's Advisory Commission to the Council of National Defense.

Motion pictures are being produced, in Hollywood and at Government places, on preparedness and defense, recruiting, military training and related subjects. Newsreel cooperation is being effected, and other matters arranged.

Incorporate Three Firms

Papers of incorporation for three concerns in the motion picture and radio businesses were issued recently by the New York Secretary of State. The firms are: FM Radio Broadcasting Company, Inc., principals of which are P. K. Leberman and Richard Sanderson of Newark, and Carl J. Schaefer, of New York; Color Classics, Inc., principals of which are Stan Barnett, Clarence H. Hill and Millicent E. Smith, of New York; and Cornwall Amusement, Inc., principals of which are Frederick Unger, Samuel Stiefel, and Harold J. Klein, of New York.

More GM Free Shows

Two more free touring shows are being sent on the road by General Motors, according to Detroit report. One, an outdoor show, "The Parade of Progress," is to play the South's large cities; the other, indoor, "Previews of Progress," is to play the West's smaller cities. Both shows feature highlights from the company's exhibitions at the New York World's Fair and the San Francisco Golden Gate Exposition.

Two Companies Introduced One Third of Film Stars

Rosten Study, on Carnegie Money, Reduces Stars to Statistics

TAKING a survey of 309 stars and featured players, the Motion Picture Research Project, financed by Carnegie Fund money, this week announced its results through the Screen Actors Guild. Some of the discoveries were:

Paramount introduced 17 per cent of the top players now in the industry to motion pictures, and MGM brought 15.7 per cent.

Eleven and one-half per cent entered the industry in Hollywood in some capacity before 1920, one-fourth entered between 1920 and 1929, and almost two thirds of the group began work in Hollywood after 1929, or within the last ten years.

Sixty-five per cent of the actresses are under 40 years of age, while 39.4 per cent of the men are under that limit.

The questionnaires showed that 84.7 per cent of the players have had some theatrical background prior to their appearance on the screen.

Dr. Leo C. Rosten, head of the project, in submitting the report, declared that it would be incorporated in a book on the industry to be published by the project next spring.

One-Third for Paramount, MGM

Other results of the survey are:

"In answer to the question: 'What studio in Hollywood gave you your first movie job?,' the replies were:

"Over three-fourths were first employed by one of the majors.

"One in every ten first entered the industry via one of the independents (e.g., Republic, Monogram, Hal Roach, etc.)

"One-eighth were 'old timers' and were first engaged by studios now no longer in existence.

"Of all 'A' players working in Hollywood today, 17 per cent came into the industry through Paramount, 15.7 per cent were brought in by MGM—a total of one third for the two companies.

"Through Twentieth Century-Fox and Universal, respectively, 11.8 per cent and 11.1 per cent entered.

"One-tenth were first employed by RKO and about the same number by Warners.

"Only three per cent received their first jobs from Columbia.

"Of the actors and actresses in Hollywood today, 94.2 per cent began their Hollywood careers as actors; 1.6 per cent began as actor-directors, actor-writers, etc.; one per cent began as directors, and the same number as assistant directors.

"A very few began as writers, cameramen, laboratory technicians, property or publicity people.

"Of the actors and actresses now here, 69.8 per cent worked only on the screen during the past three years.

"On both screen and stage during these years, 15.1 per cent appeared.

"Six per cent reported employment in all three fields, screen, stage and radio.

"On the screen and radio, during 1938-40, 5.7 per cent reported work.

"From any entertainment medium during the years 1938-40, 1.7 per cent indicated no employment.

"Women apparently are more likely to rotate employment between stage, screen and radio than are the men. Whereas 72 per cent of the men worked solely on the screen during that period, only 65.1 per cent of the actresses devoted full time to the screen."

Of the 309 players queried, 15.8 per cent are under 30 years of age; 31 per cent are in their 30's; 18 per cent between 40 and 49; 20.6 per cent in their 50's; 12.2 per cent in their 60's; 2.2 per cent more than 70 years old.

A table showing men and women's comparative ages was given as following:

	Actresses	Actors
Under 25 years of age	21.3	2.1
Under 30 years of age	37.6	6.8
Under 40 years of age	65.1	39.4
45 years or over	28.8	53.7
60 years or over	11.3	15.8

"Of the players, 68.4 per cent report that they were married as of 1940.

"31.6 per cent report that they were single.

"74.5 per cent of the group are known to have been married at some time and the remaining one fourth did not indicate that they had ever been married.

"Apparently there were many more single actresses than actors; 45.3 per cent of the women reported that they were single as of 1940, whereas only 25.9 per cent of the men reported that they were bachelors. Of the actresses, 64 per cent said they were married or had been married at some time, whereas 80 per cent of the actors made such a report. These differences are undoubtedly partly due to the difference in age between the two groups, as already discussed.

"Of those who were married, 71.5 per cent of the entire group reported as to the number of children. Of this group:

"25.5 per cent report that they have no children.

"42.7 per cent reported that they have one child.

"14 per cent report that they have two children.

"12.7 per cent report that they have three children.

"5 per cent report that they have four or more children."

Taking up the family backgrounds of the players, Dr. Rosten tabulated the fathers' occupations for 84 actresses and 200 actors. For the group as a whole, he reported:

"Half are sons and daughters of professional men (e.g., engineers, doctors, attorneys, chemists, etc.)

"One-third have fathers who belong to the proprietary group (bankers, manufacturers, hotel owners, etc.)

"Six and three-tenths per cent have fathers who fall in the clerical classification (bookkeepers, salesmen, etc.)

"Five per cent are sons and daughters of skilled laborers.

"Three and one-half per cent are sons and daughters of ranchers, farmers and other agricultural workers.

"Few actors came from families which can be called either very poor or very wealthy."

A total of 251 players reported as to the level which they had reached education.

Dr. Rosten found that 49.8 per cent have been to college, 21 per cent having four or more years of college work. Of the total number, 34.7 per cent did not go to college but completed four years of high school.

Only 2.8 per cent report that they had only grade school education.

Twenty per cent received their college training abroad; one third attended institutions in New England or the Middle Atlantic states; 13.6 per cent attended colleges on the West Coast; little more than one-tenth attended universities in the Middle West.

Midseason Traveling Between Coasts

Sales executives from major's home offices in New York continue now, in the midst of the companies' mid-season, to shuttle to the Coast for conferences with their production chiefs. Recent customers of the transcontinental airplane and railway lines have been George J. Schaefer, of RKO; Joseph Seidelman, Nate Blumberg, W. A. Scully, and J. Cheever Cowdin, of Universal; Herman Wobber, Fox, and James R. Gringer, of Republic.

Mr. Schaefer, president of RKO, returned to his New York offices Monday morning, after conferences at the company's studio. He expects to go back in January.

Mr. Wobber, vice-preisdent in charge of distribution for Twentieth Century Fox, plans to spend the holidays with his family in San Francisco, and then to go to the Hollywood studio for conferences with Sidney R. Kent, president of the company, and Darryl F. Zanuck, vice-president in charge of production.

Mr. Scully and Mr. Seidelman, general sales and foreign sales managers respectively, of Universal, arrived in Hollywood Monday for product conferences with Mr. Blumberg, president of the company, and Cliff Work, its production head. They were expected to remain two weeks. Mr. Blumberg may return to New York with them.

Mr. Cowdin, chairman of Universal's board, flew from New York to the coast, Tuesday. He was to join the other Universal officers in Hollywood.

Mr. Grainger, president of Republic, left the New York home office Monday evening, for the Coast, to spend the Christmas holidays there with his family. En route he was to stop at key exchanges.

National Decency Legion Classifies Fifteen Films

Of the fifteen pictures classified by the National Legion of Decency in its listing for the current week, six were unobjectionable for general patronage, six were approved for adult patronage, one was found to be objectionable in part, and two were condemned. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Beyond the Sacramento," "It's in the Air," "Lone Wolf Keeps a Date," "Santa Fe Trail," "Trail of the Vigilantes" and "West of Pinto Basin." Class A-2, Unobjectionable for Adults: "Bank Dick," "Chad Hanna," "Comrade X," "Escape to Glory," "Michael Shayne—Private Detective," and "San Francisco Docks." Class B, Objectionable in Part: "Philadelphia Story." Class C, Condemned: "Kiss of Fire" (French), "Lash of the Penitentes."

Taylor Wins Again

Charles Taylor, advertising exploitation director of Shea's Buffalo, who was the first recipient of MGM's Honor Roll Button, has received recognition again from the company for his exploitation campaign on "Third Finger, Left Hand." Mr. Taylor received the first award for his campaign on "Boom Town."

De Titta to Coast

Arthur De Titta, formerly with the Movietone News in Europe, has been shifted to the West Coast as manager, succeeding Jack Darrock.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

BLONDIE PLAYS CUPID: Penny Singleton, Arthur Lake, Larry Simms—I'll take a "Blondie" any time in preference to some of these so-called big pictures from some of the majors. This is the kind of a feature you can make a little dough on without splitting it a couple of ways. Feature very well taken and business good. Running time, 67 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DOCTOR TAKES A WIFE, THE: Ray Milland, Loretta Young—Very good but doesn't compare with "His Girl Friday" or "The Awful Truth." Running time, 88 minutes. Played November 26-27.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

DURANGO KID: Charles Starrett, Luana Walters, Sons of the Pioneers—An O.K. cowboy picture. Running time, 62 minutes. Played November 24-25.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

GIRLS UNDER 21: Paul Kelly, Rochelle Hudson—A very good program picture played on bargain night that seemed to please average business. Running time, 64 minutes. Played December 6.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MAN FROM TUMBLEWEEDS: Bill Elliott—Another cowboy picture, if you like cowboy pictures. I don't. However, to give due credit to Columbia, we'll say that this one is just as good as any other on the market today, Gene Autry exception. 'Nuff said. Running time, 59 minutes. Played November 17-18.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—Paid a big price for this and business was very poor. I'd be glad to give Columbia $50 right now to cancel their contract as it's surely a losing proposition. Running time, 84 minutes. Played November 10-12.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.

WEST OF ABILENE: Charles Starrett, Marjorie Cooley, Sons of the Pioneers—A fair show but not up to par with his other shows. Drew a fair crowd. Running time, 57 minutes. Played November 30.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

First National

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Donald Crisp, Otto Kruger—What a flop for entertainment for a small town audience. Fancy asking your patrons to come to pay for a show to see how they discovered a cure for syphilis. A real treat for the younger folks from the farm for an evening entertainment. Plenty of walkouts on this. My Saturday night business killed to nothing. Put it in the can and forget it in a spot like mine. Running time, 90 minutes. Played November 21.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

LETTER, THE: Bette Davis, Herbert Marshall, James Stephenson, Gale Sondergaard—Bette Davis was superb and also was Herbert Marshall and only Bette could have carried out the very difficult poses and expressive actions emanating with Love Divine and ending in the darkness of a Hell and the faultless acting as only a star of the first magnitude can shine and shine and shine without dimness or loss of lustre and James Stephenson, Miss Davis's attorney, a great lawyer, yet humane and even tender at times and but for "The Letter" Bette wrote to the man she loved and killed all would have been well and ended well, yet Bette met with an untimely death and at the hands of a deeply wronged wife, Gale Sondergaard. Running time, 101 minutes. Played December 5-11.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell, Charlie Ruggles, Genevieve Tobin, Louise Beavers—Unfavorable comments on this one. Played November 24-25.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

THEY DRIVE BY NIGHT: George Raft, Humphrey Bogart, Ann Sheridan, Ida Lupino, Gale Page—Very good at the box office. Action fans will like it. Played October 11-12.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

THEY DRIVE BY NIGHT: George Raft, Humphrey Bogart, Ann Sheridan, Ida Lupino, Gale Page—The picture did very well here in Beverly. Ida Lupino definitely stole the show away from George Raft, Ann Sheridan and Humphrey Bogart. Her acting was splendid. How about giving this girl a break, Warner Bros.? Don't be afraid of this one, Mr. Exhibitor, it should mean something at your box office. Running time, 94 minutes. Played November 17-18.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—A sure winner at any box office. They just can't make enough of these Hardy pictures for us exhibitors. With the ability of Mickey and Judy, the future looks promising for a good team that will never fade from the Motion Picture World. Keep 'em coming. Running time, 89 minutes. Played December 8-9.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—Everyone knows this is a good picture and business was fairly good. The exchange wouldn't let me play it any sooner on account of my low admission price, they said. Running time, 120 minutes. Played December 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—Drew a much better than average business and well liked. Running time, 119 minutes. Played November 17-19.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—Entertainment plus for my audience. Plenty of comedy and excellent dancing. Tops in its line. Can recommend this one in any spot. Running time, 100 minutes. Played November 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

CHRISTMAS CAROL, A (reissue): Lionel Barrymore, Gene Lockhart, Terry Kilburn—A most timely subject that brought very favorable comments from both theatres.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

DULCY: Ann Sothern, Ian Hunter, Billie Burke, Roland Young—Played midweek to exceptionally poor business. Picture is good; Ann Sothern never screwier. Running time, 73 minutes. Played December 4-5.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

ESCAPE: Robert Taylor, Norma Shearer, Nazimova, Conrad Veidt—Very fair. Taylor good; in my opinion he's very good in this. Rather a strong dish to set up in a German community, such as this, but you only live once anyway. Running time, 104 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ESCAPE: Robert Taylor, Norma Shearer, Conrad Veidt, Nazimova—The further the producers stay away from the propaganda pictures the better we will all be off. You can't cavil on the acting; it was tops. But there never was a light moment; it is grim and realistic as perhaps Germany is today. But our regulars were missing and in the grim days that are with us lighter pictures seem to be what the public want. This picture for all its story reputation and the fact that Metro's top stars were in it did only normal business that an ordinary picture would do. They have had war over the air and in the press and that is free, so why spend their sheckles for more of the same and that is what it amounted to. I don't want any more for mine and I don't think our public do. I heard no favorable comment on the picture except for the acting.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GALLANT SONS: Jackie Cooper, Bonita Granville, Gene Reynolds, June Preisser—Good picture and good business. This will please on Family night. Running time, 70 minutes. Played December 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—This much heralded production fell flatter than a glass of beer left on the bar all night. No box office here. Played November 8-9.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, June Preisser, Paul Whiteman and His Orchestra—Very well liked but not too good a draw. You never hear any kick when your patrons walk out after having seen a show that had Rooney and Garland in it. Running time, 121 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

STRIKE UP THE BAND: Judy Garland, Mickey Rooney, June Preisser, Paul Whiteman and His Orchestra—As good a musical picture as has been made by any company with two outstanding stars. Judy Garland never better and entire production couldn't have been improved. Business normal. Running time, 120 minutes. Played November 30-December 2.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

THIRD FINGER, LEFT HAND: Myrna Loy, Melvyn Douglas—Pleased those who came and they said so. Business off due to weather I hope. Running time, 92 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THIRD FINGER, LEFT HAND: Myrna Loy, Melvyn Douglas—A grand comedy of marital mixups that pleased everyone. These two make a grand pair together, even better than Loy and Powell. Running time, 96 minutes. Played December 7-9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

WYOMING: Wallace Beery, Leo Carrillo, Ann Rutherford, Marjorie Main—Box office tops. Beery can get them in any action story. You're on the right track, Metro. Played November 17-18.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

WYOMING: Wallace Beery, Leo Carrillo, Ann Rutherford, Marjorie Main—Must say that this Beery picture is good. Best picture in Beery's years; drew a good crowd and business was above the average. Was well enjoyed by everyone. Running time, 88 minutes. Played December 1-2.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

NORTH SEA PATROL: Geoffrey Toone—An English picture. Maybe an Englishman would like it. Need I say more? Running time, 61 minutes. Played November 19-20.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

Monogram

DOOMED TO DIE: Boris Karloff—Another of the "Mr. Wong" series. Better than I expected. This one stood up fairly well. Monogram is trying hard.

(*Continued on following page*)

(*Continued from preceding page*)

Running time, 66 minutes. Played November 21-23. Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

LAUGHING AT DANGER: Frankie Darro, Joy Hodges, George Houston, Manton Moreland—Frankie Darro and the colored boy do a fine job with what thay have to work with. It's a good "B" picture. Running time, 61 minutes. Played November 28-30.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

SECRET FOUR, THE: Hugh Sinclair, Griffith Jones—Just 85 minutes thrown away. Rotten. Running time, 85 minutes. Played November 30.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

SKY BANDITS: James Newill, Louise Stanley—A very good picture enjoyed by many. Drew a crowd far above the previous Pal Nite and was given a high praise by almost everyone. Running time, 62 minutes. Played December 3.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

TAKE ME BACK TO OKLAHOMA: Tex Ritter, Bob Wills and His Texas Playboys—Up until the present picture, "Take Me Back to Oklahoma," there has been somewhat a lag in the Ritter pictures. But I must say as long as Monogram keeps Bob Wills and his Texas Playboys in the Ritter productions there should be more in the box office for the exhibitor. Don't pass this production up. A sure fire winner. People even came back on the second night to see it again. Good, well I guess. Running time, 69 minutes. Played December 4-5.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland—This baby took a nosedive after they saw what it was all about. Colbert is no draw here after "Zaza." Running time, 113 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ARISE, MY LOVE: Claudette Colbert, Ray Milland—A good story well directed and as usual Claudette Colbert turns in a splendid performance. Received many favorable comments, although business was below average because of a bad snow storm. Running time, 111 minutes. Played December 1-3.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ARISE, MY LOVE: Claudette Colbert, Ray Milland—Swell picture to big Tuesday-Wednesday business. Should be given best playing time. Running time, 90 minutes. Played November 19-20.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

CHEROKEE STRIP: Richard Dix, Florence Rice—Good action feature that pleased my no-action fans. Poor weather cut business but the feature is good. Running time, 86 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CHRISTMAS IN JULY: Dick Powell, Ellen Drew—Sorry that I didn't book this one for a Sunday showing rather than the one day I did on a Turkey giveaway. This is the type of feature that goes over big here. It's simple and down to earth, nothing elaborate but it has what it takes and that seems to be a bit of humor, a dash of romance and lots of everyday life that could happen to you or me. Running time, 67 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DANCING ON A DIME: Robert Paige, Grace MacDonald—One or two good numbers in this but as a whole it is rather weak. Will do on a double bill. Not much drawing power. Running time, 74 minutes. Played November 27-28. N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

GREAT McGINTY, THE: Brian Donlevy, Akim Tamiroff, Muriel Angelus—A better-than-average program feature. Running time, 81 minutes. Played November 28-30.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—Good show. Business hurt by rain and cold. Believe under better conditions would do top business. Running time, 85 minutes. Played November 24-25.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

KNIGHTS OF THE RANGE: Victor Jory, Russell Hayden, Jean Parker—A fair western but have seen lots better. Although a little old, drew a fair crowd. Just another western. Running time, 70 minutes. Played December 7.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—Missed on this one. Nothing to brag about and nothing at the B. O. Running time, 75 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RANGERS OF FORTUNE: Fred MacMurray, Patricia Morison, Albert Dekker, Betty Brewer—A swell western to fair Tuesday and Wednesday. Would be great on Saturday but too long for my house. Running time, 75 minutes. Played November 26-27.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Oscar Levant, Basil Rathbone—Very good. Business only average. Roads pretty bad. Lot of snow.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

Republic

COLORADO: Roy Rogers, George "Gabby" Hayes—Tried this on a single bill and got by nicely on week-end.—Harland Rankin, Alexander Theatre, Wallaceburg and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

FRIENDLY NEIGHBORS: Weaver Brothers and Elviry—Good action comedy to above average Sunday-Monday business. Running time, 75 minutes. Played December 1-2.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

GIRL FROM GOD'S COUNTRY: Chester Morris, Charles Bickford, Jane Wyatt—Didn't do the business anticipated. — Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, George Hayes, Mary Lee—Good picture and good business. Running time, 84 minutes. Played December 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAGA OF DEATH VALLEY: Roy Rogers, George "Gabby" Hayes, Donald Barry—Wildwest patrons enjoyed it more than average. Best attendance on Rogers this year. They were cooped up by snow and ice for a week which may account for above usual western business. Running time, 60 minutes. Played December 9-10.—Joseph Gray, Gray Theatre, Spangler, Penna. General patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—Too much Lulu Belle and Scotty and not enough Barn Dance. A little too "corny" for our patrons. Could have been better with the cast that was featured in this picture. Running time, 71 minutes. Played December 5-7.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

WOMEN IN WAR: Elsie Janis, Patric Knowles, Wendy Barrie—Not what it is cracked up to be. Elsie Janis doesn't belong in the movies, although she tries hard. Expected much better results than I got. Even with the holiday as a box office stimulant. Running time, 73 minutes. Played November 28-30.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

YOUNG BUFFALO BILL: Roy Rogers, George Hayes, Pauline Moore—An average Roy Rogers western feature. Running time, 58 minutes. Played November 28-30.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

RKO Radio

FIVE CAME BACK: Chester Morris, Wendy Barrie, Lucille Ball—Interesting story with tragic ending. Audience reaction good. No star dominating. Relief from gangsteritis epidemic. Running time, 75 minutes. Played December 8.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young, Billie Burke, May Robson, Zasu Pitts—A very good musical with splendid color sequences. Should please all. It will do business for you as it did for us. Running time, 101 minutes. Played November 19-20.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—School children sponsored this and it was well worth sponsoring by such a group. Parents well pleased with feature and heard many good comments. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LI'L ABNER: Granville Owen, Mona Ray, Johnnie Morris, Martha O'Driscoll—This one really dragged them out. Was enjoyed by practically all and business was the best since early summer. If it hadn't been snowing and blowing out, I believe it would have broken some sort of record here. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LI'L ABNER: Granville Owen, Mona Ray, Johnnie Morris, Martha O'Driscoll—Good comedy to above average business. Running time, 75 minutes. Played November 17-18.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

LUCKY PARTNERS: Ginger Rogers, Ronald Colman—Swell to good business, but Mr. Roosevelt has surely put Thanksgiving on the blink here. No one knows when to celebrate. Running time, 85 minutes. Played November 28-29.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

MEN AGAINST THE SKY: Richard Dix, Wendy Barrie, Edmund Lowe—Due to Santa Claus arrival, great business. Picture is good and barely missed being big. Running time, 75 minutes. Played December 3-4.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

SIXTY GLORIOUS YEARS: Anna Neagle, Anton Walbrook—Well received. Mostly timely. Business fair.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

THEY KNEW WHAT THEY WANTED: Carole Lombard, Charles Laughton—An exceptional feature that will have appeal in the rural areas if properly advertised. Adverse weather cut attendance for first day of showing and there wasn't a second due to bad blizzard. Running time, 96 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TOO MANY GIRLS: Lucille Ball, Richard Carlson, Desi Arnaz, Eddie Bracker, Frances Langford, Ann Miller—As I saw this run off, I thought that it had a trifle odor and that it might be a good idea to go upstairs and do a little book work about the time it was over, but then it might be a good idea to stick around and get an earful, which I did, and was very pleasantly surprised to hear people who never say a word about any feature say that this was a darn good show. It's live and learn, I guess. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Twentieth Century-Fox

CHARLIE CHAN'S MURDER CRUISE: Sidney Toler, Marjorie Weaver—Sidney Toler does an excellent job in this "B" series. More power to him. Running time, 75 minutes. Played November 26-27.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood—Very colorful musical that I am sorry to say I played on a couple of very stormy nights to a very slim crowd. This pleased those who braved weather and drifting snow to get in; they thought it was worth the effort. Running time, 88 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Charlotte Greenwood, Carmen Miranda—One of the most pleasing musicals to come out of Hollywood for a long time and the best Sunday business this season. Don Ameche and Betty Grable are both tops in this one and, as usual, Charlotte Greenwood nearly steals the show. It's real entertainment from start to finish. Played November 24-26.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

GIRL FROM AVENUE A: Jane Withers, Kent Taylor—Terrible. In our estimation Jane Withers has never made a good picture. Played November 29.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

GREAT PROFILE, THE: John Barrymore, Mary Beth Hughes, John Payne, Gregory Ratoff—Played with "Return of Frank James" to very good business. This one drew its share of the crowd. I know that for a fact. It kept them in laughter here from beginning to end and only a few said they did not care for it. However, I can see how it would not be liked in strictly rural sections as they would not get the point of the satire. Personally, I watched one sequence very carefully every time it came through and laughed aloud each time. Running time, 71 minutes. Played December 6-7.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—Only fair crowd for Thanksgiving. One of the best gangster type shows I have ever seen. Both Dorothy Lamour and Tyrone Power played their parts excellently. Running time, 93 minutes. Played November 21-22.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell, Basil Rathbone—Very much enjoyed here by all. Business only fair. Running time, 92 minutes.—A. E. Elaiasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell, Basil Rathbone—Good picture and good business. However, it fell off the second night. Running time, 117 minutes. Played December 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RETURN OF FRANK JAMES: Henry Fonda, Jackie Cooper, Gene Tierney—Played with "The Great Profile" to very good business. It is a sequel to "Jesse James," but not quite as good. It hasn't the action, for one thing. It is not particularly suited to color as so much of it takes place at night or in dingy rooms. It seemed like a waste of color to me except in two short outdoor sequences. The trail at the end has some very good humor in it and sends them out liking it better than they might have if that part were missing. It probably will draw well everywhere. Run-

ning time, 92 minutes. Played December 6-7.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SAILOR'S LADY: Nancy Kelly, Jon Hall, Joan Davis, Wally Vernon—A good program picture with some good comedy by Joan Davis and Wally Vernon. Running time, 66 minutes. Played December 5-7.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

SHOOTING HIGH: Jane Withers, Gene Autry—I advertised this big, then opened the doors expecting a big Saturday night crowd, but it turned out to be one of the lowest grosses for Saturday this year and Gene Autry has always drawn a good crowd here before. I still can't figure out why! Played November 29-30.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, John Payne, Jack Oakie—A musical extravaganza. Alice Faye, a second Ruby Keeler in looks and action, Betty Grable, John Payne and Jack Oakie together with a very capable support render a second "Alexander's Ragtime Band" sequence, and the songs, "Moonlit Bay," "Goodby Broadway, Hello France" and "K-K-Katy," and the bright new number, "You Say the Sweetest Things," from Tin Pan Alley to the bright spots on Broadway, somewhere in France, and their girls on the dock to meet 'em on their return, Payne and Oakie are well rewarded for time and patriotic services spent. The picture should go over big whenever and wherever shown. Running time, 94 minutes. Played December 4-11.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

YESTERDAY'S HEROES: Robert Sterling, Jean Rogers—Just a lot of football shots. Played November 13.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

YOUTH WILL BE SERVED: Jane Withers, Jane Darwell—The best Jane Withers picture for some time. Will please the average family type of patronage. Jane still seems to have plenty of box office. Running time, 68 minutes. Played December 4-5.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

Universal

HONEYMOON DEFERRED: Edmund Lowe, Margaret Lindsay—A pretty good little show. Women enjoyed the scrap between the two girls. We cannot afford to double bill; wouldn't do it if we could, so every picture feature must stand alone. With a build up of appropriate shorts, this picture makes good entertainment for ordinary folks. Running time, 59 minutes. Played December 6-7.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

HOT STEEL: Richard Arlen, Andy Devine—Another Richard Arlen-Andy Devine series which is a fairly good "B" picture.. Plenty of action and just right for your week-end trade. Running time, 60 minutes. Played November 21-23.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

MA! HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—The very type for a program picture. Would not do for any two days or more runs at any town. A very fair cast and drew a fair crowd. Running time, 61 minutes. Played December 6.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

YOU'RE NOT SO TOUGH: "Dead End Kids," Nan Grey—Nice little action show possessing extraordinary box office draw. Played November 6.—Rudolph Covi, Covi Theatre, Hermine, Pa. Small town and rural patronage.

YOU'RE NOT SO TOUGH: "Dead End Kids," Nan Grey—Drew fairly good and many favorable comments. Book it and advertise it and you'll be well rewarded at the box office.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.

United Artists

CAPTAIN CAUTION: Victor Mature, Leo Carrillo, Louise Platt—Poor drawing power in this situation for all sea pictures and this was no exception. Was enjoyed by the few who came. Running time, 88 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley—Wow!!!!! What suspense!! What thrills!!!! What a story!!! What direction!!! Yes, and there are some good laughs, too. It lasted two hours and seemed like twenty minutes. Every single soul in a very good crowd said the same thing. It is one of the best films of the year. Alfred Hitchcock's name means a lot here already. That doesn't usually happen to directors. Running time, 120 minutes. Played December 5.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Ruth Terry, Edward Arnold, Broderick Crawford—Started out to be a civic fight against political crooks and ended in a murder mystery, rather a multiple murder mystery. Picture lacked smoothness, maybe the censors did that. O'Brien attacked in his apartment in the dark by girl, rumpus ends with scene of him lying on top of the girl on davenport. What an audience has to take for Art's sake. Running time, 85 minutes. Played December 4-5.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

SOUTH OF PAGO PAGO: Jon Hall, Victor McLaglen, Frances Farmer, Olympe Bradna, Pedro De Cordoba—Just average. Pedro De Cordoba, cast in the role of a South Seas chieftain, preaches philosophic dogmas that would do credit to a Harvard professor. Played November 3-4.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan, Doris Davenport, Fred Stone—This is a very good feature that did extra business. Comment from our patrons very good. Played with "London Can Take It" as an added attraction. Running time, 99 minutes. Played December 2-4.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan—Swell show; good business. Ann Sheridan tops right now. Running time, 90 minutes. Played November 21-22.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—This is a very good picture but did not seem to draw the business. However, this below average business might have been caused by bad weather. Running time, 105 minutes. Played November 25-27.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

FLOWING GOLD: John Garfield, Frances Farmer, Pat O'Brien—Not what it was cracked up to be. We didn't see any gold flowing into our box office. Running time, 80 minutes. Played November 24-25.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

Short Features

Columbia

FISH FOLLIES: Phantasies Cartoons—A swell little cartoon. Running time, eight minutes.—Pearce Parkhurst, Larcom Theatre, Beverly Mass. General patronage.

MILLIONAIRE HOBO: Phantasies Cartoons—A very remarkable short revealing the effects of a man receiving a million cats but thinking that he was getting a million dollars. Something unusual. Running time, seven minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

SPOOK SPEAKS, THE: All Star Comedies—Buster Keaton in all his glory. Went over big with our audiences. This old timer still means something at the box office and deserves splendid mention in your newspaper ads. Running time, 18 minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

WASHINGTON PARADE, NO. 1: The Mint—Interesting short about the U. S. Mint. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Metro-Goldwyn-Mayer

EYES OF THE NAVY: Crime Doesn't Pay Series—Very interesting and excellently produced. Undoubtedly the best short of this type I have ever seen.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.

FOOTBALL THRILLS OF 1939: Pete Smith Specialties—Pete Smith and the audience have a lot of fun and thrills reliving some of the highlight plays of the '39 season. It is certainly worth playing anywhere. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

QUICKER'N A WINK: Pete Smith Specialities—A very interesting short; good for any days of the week. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SKI BIRDS: Pete Smith Specialities—Very interesting reel on skiing. Running time, eight minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

Miscellaneous

WINGS OF YOUTH: Canada Carries On Series—Well received. Most timely. Issued monthly in Canada.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

Paramount

CONSTABLE, THE: Gabby Color Cartoons—Fair color cartoon. Running time, seven minutes.—Ritz

(*Continued on following page*)



(*Continued from preceding page*)
Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FEMININE FITNESS: Ted Husing—Entertaining short showing women in all branches of sports. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FULLA BLUFF MAN: Stone Age Cartoons—A fairly good cartoon.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

MOMENTS OF CHARM OF 1941: Headliners—Future scenes of 1941 as shown by Paramount. Excellent and very entertaining and instructive. And "The Rosary" was great. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MY POP, MY POP: Popeye the Sailor—Popeye's daddy thought that he could do anything that Popeye could do but he didn't eat spinach and Popeye did, hence, the difference. Runnning time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MY POP, MY POP: Popeye the Sailor—Very poor Popeye cartoon. Running time, seven minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

NOT SO DUMB: Paragraphics—Well received.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

PARAMOUNT NEWS: No. 25—Jervis Bay survivors make port; new torpedo boat patrol; college trained midshipmen graduates; amphibian boats demonstrated in Louisiana bayou; Army ordinance orders reconditioning of guns; volunteer units drill at Tacoma; Willkies on vacation in Florida; photo-finish controversial Dartmouth-Cornell football game. Running time, nine minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPULAR SCIENCE: No. 4—Real good. Get in touch with your poultry men. They will enjoy it. Also your housewives.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

RKO Radio

CORRALLING A SCHOOLMARM: Ray Whitley Comedies—Cowboy singing and yodelling. I didn't like it but my audiences did. Running time, 18 minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

BONE TROUBLE: Walt Disney Cartoons—Another Disney cartoon. It's a Disney; of course, it's good. Running time, eight minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

HE ASKED FOR IT: Leon Errol Comedies—Real good comedy. Well received.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

MARCH OF TIME: I seem to enjoy these subjects but my audience don't seem to care for them.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.

MARCH OF TIME, THE: O. K. Running time, 18 minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

PATHE NEWS: No. 21—O. K. Running time, nine minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

Twentieth Century-Fox

HARE AND THE HOUNDS: Terry-Toons—Fairly good black and white cartoon. Running time, nine minutes.—Pearce Parkhurst, Larcom Theatre, Beverly, Mass. General patronage.

JUST A LITTLE BULL: Terry-Toons—An average cartoon. Running time, seven minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

LANDING OF THE PILGRIMS: Terry-Toons—Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LANDING OF THE PILGRIMS: Terry-Toons—The best color short from this company. Company satirizes landing of the Pilgrims. Running time, eight minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LOVE IN A COTTAGE: Terry-Toons—Just a filler. Running time, seven minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MOVIETONE NEWS: Vol. 23, No. 21—Holland House in England bombed; English planes in mass production; first man under Selective Service taken into army; Japanese bomb Burma Road; Ft. Worth dedicates Will Rogers Coliseum; plant turns military planes over to the army, et al. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

PLANE GOOFY: Terry-Toons—This is a fairly good color cartoon that gets away from the beaten track to some extent. Running time, seven minutes.—W. Varick, Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Vitaphone

CIRCUS TODAY: Merrie Melodies—Kids ate this up.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

DIARY OF A RACING PIGEON: Sports Parade—Entertaining one reel in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FAMOUS MOVIE DOGS: Color Parade—Entertaining one reel in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICE FROLIC: Broadway Brevities—Very good. Worth playing.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

LONDON CAN TAKE IT: Special—Excellent. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MALIBU BEACH PARTY: Merrie Melodies—The producer tried to make a good cartoon but t'ain't funny. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MATTY MALNECK AND HIS ORCHESTRA: Melody Masters—A very good musical reel. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

PORKY'S HIRED HAND: Looney Tunes—Just a fair black and white cartoon. Running time, eight minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

PRE-HISTORIC PORKY: Looney Tunes—A good black and white cartoon with plenty of gags. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RADIO AND RELATIVES: Vitaphone Varieties—Very good.—Harland Rankin, Alexander Theatre, Wallaceburg, and Plaza Theatre, Tilbury, Ontario, Canada. Small town and rural patronage.

SHARK HUNTING: Hollywood Novelties—Very exciting and instructive and the bow and arrow shooting as good or better than a gun and the nimrod got his shark every time. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

STAGEFRIGHT: Merrie Melodies—Here is a very good color cartoon with plenty of laughs. The little bird that lives in a hat steals the show in this one. He would be a dandy character to star with the hunter and the rabbit in the same series. There would be plenty of possibilities for humor. The idea behind this cartoon concerns itself with two dogs and a trained seal on the stage of a theatre. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Serials

Columbia

DEADWOOD DICK: Don Douglas, Lorna Gray—O. K. Running time, 18 minutes, each episode.—Pearce Parkhurst, Larcom Theatre, Beverly Mass. General patronage.

SHADOW, THE: Victor Jory, Veda Ann Borg—Quite a few favorable comments on this chapter-play.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and farming patronage.

Universal

GREEN HORNET, THE: Gordon Jones, Anne Nagel—A very good serial that is pleasing everyone. About one of best that has been made in good while.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

JUNIOR G-MEN: "Dead End Kids"—The best serial in long time. Picked up week after week. Running time, 20 minutes, each episode.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

Close Christmas Eve

Fifty Detroit theatres will be dark Christmas Eve, this year. These houses are to be closed regardless of what other circuits may do. Co-operative Theatres of Michigan took the initiative in the Christmas Eve closings.



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Testimonials for Roy, Donaldson O'Shea and Bowen

E. K. O'Shea, newly-appointed central division manager for M-G-M and Jack Bowen, who succeeds Mr. O'Shea as district manager for New York and New Jersey, were given a joint testimonial luncheon at the Hotel Astor, New York, on Thursday. Approximately 1,000 exhibitors, film executives and leaders in various other fields, were present.

Proceeds of the luncheon are to be given to the charity fund of the Motion Picture Associates. Tickets were $5 apiece and were distributed under direction of Joseph Lee, of Twentieth Century-Fox. Arthur Rapf, head of the Rapf & Ruden Circuit, was treasurer. Harry Brandt was chairman. Assisting him were 61 leaders in all branches of the industry.

Roy Feted in Utica

Andrew M. Roy, manager of Warners' Strand in Albany, was, this week, transferred to Warners' Stanley, in Utica, was feted, on Wednesday by about 200 circuit and exchange men at a testimonial in Jack's Restaurant, Albany. M. A. Silver, zone manager, was principal speaker and Jack Swartout, manager of the American Theatre, Troy, toastmaster.

Mr. Roy, who managed theatres in South Bend, Rochester, Cleveland and Syracuse, before coming to Albany, will succeed the late William C. Haynes, pioneer exhibitor, as manager of the Utica house. Jules Curley, zone advertising manager, will replace him.

Industry men from Boston, New Haven and New York, will give a testimonial to Thomas G. Donaldson, MGM's New Haven exchange manager, who has been transferred to the Boston office, at the Hotel Taft, New Haven, on January 14th. Harry F. Shaw, Loew Poli division manager and Barney Pitkin, RKO manager, are co-chairmen, assisted by Lou Brown.

Also on the committee are: Maurice Bailey, William Brown, Lou Cohen, Harold Eskin, John Evers, Dan Finn, J. B. Fishman, Edward Fitzpatrick, Phil Gravitz, Morris Hadelman, Sam Hadelman, John Hesse, B. E. Hoffman, Milton Hyams, Irving C. Jacobs, Jr., Morris Joseph, Morton Katz, Martin Keleher, Charles Lazarus, I. Levine, Arthur Lockwood, Roger Mahan, Frank Mullen, Tim O'Toole.

Also, John Pavone, Peter Perakos, Ed Peskay, William Pine, Leo Ricci, Sam Rosen, Morris Rosenthal, Edward Ruff, Joseph Samartano, Matt Saunders, Lou Schaefer, A. M. Schuman, Sam Seletsky, Maurice Shulman, Ben Simon, Jack Simons, Max Tabackman, Mike Thomasino, George Weber, Lou Wechsler, Irwin Wheeler and George Wilkinson.

The party will also honor Morey Goldstein, MGM salesman in Boston, who will become New Haven manager on January 1st.

John S. Allen, MGM salesman in Cincinnati, who leaves January 1st to become Washington exchange manager, was guest of honor at a testimonial, this week, at the Cincinnati Variety Club. He was recently elected chief barker of the local Variety Club.

Photographers' Dance

Celebrities of the stage, screen and radio are expected to attend the 12th annual dance and entertainment at the Hotel Astor, Friday night, February 14th, of the Press Photographers' Association of New York. Joseph Heppner and Robert A. Wands, are co-chairmen.

Prudential Adds House

Prudential and Playhouses Operating Co., of which Joseph M. Seider is president, has purchased the Larchmont Theatre property, Larchmont, N. Y., from the Palmer Amusement Corp. Prudential, which operates theatres on Long Island, Connecticut and New Jersey, as well as in Westchester, N. Y., contemplates modernization of the theatre, according to Berk and Krumgold, theatre realty brokers, of New York.

The Larchmont Theatre was erected in 1932 by the Palmer Amusement Corp. John J. Slattery, New York attorney, represented Prudential, while Benjamin Ditenfass represented the seller. Prudential operates some 40 theatres.

Grace Distributes S.O.S.

W. R. Grace and Company, exporters, have been appointed exclusive distributors of S. O. S. projection apparatus, for several Central American countries. S. O. S. Cinema Supply Corporation, of New York, recently installed a complete projection and sound system at the Southwestern State Hospital, Marion, Virginia, and at the Northfield Schools, in Northfield, Mass.

"Kitty Foyle" Serialized

RKO has obtained the newsaper serialization rights to "Kitty Foyle," Christopher Morley's novel adapted to the screen with Ginger Rogers in the title role. S. Barret McCormick, director of advertising and publicity for the company, has announced. The serial will appear in hundreds of newspapers in installments timed with the general distribution of the picture which begins New Year's week. More than 250,000 copies of the book have been sold and it still has an estimated daily sale of 2,500 copies.

New Exchange Formed

The Allied Film Exchange, Inc., new independent film exchange, has established offices in the Film Exchange Building, Detroit.

Kiwanis Honors Charles Picquet

The Kiwanis Builder's Cup, emblematic of "constructive service to the community," was awarded, December 12th, to Charles W. Picquet, showman of many years' standing, who at present operates the Princess theatres in Pinehurst and Southern Pines, N. C., at the annual meeting of the Sandhills Kiwanis Club.

Presentation of the "man of the year" trophy was made by Attorney W. B. Sabiston of Carthage, a member of the club's board of directors. Mr. Sabiston pointed out some of the highlights in the varied career of Mr. Picquet, who achieved many "firsts" in films and theatricals.

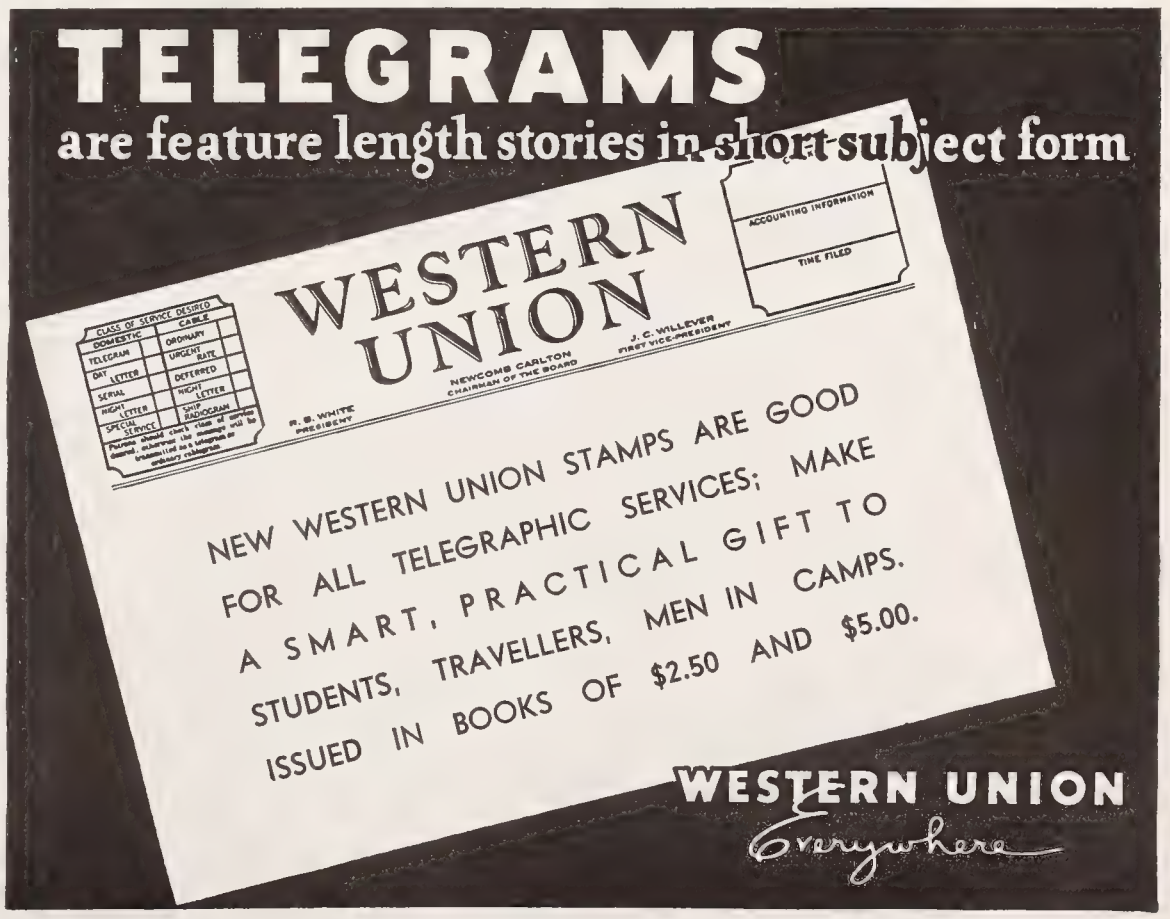
Abandoning his orchard business, he presented the first musical comedy ever produced in the territory. For three years he was manager of the Herald Square Opera Company, touring every state in the Union, except California. He published the first daily newspaper at Pinehurst, the predecessor of the present *Outlook*. He was, for a number of years, vice-president of the national Motion Picture Theatre Owners' Association and president of the North Carolina Theatre Owners' Association.

May Roadshow "Wings"

"I Wanted Wings," Paramount's aviation film, has been withdrawn from release and indications are that the picture may be roadshown or pre-released at advanced admissions. The film was set for national release March 21, 1941 and stars Ray Milland, William Holden, Wayne Morris and Brian Donlevy.

Plan New Year's Shows

Cleveland and Columbus RKO theatres plan special midnight shows in all houses in these cities on New Year's Eve. A reserved seat policy at advanced admission prices will be in effect at the Palace, Cleveland and the Palace, Columbus, with stage shows at both theatres.



OBITUARIES

Ernest Kent Dies In Auto Accident

Ernest Kent, maintenance supervisor and executive of Fox West Coast Theatres, Inc., and brother of Sidney Kent, president of Twentieth Century-Fox, was killed instantly Monday morning in Hollywood, when the automobile he was driving skidded and crashed head on into another car coming in the opposite direction.

Mr. Kent, who was 59 years old, is survived by his mother, his wife, three brothers, Sidney, Larry and Arthur, and a sister, Mrs. Olive Barber. Funeral arrangements were to be made Thursday upon the arrival of Sidney Kent from New York.

Jacob Lourie, Boston Film Executive, Dies

Jacob Lourie, 66, prominent in Boston theatrical circles for many years died Tuesday in Brookline, Mass. Mr. Lourie was former president of the Netoco theatres and was reported to be one of the first showman in the United States to show talking pictures and was also for some time president of the New England branch of the MPTOA. Mr. Lourie was affiliated with Paramount Pictures as partner in the Publix Netoco Theatre Corp., and at the time of his death was associated with M & P Theatres and director of Publix Netoco Theatres. Funeral services were held Wednesday morning.

William V. Mong

William V. Mong, screen actor, who made his debut in "The Connecticut Yankee" in 1910, died in Glendale, Calif., Wednesday, December 11th. He was 63 years old. Mr. Mong appeared in comparatively recent years in such films as "Dark Hazard," "Treasure Island," "The Hoosier Schoolmaster," "The Last Days of Pompeii" and "Whispering Smith Speaks."

Wilfred Lucas, Stage And Screen Star, Dies

Wilfred Lucas, film producer who worked with D. W. Griffith and was one of the first to direct Mary Pickford, died Friday, December 13th, in Hollywood, after an illness of six weeks.

Mr. Lucas was well known on the New York stage before going to Hollywood in 1910. He played the lead role in "Acquitted," for which he received an award from several film magazines for the outstanding performance of 1916. Another of his better known screen works was his characterization of Enoch Arden in the silent film of the same name. In recent years he had taken parts in several scores of pictures, principally for Warner Brothers. He leaves a widow, a son and three foster children.

Harold Neuberger

Harold S. Neuberger, part owner and advertising director of the Fifty-Fifth Street Playhouse, Fifth Avenue Playhouse and the Thalia theatre in New York, died Friday, December 13th, at his home in Rye, N. Y., from leukemia after a sickness of several weeks.

Following graduation from Columbia University in 1929, Mr. Neuberger went to Germany where he worked as a film cutter for a number of independent producers. When the Nazi regime came into power he returned to the United States and shortly after purchased interest in the three theatres mentioned. He is survived by his wife, one son, his sister and mother.

Clarence MacDonald

Funeral services for Clarence A. MacDonald, 44, head of the MacDonald circuit and a director of the Ohio Independent Theatre Owners, were held on Monday with a funeral following at the Union Cemetery. Mr. MacDonald died Friday, December 13th, of a heart ailment in Columbus, Ohio. He is survived by his widow, a son and a daughter.

John Hyams Dies

John Hyams, former vaudeville actor and father of Leila Hyams Berg, motion picture actress, died last week at the age of 71. Mr. Hyams appeared for a number of years in vaudeville then turned to Hollywood to appear in short subjects and feature pictures.

SALESMEN WANTED

Men capable of introducing and selling a new service to exhibitors in the Atlanta, Chicago, Kansas City, Denver and Detroit film exchange territories.

Commission earnings of present sales staff average between $50 and $75 weekly.

Automobile essential. Write giving full particulars.

BOX 841, MOTION PICTURE HERALD

IN COURTS

Fanchon & Marco Awarded $33,500 in St. Louis

A decree awarding $33,500 to Fanchon & Marco, Inc., and two affiliates in their suit against three St. Louis lawyers, John S. Leahy, Lambert W. Walther and Harold F. Heckner, was entered last week by Judge Joseph J. Ward of the St. Louis circuit court.

The decree orders that 215 notes for $200 each executed by Fanchon & Marco December 3, 1936 and payable to Mr. Leahy, be cancelled and annulled. The court also enjoined the defendants from prosecuting for collection on the notes. Fanchon & Marco sued for $42,200 as the return of legal fees paid the lawyers, but the court decided on $33,500, which included interest from the time the suit was filed in July, 1939.

The suit alleged the attorneys represented the theatrical concern in forming a company to lease the Ambassador, Missouri and New Grand Central theatres and that the defendants forfeited right to any fee because Mr. Leahy failed to disclose his personal interest in the deal. Mr. Leahy denied this contention and says he will file a motion for a new trial. The testimony in the suit lasted 55 days.

Complaint Held Insufficient

Holding the complaint failed to state facts sufficient for legal action Justice Benn Kenyon of the supreme court, dismissed the suit filed last month by Mrs. Florence L. Purdy of Ithaca, to void a two-year contract lease under which H. G. Carroll Theatre, Inc., operates the Strand theatre. Suing as a minority stockholder of the estate of Kate C. Curtis, Inc., owner of the Strand theatre building, Mrs. Purdy demanded an accounting and that the lease and any other agreements between the estate corporation and the Carroll corporation be declared fraudulent and void.

Annenberg Company Loses Suit

Judge Gustav G. Gehrz of the Milwaukee circuit court on Monday ruled in favor of Fox-Wisconsin Amusement Corp., in the action brought against it by the M. L. Annenberg Investment Co., charging Fox-Wisconsin with breach of contract in the management of Annenberg's Oriental and Tower theatres between 1934 and 1937. Fox-Wisconsin was charged with waiving clearance on pictures in favor of other theatres. The court ruled otherwise.

Awarded $4,500 Costs

The National Broadcasting Company, Columbia Broadcasting System, Warner Brothers, and a number of music publishing houses last week were awarded $4,500 costs by Federal Judge Samuel Mandelbaum in the suit brought against the companies by Joseph John Davila. The suit claims that "The Desert Song" infringed upon the plaintiff's composition, "If I Were a Spider and You Were My Fly." Judge Mandelbaum had dismissed the suit.

Henie Appeals Verdict

Formal notice of appeal of a verdict directing the payment of $77,133.44 to Dennis R. Scanlon has been filed in the Supreme Court by Sonja Henie. Mr. Scanlon sued for the sum, claiming that he was entitled to 20 per cent of her earnings under the terms of an oral contract.

RKO Decision Reserved

Decision on an application by Helen Twelvetrees for a temporary injunction to restrain RKO from distributing "I'm Still Alive" was reserved Monday by the New York supreme court by Justice Ferdinand A. Pecora. Miss Twelvetrees seeks $100,000 damages claiming the film is based on her life.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A Right Merry Christmas, Friends

DEAR ROUND TABLER:

The Yuletide is upon us and our heartiest go to all and sundry for seasonal greetings and gratifying messages of appreciation.

You're a great gang to work with—and for. It's a cinch that any bows we have taken are due to the fine cooperation given by you folks in the field.

Checking back a bit over 1940 reveals it hasn't been such a bad year, has it? Nothing terrific, perhaps, but surely more than just "adequate." In fact, the records turn up a lot of easy reading vital statistics.

For instance, 1940 shows a goodly number of members taking the marital hurdle with grace and dispatch. Many have become proud "poppas." And thankfully, few have passed on.

On the important side of health, Round Tablers happily rate high. Little serious illness was reported. Most of those so afflicted have come around and are back on the job with the old zippero. And that a lot of the members evidently are happy in their work becomes apparent in the quantity and quality of campaigns reaching this desk. State of mind and state of health largely determine the soundness of boxoffice activities, don't you agree?

* * *

That would have bearing on the new distribution set-up. It needs no Einstein to figure that individual pictures are scheduled for more, much more comprehensive exploitation in the field. Theatremen who know the answers will have much to do with the fate of the new procedure. The manager who is adjusted physically and mentally is obviously in better shape to take over. (And, confidentially, 1941 may well be the year he does take over.)

Of course, business practices—new, old, or revamped—won't mean a thing if product fails to hold up. To encourage the excellent work done during the year, it becomes evident that coming pictures allow plenty of opportunity for showmanship selling. This is intended as no especial pitch for product but the line-up for the coming year certainly bears a very healthy look.

From what the boys tell us, the fortunes of many have mended, improved. Some good men have lost out. In most cases, however, they have regained much of the ground. Then, 1940 saw scores of Round Tablers stepped up to bigger jobs—and doing well too, thank you.

Some were kind enough to credit their successes in the Quigley Awards. That is nice to know. With hundreds of hardhitters competing for the honors, bossmen probably have good reason to select winners for extra consideration. What 1940 winners have to say, incidentally, will be set down in early issues.

Early issues will also carry details of the 1941 Awards. There are to be some changes but essentially, the Competitions remain the same.

* * *

Gosh, gettin' late, and how we do run on. So let's close with personal wishes for everything good in 1941 for you and yours. It's sure nice knowing you. And it's sure good to be in the only business that sells entertainment.

May the New Year be the best yet for all of us. May we be permitted to continue on our bright and untrammeled way in providing relaxation for a sorely troubled world.

△ △ △

THE news is that Bill Pine, associate producer for Cecil B. DeMille, and Bill Thomas, former Paramount producer, have joined hands in a new producing unit. Soon, there will be evidence of this partnership on the screen which should be occasion for applause from among those who are familiar with the Pine-Thomas backgrounds.

With long years of theatre and picture-making experience to guide them, the heads of the new unit will be turning out a product that should ring the bell. Round Tablers will welcome these efforts from the two Bills as another proof that theatremen who have sold pictures at the boxoffice also have the savvy and imagination to fashion the kind of product theatremen will have little difficulty in selling.

A-Mike Vogel



Forwarded by Manager R. B. Gorham at the Liberty, Horton, Kan., was Santa lobby setpiece executed by Archie Clark, theatre artist. Gaily packed gift packages at base carried forthcoming attraction titles.



Giant cutout shamrock in lobby of the Utah, Salt Lake, was used by Charlie Pincus for Judy Garland's first starring vehicle "Nellie Kelly." Featured on the setpiece were title and cast.



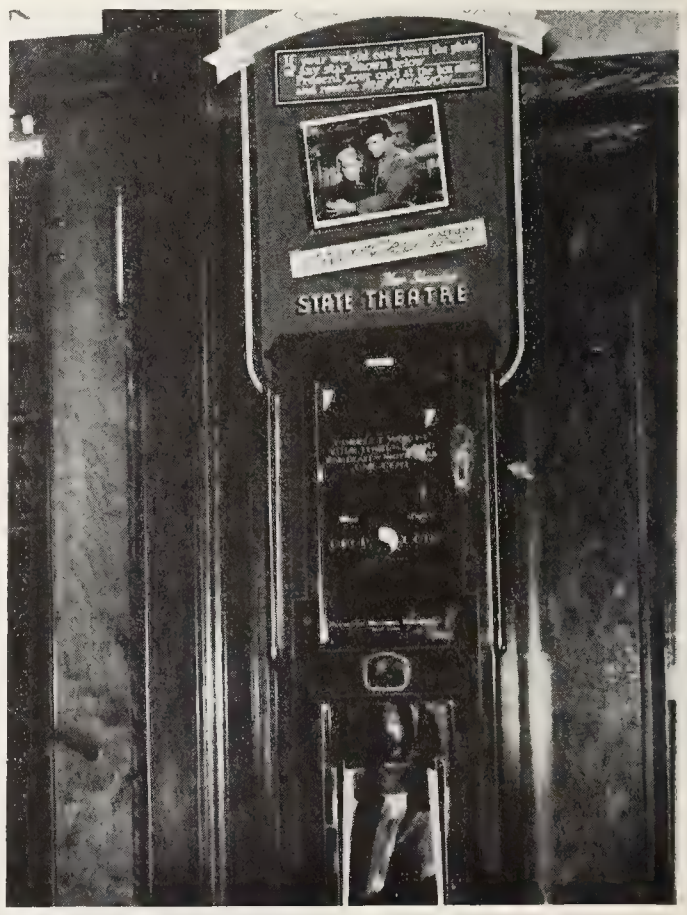
Photos taken at last year's college prom for which Kay Kyser and orchestra appeared were used by Frank Bickerstaff at the Palace, Athens, Ga., on "You'll Find Out." Students identifying themselves in shots blown up for lobby display were rewarded with theatre tickets. Automatic music box played Kyser recordings from past and present picture.

Round Table In Pictures

For bally on "Meet the Missus" at Loew's Bijou in New Haven, H. W. Reisinger had usher push store wax figure on rollers through downtown area. Sandwich sign carried copy "Make a date for today to see" etc., etc.



To inaugurate permanent tieup on five and dime scales, J. F. Rogers at the State, Harrisburg, gave tickets to those getting weight cards bearing photo of any star shown on posted scene still. With each change of program, Rogers planted new stills.



Dailies Sponsor Special Screening

With the campaign on "Arizona" at the Warner Stanley, in Philadelphia, Ev Callow, zone ad head aimed to sell the date distinctly away from a western, by tying in the newspapers for an unusual advance screening wherein the editors and critics of the five Philadelphia papers sponsored a screening. Most of the hand-picked list of guests were selected by personal invitation of the newspapers. One of the material results was endorsement letters from principals of the public and high school system and also endorsement trailers in the principal Warner theatres throughout the city.

Literature and ballyhoo were combined in the distribution of heralds by models costumed as cow-girls who held forth at Franklin Field, local college stadium and other busy centers. The model cowgirl tiein was also used on opening day, when with the cooperation of leading restaurants and health council, Phoebe Titus pies were given away on the downtown corners to any purchaser of Christmas seals.

Full windows and interior displays were arranged in nine leading downtown department and book stores. The newspapers were widely covered in advance with publicity, among the other outside stunts was plane flying banner at the recent Penn-Cornell game.

"LET'S HEAR FROM YOU"

Market Celebration Hooked To "Knew What They Wanted"

Learning that the largest local market was celebrating its birthday coincident with the booking of "They Knew What They Wanted" at the Palace, in Canton, Ohio, Manager Ralph W. Russell hooked the celebration to a tiein, copy line reading "a quarter of a million people shopped here last year because they knew what they wanted." Over 25 merchants in the market having separate stalls were promoted by the theatreman to run posters, etc., tied directly to the picture. At four distinct times during the day numbers were drawn for prizes offered by the merchants, theatre coming through with four passes, which necessitated the constant plugging of the picture title over p.a. system.

In connection with "Mark of Zorro," Ralph was fortunate enough to promote a local collector of edge weapons for an elaborate lobby display. Each item was tagged and the display was good enough to rate a special story in local daily. For interior, Russell covered the orchestra pit with an illuminated cutout of Zorro which he says proved quite a novel attractor.

"LET'S HEAR FROM YOU"

Brien Ties Steel Mill To "Hot Steel" Date

With what he reports to be the largest wrought iron mill in the world, situated in Ambridge, Pa., Lige Brien, formerly at the Prince there and now at the Belmar in Pittsburg, for "Hot Steel" promoted advertising manager of company for actual model of a recently built bridge. This was planted in lobby together with various applications of the many kinds of steels manufactured in Ambridge and the ways they were used in construction.

Steel plant further cooperated printing jumbo cards which were posted at strategic spots around the mill, near time clocks in each department, bulletin boards, lunch rooms, etc. Steel company went along further by paying cost of printing and distributing 1,000 heralds.

"LET'S HEAR FROM YOU"

Terrell Plays Cupid On "Arise, My Love"

As an advance teaser stunt for "Arise, My Love" engagement at Loew's Palace, in Washington, Dan Terrell distributed two fold leaflets front cover of which carried copy: "Three ways to be a Great Lover, by Ray Milland. Right out of the script of 'Arise, My Love.'" Inside spread featured cuts of Colbert and Milland with a piece of court plaster over his nose. Pasted along side was a piece of band-aid with instructions to use it in case Claudette gave the girl friend an idea.

Addressed to all the Kellys in phone book and all members of the Friendly Sons of St. Patrick, Terrell sent a special letter calling attention to opening of "Little Nellie Kelly." Letter head carried shamrock cut, superimposed on which were photos of the stars, and all type was in bright green.

DELUXE LOBBY SETPIECE



WITH understandable pride, Howard Pettingill, Paramount Miami Theatres ad head, forwards photo reproduced above of the new 30-foot de luxe setpiece for the lobby of the Sheridan, the circuit's ace Miami Beach house. Designed by Jack Murray, art head, the display, 9 feet high, covers the lobby space between two main foyer doors, color scheme coinciding with that of the carpeting. Glass tubing used is 1 inch in diameter, twice usual size, and 6 feet high, which made it necessary to have tubing especially made up. Frosting the glass, impossible in glass of this type, was achieved with airbrush spraying on back of glass with special mixture. Concealed lighting gives setpiece effect of corrugated glass columns.

Face is covered with leatherette in contrasting hues. A new departure is the heavy linoleum in wood grain which skirts the base of set and can be cleansed with ordinary woodwork cleaning materials. Indirect lighting illuminates the display in the center and on the side frames. Heavy metal mouldings, without any exposed screws or nails, are used.

"Convoy" Gets Premiere In San Francisco

The sea thriller "Convoy" made in cooperation with the British Admiralty had its American premiere at the Golden Gate Theatre, in San Francisco, highlight of which was a detachment of National Guard men in uniform on duty in the lobby. Display of machine guns, trench mortars, rifles and other equipment was featured.

For outside decoration, a huge sea action scene was planted on marquee with sound effects. Special art 25-sheet and lobby panels were displayed week ahead and bulletin boards of city schools carried announcements of the engagement. Through tieups with Stations KGO, KPO, KSAN, KROW and KFRC, RKO stars were interviewed.

"LET'S HEAR FROM YOU"

Bulnes Gives "Lincoln" Wide Coverage in Trinidad

Concentrating on a newspaper barrage to get across the "Abraham Lincoln" date at the Globe Theatre, in Port-of-Spain, Trinidad, RKO Manager James J. Bulnes fired the first gun of his campaign by running three-column ad carrying cuts of the emancipator and Hitler. Tiein copy was included representing Democracy and Dictatorship respectively. The same personalities were again featured a few days later with a double spread, and each succeeding day for practically a month ahead of opening either writeups or ads appeared in the press.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

Folks Vote "McGinty" In Roberts Campaign

Week ahead of opening of "Great McGinty" at the Shawnee, in Plymouth, Pa., Will Roberts constructed a voting booth in his lobby. Patrons were invited to cast their votes on lucky number ballots which were later good for guest tickets. Special lobby displays and newspaper ads featured shots of Roberts and Brian Donlevy taken in Hollywood when the former visited the "McGinty'" set.

Opening day street parade was held headed by Plymouth High band dressed in full regalia, followed up by bannered cars. Directly in back of band in open car rode "The Great McGinty," dressed in checkered suit, brown derby, etc., who doffed his hat in true political style.

"LET'S HEAR FROM YOU"

Football Score Card Used By Benjii for "Girls"

Distributed at football game between Northwestern and the University of Wisconsin were Ed Benjii's combination heralds and football score cards used for "Too Many Girls" at the Capitol, Madison. Novelty invitations were also mailed to officers of all fraternities and sororities, various instructors and civic and social leaders.

A unique ballyhoo was that of a special six-sheet mounted on a frame with handles and carried behind the band at stadium before the game. A mobile car with posters covered the town day of the game.

Pfotenauer Ties Radio To "You'll Find Out" Date

With his highlight stunt a radio quiz contest over KOCY, Bob Pfotenauer of the State, Oklahoma City, staged a varied exploitation campaign for Kay Kyser's "You'll Find Out." Three days ahead questions regarding Kay Kyser and the picture were asked on each 15-minute program daily. Other radio factors included a 50-word spot announcement following the Kyser network show on Wednesday evening, eight daily spots for four days and the playing of Kyser records. On each program the picture and playdates were prominently mentioned.

The entire theatre staff was dressed in costumes a la the Old Professor and each wore a lapel badge plugging the show. A classified ad contest, stepped-up advertising and a flashy lobby display were used in addition.

"LET'S HEAR FROM YOU"

Smith's Radio Tiein

Reported by Don Smith at the Meralta Theatre, in Culver City, Cal., is the successful tiein he effected between Station KMPC and his theatre. Utilizing a popular transcription show sponsored by a local automobile dealer and emceed by Smith's assistant, guest tickets are offered as prizes in connection with title song guessing contest, which is a regular part of the program. Theatre gets numerous plugs as do the forthcoming and current attractions and Smith contacts winners from many parts of the city not reached through his regular advertising.

Tri-States Contest Aids On 'Mountie'

Recognition of reader potentialities in "North West Mounted Police" were realized quickly by Manager Harry Holdsburg for the date at the Tri States Des Moines, in Des Moines by hooking in the town's most popular columnist to the "How to Get Your Man" contest. Interest was further titilated by classified ads in the Sunday papers reading: "Wanted. Information regarding a person residing in Iowa who was formerly in the service of the North West Mounted Police. Write Manager, Des Moines Theatre, Des Moines, Ia."

Radio coverage included tieup with Drake University with students from the school of radio giving a drama taken from the script. In addition 60 word spot announcement was landed over KRNT. Art department made up a special front with red oilcloth as a background utilizing paper from the 24, six and three sheets. Boxoffice was completely covered and painted to resemble a stockade. Street bally included man dressed in "Mountie" uniform who covered downtown area, in addition, staff was dressed in keeping.

Copies of a history of the Royal Canadian Mounted police were given to the public library with a picture of the presentation landing in local dailies. Special screening was held for high school class in journalism, which brought reviews by the students in the high school papers. In addition letters went forth to class presidents of small schools within a radius of 40 miles advising that special prizes would be made if students attended in groups.

"LET'S HEAR FROM YOU"

Sobattoka's Diploma Stunt In "You'll Find Out"

Manager Herb Sobottka of the Paramount Theatre, Portland, Ore., used diploma throwaways in his campaign for Kay Kyser's "You'll Find Out." Those diplomas signed by the theatre manager entitled the holder to free admission. Where the signature was omitted the fancy diploma headed "Stoo-dents! Enroll Now in Kay Kyser's College of Musical Knowledge" served as an advertisement.

Sobottka spotted in the lobby a large tube upright in the shape of a diploma. A 24-sheet board also was used in the lobby. The theatre printed music wrappers with tie-in copy which were used by Meier Franks and Newberry's Music Department.

"LET'S HEAR FROM YOU"

Serialization Planted By Deering on "Dictator"

Three days ahead of his opening of "The Great Dictator" at Loew's, in Houston, Manager Francis Deering planted a serialization on the life of Chaplin with appropriate theatre and picture credits. Additional publicity was gleaned by the theatreman through a special showing at which 200 underprivileged children were invited as guests of woman editor of the Houston Junior Post. Paper's photographer was on hand to take pictures which were planted together with story.

Laughter Analysis Sells 'Road Show'

Concentrating on the laugh value of 'Road Show" for its world premiere at the Stanley Theatre, in Pittsburgh, Frank Seltzer of the Hal Roach Studios tied in with the American Institute of Humor Analysis. Followed through by Joe Feldman, Warner ad head in that situation, 24-sheets blanketed the town advising movie-goers not to see "Road Show" until they were "humor analyzed." To further sell the idea, laugh clinics were set up in the lobby of the theatre, Gimbels, and in a special laboratory trailer which toured the city.

At each of the clinics one of the new psychometers was installed, the machine measuring the sensitivity of eight different kinds of humor. A series of cartoons were displayed singly as the patrons held electrodes which measured the intensity and density of their laughter.

Newspaper ads broke tying in the "Get Measured for Pleasure" campaign which was followed with a broadcast over KDKA, which presented Rube Goldberg as master of ceremonies, Louella Parsons, et al.

The following wire sent by the Institute to Hal Roach broke in papers several days ahead of premiere. "The Board of Directors accepts your challenge to defend our scientific studies of humor by applying them to your comedy 'Road Show.' No matter how hilarious 'Road Show' may be, we are confident our humor-analysis quiz will reveal certain limitations. We shall identify these limitations for you and for those whom we humor-analyze."

"LET'S HEAR FROM YOU"

Theatremen Honor Lightman, McCoy

All of the Malco theatres are now engaged in the circuit's "Employees Loyalty Drive" honoring M. A. Lightman and M. S. McCord, the event covering December. To aid the movement, a detailed manual has been compiled by the committee, of Round Tablers W. Clyde Smith, Ollie Brownlee and Paul Jones.

To be noted are such ideas as "Queen of the Holiday," a festival tied in with merchants, schools, colleges, fraternal organizations, each to offer a candidate for the honors. The "Queen" of course is elected through a voting campaign. The committee also forwards a Christmas Eve preview slant on a possible tiein with local hospital guild, etc., to sell tickets on a split basis. Support of all civic clubs through managers' membership is also suggested as a builder in the Festival tieins and other holiday months. For additional stage slants, Tiny Tot Revue and Leap Year Stage Wedding are stressed.

"LET'S HEAR FROM YOU"

Andrews' "Monster" Window

To give a gala atmosphere to his date on "Strike Up the Band," Ted Conklin at Schine's Federal, in Federalsburg, Md., contacted local light company for use of flood lights opening night. Picture started with a midnight showing, lights attracting folks from that sector.

FORTNIGHT WINNERS

"SCOTTY" BOYD
Strand, Uvalde, Tex.

LIGE BRIEN
Belmar, Pittbsurgh, Pa.

HARRY BROWN, JR.
Grand, Circleville, Ohio

BILL BURKE
Schine's State, Fostoria, Ohio

ROBERT BUSCH
Midwest, Oklahoma City, Okla.

EV CALLOW
Warners, Philadelphia, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

HARVEY COCKS
Quimby, Fort Wayne, Ind.

BEN COHN
Frolic, Chicago, Ill.

MOON CORKER
FRANK BICKERSTAFF
Palace, Athens, Ga.

MAURICE CREW
Strand, Waterloo, Iowa

E. V. DINERMAN
RKO, Cincinnati, Ohio

PETE EGAN
Palace, Calgary, Alta., Canada

W. H. ELDER
Loew's, Harrisburg, Pa.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

"BOB" FULTON
Paramount, Waterloo, Iowa

ARNOLD GATES
Loew's Park, Cleveland, Ohio

EDGAR GOTH
ARTHUR LANE
St. George, Staten Island, N. Y.

KEN GRIMES
Warner, Erie, Pa.

SAM GILMAN
Loew's, Dayton, Ohio

JAY GOLDEN
RKO Palace, Rochester, N. Y.

"BOB" GRIFFITH
Lex, Chicago, Ill.

T. J. HANIFIN
Strand, Binghamton, N. Y.

LEO HANEY
Bucklen, Elkhart, Ind.

ROY HANSON
Jefferson, Goshen, Ind.

LOU HART
Schine's Hipp, Gloversville, N. Y.

JOHN HEFLINGER
Lafayette, St. Louis, Mo.

H. A. HOLDSBERG
Des Moines, Des Moines, Iowa

GARSON JAFFA
Schine's Avon, Watertown, N. Y.

A. J. KALBERER
Indiana, Washington, Ind.

PAUL KLINGLER
Rialto, Lewistown, Pa.

J. LE FAVE
Tivoli, Walkerville, Ont., Canada

LOUIS LAMM
Uptown, Cleveland, Ohio

ED McBRIDE
Loew's State, Providence, R. I.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

ED MAY
Paris, Paris, Ky.

PAT NOTARO
Columbia, Sharon, Pa.

LES POLLOCK
Loew's, Rochester, N. Y.

CHARLES PINCUS
Salt Lake, Salt Lake City, Utah

JIMMY REDMOND
Bonham, Fairbury, Neb.

H. W. REISINGER
Poli-Bijou, New Haven, Conn.

ST. OSWALD LEITE ROCHA
Odeon, Rio de Janeiro, Brazil

HARRY ROSE
Poli-Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

R. E. RUSSELL
Loew's Poli, New Haven, Conn.

RALPH W. RUSSELL
Palace, Canton, Ohio

JOE SAMARTANO
Poli-Palace, Meriden, Conn.

JOHN SCHULTZ
Liberty, Sharon, Pa.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

TOM SORIERO
United Artists, Los Angeles, Cal.

ARNOLD STOLTZ
Avon, Utica, N. Y.

AL SWETT
Colonial, Nashua, N. H.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

FRANK VENNETT
Opera House, Bath, Me.

Essay Contest Sells "Escape" for Higgins

"What is your favorite form of Escape" was the title of an essay contest staged by Manager John Higgins of the Capitol, in Hazelton, Pa., in connection with showing of that picture. Contestants were asked to describe their favorite form of escape and how it brought surcease or happiness, how it renewed interest in business, one's profession, etc. Winners received copies of the book promoted from local dealer with guest tickets to runnersup.

"LET'S HEAR FROM YOU"

School Dedicates Game To "Rockne" for Smith

Through the efforts of Malco city manager, Clyde Smith, arrangements were made for the local junior high school to dedicate their football game to "Knute Rockne" opening at the Paramount, in Hot Springs, Ark. Winning team was presented with a trophy by the theatreman, which was good for stories and art. School arranged and put on a special 30-minute broadcast over KTHS from their auditorium, skit being built around the awarding of the trophy to the winner.

Attractive was the special theatre float depicting a football field with cutouts of Knute in the center, which formed part of the parade held opening day. For further coverage float was taken to football field, while the band paraded playing Notre Dame marches.

"LET'S HEAR FROM YOU"

Forry's "McGinty" Cards

Dressing a young man in a loud checked suit, derby hat, white spats and gloves, yellow tie, cane, etc., Manager Fred E. Forry, at the Colonial Theatre, in Lancaster, Pa., sent him out on to cover entire business district during peak hours distributing teaser visiting cards with the message: "I am the Great McGinty." Working week ahead of opening, man visited ball parks and whereever crowds assembled passing out the cards

MANTA-MEN FORMULATE CITYWIDE PROMOTIONS

Indiana-Illinois Round Tablers Engage Cooperation of Civic Heads in Recent Campaigns

Continuous and vigorous exploitations by the Round Tablers of the Indian-Illinois circuit are in evidence currently as represented by the campaigns forwarded by the long-timers among the Manta-men, as well as the newcomers in the circuit. Some of what the boys have been doing to present their wares is outlined in the following, leading off with Art Wartha, of the Elco, in Elkhart, Ind.

Since Elkhart is the center of the band instrument industry, Wartha saw an opening for unusual publicity on "Strike Up the Band." He called a meeting of the industry heads and sold them on full page ads to impress the importance of their business. The layout was in regular news style, with banner heads and feature stories all having to do with the industry itself and the picture. It was illustrated with cuts of Rooney and his orchestra in action.

Merchants were worked into the campaign on a "masked players contest" wherein a set of MGM star stills was placed in the lobby. Copy advised patrons that duplicate stills, masked, would be found in leading windows, and those turning in a list of the stores and correct name of star found in each window would be guests of the theatre. The "mask" effect was obtained by painting out the eyes of the stars in the stills in the windows.

Haney's "Horror-Midnight" Jamboree

At the circuit's "B" Elkhart unit, the Bucklen, Leo Haney crashed through with what he announces as a tremendous Hallowe'en Horror-Midnight Jamboree, springing from his showing of "Mummy's Hand." Tickets were sold in advance to turnaway business. Copy used for the campaign is well represented by the trailer Haney sprang on the customers, in three frames:

"Your teeth will chatter. Your knees will clatter. Your skin will creep. Your heart will leap. But you'll have the horrific fun time of your lifetime at our—

"Hallowe'en Horror Jamboree. Midnight, Saturday, October 26. Doors open at 11:30. The terror starts at midnight (the witching hour). Tickets now on sale. No children's tickets sold—it's too scary—

"Don't Be A Sissy. Get up a party—join the fun. And—if the Goblins Get You—you can say, 'You've had a swell time,' Here's the eerie picture surrounded by really spooky shorts," etc., etc.

For the youngsters, Haney put on a costume contest during his regular Saturday kid show matinee which was advertised as was the Horror Show in circus-type pluggers, paid for by merchants ads on reverse.

Tompkins Parades "McGinty"

The city of Whiting, Ind., stages an annual Hallowe'en costume parade in which hundreds of youngsters participate and which draws crowds from all over the area. Opening "Great McGinty" on Hallowe'en night and just before election, Chick Tompkins, at the Hoosier, finally got the Mayor to allow a theatre ballyhoo in the procession, a "first-time" according to Chick.

So Tompkins spotted an old-time political torchlight bally right behind one of the bands which had two boys carrying a large muslin "McGinty for Governor" banner. This was followed by McGinty himself, in complete costume as in the picture, with campaign cigars which he passed out in the crowds. For further buildup, he even kissed a few babies. Following were bannered cars, telling about the "McGinty Rally" at the theatre and the distribution of "free cider and doughnuts."

At the theatre the lobby was occupied with lots of the promised drink-and-doughnuts which Chick promoted, all of which had considerably to do with the fine reception recorded for the date during the run.

Griffith Holds "McGinty" Straw Vote

Playing the picture right after election, Bob Griffith, at the Lex, Chicago, worked out a different advance "straw vote" tiein for "Great McGinty" in the form of a "penny" promotion. On a large lobby board, 10 feet by eight, Griffith placed pictures of both presidential candidates with copy that patrons could vote for their candidate by dropping pennies in either of two large jars, each labeled accordingly. Picture copy also was carried.

With each penny, numbered registration card was given and those holding the "luckies," posted at the theatre on election night, were accepted as guest on that night only. All pennies collected were turned over to the Chicago Community Fund, which was noted in the downtown papers in calling attention to the unusual "poll" hookup.

School Dedicates Game to "Rockne"

Transferred to the Roxy, in La Porte, Ind., with just a few days to work out a campaign for "Knute Rockne," W. F. Borns lost no time in getting the Mayor to proclaim a "Rockne Week" covering the date, which of course was duly noted in the papers. Borns then persuaded the school board to have an important high school game a few days ahead dedicated to the famed coach—and the sports editors did the rest by featuring the tiein.

For outside attentions, the manager promoted the high school freshman football squad, in costume, to carry theatre banners around town as they ran through formations and otherwise engaged the interest of Saturday shopping crowds. Windows around town were spotted with special cards and the eye-stopping Rockne photo enlargements.

Since the high school band is very popular in Goshen, Ind., Roy E. Hanson tied in to have the outfit parade to the Jefferson on opening night of "Strike Up the Band," give a concert outside, then assemble on the stage for another performance. The papers made much of the event in photo and story and Hanson reports the school heads highly reception to the hook-up.

FPC Movie News Published by Burke

Started as an experiment on behalf of the attractions at the Brant, in Brantford, Ontario, "Movie News", the front page of a recent issue which is illustrated below, has been expanded by Manager Bill Burke to double the size of initial issues. In fact, the idea has gone over so well, that the News now includes attractions at the Capitol, the other FPC theatre in the same situation.

Starting with a circulation of 2500, and soliciting the outside advertising himself from local merchants personally, Burke has now increased the book to double the distribution. The magazine is kept to one size, nine and one half by three columns wide and is issued every two months with a different star cut on cover of each number.

Full cost of printing is covered by ads with merchants, according to the Round Tabler, completely satisfied with results. Ads are confined to one to a page, three columns by two inches at the bottom of each page. To guarantee reader attention, Bill includes a contest wherein the head of a movie star is included in each ad. To the first 50 sending in correct list of names of all stars and merchants' ads in which they appear, a guest ticket is awarded. In addition to assurance to the advertisers that the copy is being read, the tiein also allows the theatre a check on how well the "Movie News" is being received. In addition to the ads throughout the book, back page is sold solidly for outside advertising. Material is taken almost exclusively from the pressbooks received in advance and experience proves to Burke that this publication sells a great number of tickets for attractions mentioned. So popular has the magazine became that Burke reports much favorable comment from patrons requesting additional copies.



ONE OF BURKE'S "NEWS" COVERS

EXPLOITATION BRIEFS FROM A-FIELD

Effective co-op page was arranged recently by M. E. Berman for the personal appearance of Ted Lewis at the Orpheum, in Springfield, Ill. Each merchant's ad was featured in an outline of the comedian's well-known top hat. Contest angle was brought in through list of questions pertaining to the star's life which were scattered throughout the ads. Guest tickets went to winners.

▽

For his engagement on "Boom Town" at the Paramount, in North Adams, Mass., Round Tabler Francis Faille stretched a banner across the street in front of his house which featured title, cast and playdates. Newspapers came through with nice editorials plugging the picture and mentioning the banner.

▽

Effective was the transportation company tieup arranged by Herman Levy at the Orpheum, in Sioux City, for "Boys from Syracuse," whereby 24-sheets covered entire sides of street cars during run. In addition, Levy planted a quarter page two-color ad which proved an attractor.

▽

For his date on "Bitter Sweet" at Loew's, in Houston, Texas, Francis Deering practically dominated his color ad pages which ran in the three dailies. Balance of page was devoted to art work and publicity on current and coming attractions.

▽

Over his signature, Marlowe Conner at the Sheboygan, Sheboygan, Wis., circularized his mailing list in connection with advance publicity on "The Letter." Title was featured across top of sheet, followed by copy "When you expect a letter, you expect news . . . and this is great news for you! In fact it's always great news to announce a Bette Davis picture." Balance of letter was devoted to picture copy, cast and playdates.

▽

To interest kid patronage in his "Young People" date at the Oakwood, in Toronto, A. Easson distributed imprinted blotters to all schools in theatre district. In addition, second feature and short subjects were plugged.

▽

By way of welcoming a large delegation of the Knights of Columbus in Abbeville, La., M. E. Ferrera at the Dixie entered his "Strike Up the Band" float. Drum corps rode on the truck, either side of which carried cutout figures of Rooney and Garland playing drums.

▽

"Babes in Hollywood" was the headline over a full page of baby pictures of M-G-M film stars planted by Milt Young, Warners Philadelphia publicist, in the local Sunday Record.

▽

A full-page layout showing Fay Holden, the Ma Hardy of M-G-M's popular series, carving a turkey, was featured in the Dayton Sunday News a week before Thanksgiving. It was planted by Sam Gilman, Loew's.

BRITISH WAR MATERIEL SHOWN WITH "BLACKOUT"

Collected by the American Committee for Defense of British Homes, an exhibit of rifles, binoculars, helmets, etc., to be sent abroad, was displayed in the New York Globe as a tiein with "Blackout". Patrons were asked to donate like items for distribution to British civilians and similar tieups are contemplated nationally with local committees in the movement.

Hugh Martin, exploitation manager for the Martin Circuit in the Atlanta and New Orleans territory, used the home town of Lum and Abner, Pine Ridge, Ark., as a springboard for a big mailing campaign on "Dreaming Out Loud." Some 20,000 post cards bearing a message from Lum and Abner were mailed from Pine Ridge to the lists of a large number of the Martin Circuit theatres.

▽

"What is your favorite form of escape?" was the basis of a contest planted in the local Times-Star by Matt Saunders, Poli, Bridgeport, as part of his campaign for "Escape." Readers were asked to submit letters with guest tickets awarded to winning entries.

▽

An ad-writing contest among Syracuse U.'s journalism students, with the winner receiving a cash award, was one of the highlights of the "Comrade X" campaign put over by Frank Murphy, Loew's, Syracuse.

▽

Keen-eyed amateur sleuths of Harrisburg were offered cash and guest tickets for identifying a "mystery shopper" in local stores as part of the "Little Nellie Kelly" campaign put over by Bill Elder, Loew's, Harrisburg. Those recognizing the young lady, and announcing: "You are Little Nellie Kelly," were given the awards.

▽

For his "Dulcy" campaign, Morris Rosenthal, Loew's Poli, Bridgeport, had a pretty young lady in uniform stroll through streets with a package marked: "Kisses from Dulcy." To all the curious she tendered a candy kiss.

TWIRLING SIGNS SELL "LOVE" FOR PRICKETT

For "I Love You Again" at the El Rancho, Victoria, Tex., Ken Prickett lined up a parade of boys carrying block signs, each sign bearing one letter of the title. At a given signal from the leader, the boys twirled the signs, showing the reverse sides, spelling out "It's a Laugh Riot".

Highly effective were the windshield stickers distributed by A. Easson for "Convoy" at the Oakwood in Toronto. With the line so popular right now, copy read "There'll Always Be An England." Cut of the union jack in color was also run. These were also used on windows by cooperating merchants.

▽

General exploitation for "Boom Town" at the Strand, in Helper, Utah, as put over by Cy Condon included spot announcements over radio in which the picture was generously plugged. Heralds were widely distributed to surrounding mining communities as were window cards. Entire staff wore imprinted sashes week ahead and, through tieup with merchants, tinted photos were available. On all highways into town directional arrows with title were conspicuously planted and red flares promoted from railroad were burned atop marquee.

▽

Since one of Maurice Crew's ushers at the Strand in Waterloo, Ia., has organized a swing band, the theatreman put them to work on "Strike Up the Band." Bannering a truck, lads covered entire city and surrounding area playing hit tunes from the picture.

▽

Folks in Whiting, Ind., were invited to pitch rings in front of the Capitol theatre as part of Bud Borns advance exploitation on "Lucky Cisco Kid." Display board above called attention to the stunt with guest tickets offered to "ringers." Theatre attendant was on hand to make awards.

▽

Gaily colored directional arrows were used on all poles leading into Holyoke, Mass., as Milton Wainstein's advance for "Trail of the Lonesome Pine." Arrows carried title, theatre and playdates.

▽

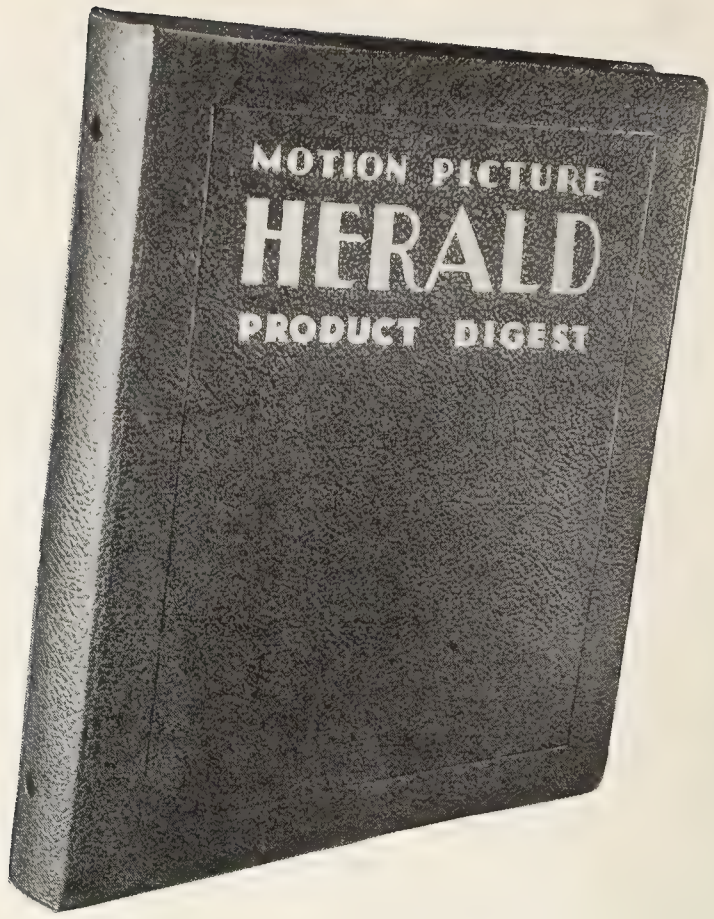
Special trailer was made up by Bill Burke for "Knute Rockne" at Schine's State, Fostoria, Ohio, which is reported to have created much comment. Theatreman used a Victor recording of Rock talking to his team, this from the old Universal picture "The Spirit of Notre Dame." Promoted footballs were sent to the coast for Pat O'Brien's autograph and later presented to the local high school teams. Stunt broker papers with stores and art.

▽

Street bally for "Sailor's Lady" at the Victory Theatre, in Holyoke, Mass., as arranged by George Laby consisted of lad dressed in woman's attire parading downtown area with back banner. Copy read: "If you think I'm funny, wait until you see," etc., etc.

▽

An identification contest was one of the features of the "Third Finger, Left Hand" campaign put over by Milton D. Lewis, Fischer, Danville, Ill. An usher, impersonating Myrna Loy's "missing husband," toured several department stores with a copy of the local newspaper under his arm. Customers recognizing him received guest tickets to the theatre.



THIS BEAUTIFUL RING BINDER AT ACTUAL COST

PLUS HANDLING

A well known manufacturer of ring binders has agreed to furnish leather ring binders (11″ x 12⅝″) for the PRODUCT DIGEST section which appears in the MOTION PICTURE HERALD every other week at the actual manufacturing cost of 54c, which includes handling charges. « « «

MAIL TODAY

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK CITY, N. Y.

Please send me a leather ring binder for the PRODUCT DIGEST section of MOTION PICTURE HERALD.

I enclose 54c covering the manufacturing cost, which includes handling charges.

Name _____

Address _____

City _____ State _____

Name of Theatre _____

THE RELEASE CHART

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ACROSS the Sierras....Col
Aldrich Family in Life with Henry....Para
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Always a Bride....FN
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Argentine Nights....Univ
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Arizona Frontier....Mono
Arizona Gang Busters....Producers
Arkansas Judge....Rep

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Blondie Has Servant Trouble....Col
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That Gang of Mine....Mono
That Uncertain Feeling....UA

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names.

They Drive By Night....FN
They Met in Argentina....RKO
They Knew What They Wanted....RKO
Thief of Bagdad....UA
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Tobacco Road....20th-Fox
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Topper Returns....UA
Torso Murder Mystery....Foreign
Trail Blazers....Rep
Trailing Double Trouble....Mono
Trail of the Silver Spurs....Mono
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Triple Justice....RKO
Tugboat Annie Sails Again....FN
Tulsa Kid, The....Rep
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You're Out of Luck....Mono
You Betcha My Life....Producers
Youth Will Be Served....20th-Fox

ZIEGFELD Girl, The....MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Asterisk (*) after release date designates 1939-40 product, all others are 1940-41.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, page 19.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Over Broadway (G) 1009.	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40*	80.	Oct. 12,'40
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41		
(See Product Digest, page 25)				
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125.	Nov. 23,'40
Before I Hang (G) 1024	Boris Karloff-Evelyn Keyes	Sept. 17,'40*	63.	Oct. 12,'40
Beyond the Sacramento 2210	Bill Elliott-Evelyn Keyes	Nov. 14,'40		
(See Product Digest, page 3)				
Blondie Has Servant Trouble (G) 1012	P. Singleton-A. Lake-L. Simms	July 25,'40*	70.	July 27,'40
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms	Mar. 1,'41		
Blondie Plays Cupid (G) 2016.	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68.	Nov. 2,'40
Devil Commands, The	Boris Karloff-Amanda Duff-Richard Fiske-Ann Revere	Not Set		
Durango Kid (G) 2201	Chas. Starrett-Luana Walters	Aug. 15,'40	61.	Aug. 31,'40
Ellery Queen—Master Detective (G)	Ralph Bellamy-Marg't Lindsey	Nov. 30,'40	69.	Nov. 30,'40
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74.	Nov. 23,'40
Face Behind the Mask, The	Peter Lorre-Evelyn Keyser	Jan. 16,'41		
Fight for Life (A)	Myron McCormick	Not Set	69.	Mar. 16,'40
Five Little Peppers in Trouble 1022	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40*	65	
Fugitive from a Prison Camp (G) 2032	Jack Holt-Marian Marsh	Sept. 5,'40	59.	Aug. 10,'40
Glamour for Sale (A) 1040	Roger Pryor-Anita Louise	Sept. 30,'40*	57.	Nov. 9,'40
Girl's Best Friend In Wall Street, A*	Joan Bennett-Franchot Tone	Not Set		
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64.	Nov. 16,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53.	Nov. 23,'40
Great Swindle, The	Jack Holt-Marjorie Reynolds	Not Set		
He Stayed for Breakfast (A) 1006	Loretta Young-Melvyn Douglas	Aug. 22,'40*	89.	Aug. 10,'40
Howards of Virginia, The (G) 1001	Cary Grant-Martha Scott	Sept. 19,'40*	117.	Aug. 31,'40
I Married Adventure (G) 1110.	Osa Johnson	July 24,'40*	78.	July 20,'40
Lady In Question, The (A) 1008	Brian Aherne-Rita Hayworth	Aug. 7,'40*	81.	Aug. 10,'40
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67.	Nov. 16,'40
Legacy	Warner Baxter-Ingrid Bergman-Fay Wray	Jan. 31,'41		
Military Academy (G) 1038	Tommy Kelly-Bobby Jordan	July 18,'40*	66.	Aug. 10,'40
North from the Lone Star 2213.	Bill Elliott	Mar. 27,'41		
Nobody's Children 2030	Edith Fellows-Lois Wilson	Oct. 17,'40	65	
Outlaws of the Panhandle 2205.	Chas. Starrett-Francis Robinson-Sons of the Pioneers	Feb. 27,'41	59	
Penny Serenade	Irene Dunne-Cary Grant	Not Set		
Phantom Submarine, The	Anita Louise-Bruce Bennett	Dec. 20,'40		
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
Prairie Schooners (G) 2209	Bill Elliott-Evelyn Young	Sept. 30,'40	58.	Nov. 16,'40
Return of Boston Blackie, The.	Chester Morris-Rochelle Hudson	Not Set		
Secret Seven, The (G) 1039	Bruce Bennett-Florence Rice	Aug. 15,'40*	62.	Aug. 17,'40
So You Won't Talk (G) 2018.	Joe E. Brown-Frances Robinson	Oct. 3,'40	69.	Sept. 28,'40
This Thing Called Love	Rosalind Russell-Melvyn Douglas	Jan. 2,'41		
(See Product Digest, page 14)				
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Dec. 5,'40	57.	Sept. 21,'40
West of Abilene (G) 2202	Chas. Starrett-Marjorie Cooley	Oct. 21,'40	57.	July 20,'40
Wildcat of Tucson 2211	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
(See Product Digest, page 22)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone	July 5,'40*	89.	July 6,'40
Bad Man, The	Wallace Beery-Lionel Barrymore-Laraine Day-Donald Reagan	Not Set		
Billy the Kid	Robert Taylor - Brian Donlevy - Ian Hunter-M. O'Sullivan	Not Set		
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94.	Nov. 16,'40
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40*	120.	Aug. 10,'40
Come Live with Me	James Stewart-Hedy Lamarr	Jan. 31,'41		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89.	Dec. 7,'40
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Nov. 29,'40	75.	Nov. 30,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40	80.	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter	Oct. 4,'40	73.	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104.	Nov. 2,'40
Flight Command (G) 117	Robert Taylor - Ruth Hussey - Walter Pidgeon	Jan. 3,'41	113.	Dec. 21,'40
Fools Rush In	John Shelton - Virginia Grey - Albert Dekker-Lloyd Nolan	Not Set		
Four Cents a Word	John Shelton - Virginia Grey - Albert Dekker-Lloyd Nolan-Donald Meek	Not Set		
Gallant Sons (G) 111	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov. 15,'40	70.	Nov. 16,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40*	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman	July 26,'40*	82.	July 27,'40
Go West 114	Marx Bros.	Dec. 6,'40	82.	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Not Set	228.	Dec. 16,'39
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings	Sept. 20,'40	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40*	99.	Aug. 10,'40
Keeping Company 116	John Shelton-Ann Rutherford-Virginia Weidler	Dec. 27,'40		
(See Product Digest, page 21)				
Land of Liberty (G)	Historical	Not Set		June 17,'39
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100.	Nov. 16,'40
Maisie Was a Lady	Ann Sothern-Lew Ayres-Maureen O'Sullivan	Jan. 10,'41		
(See Product Digest, page 22)				
Men of Boys Town	S. Tracy-M. Rooney-B. Watson	Not Set		
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112.	Nov. 30,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier	Aug. 2,'40*	118.	July 13,'40
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40	71.	Sept. 21,'40
Sporting Blood (G) 44	Robert Young-M. O'Sullavan	July 12,'40*	82.	July 13,'40
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams	Not Set	102.	Jan. 27,'40
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser	Sept. 27,'40	121.	Sept. 21,'40
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40	96.	Oct. 12,'40
We Who Are Young (A) 45	Lena Turner-John Shelton	July 19,'40*	80.	July 20,'40
Wild Man of Borneo	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40	89.	Sept. 14,'40
Ziegfeld Girl, The	S. Stewart-J. Garland-H. Lamarr-T. Martin-L. Turner-J. Cooper	Not Set		

THE RELEASE CHART

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40	62.	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40*	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40*	63.	July 20,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Dec. 10,'40		
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40*	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40	64.	Oct. 12,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40*	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40*	70.	July 20,'40
Her First Romance	Edith Fellows-Wilbur Evans	Dec. 22,'40		
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40*	62.	Aug. 10,'40
Missing People (G)	Will Fyffe	Aug. 19,'40*	69.	Nov. 16,'40
Ole Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40	78.	Oct. 26,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 18,'40	62.	Nov. 23,'40
Pride of the Bowery (See Product Digest, page 23)	Leo Gorcey-Bobby Jordan	Dec. 15,'40		
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40*	73.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40*	58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40	61.	Sept. 7,'40
Rolling Home to Texas	Tex Ritter	Dec. 30,'40		
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64.	Nov. 30,'40
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40	62.	Oct. 5,'40
Trail of the Silver Spurs	Ray Corrigan-John King-Max Terhune	Jan. 4,'41		
Trailing Double Trouble (G)	Ray Corrigan-John King-Max Terhune	Oct. 1,'40	58.	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40*	61.	Sept. 14,'40
Who is Guilty? (A) (Reviewed under the title, "I Killed the Count")	Ben Lyon	Sept. 2,'40*	89.	Sept. 2,'39
West of Pinto Basin (G)	Ray Corrigan-John King-Max Terhune	Nov. 25,'40	56.	Dec. 7,'40
You're Out of Luck	Frankie Darro	Jan. 20,'41		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aldrich Family in Life with Henry (See Product Digest, page 14)	Jackie Cooper-Leila Ernest	Jan. 24,'41		
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40	113.	Oct. 19,'40
Border Vigilantes	William Boyd-Russel Hayden-Andy Clyde	Not Set		
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40	86.	Oct. 5,'40
Christmas In July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40	72.	Sept. 21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40*	63.	Aug. 17,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40	75.	Oct. 12,'40
Doomed Caravan 4051 (See Product Digest, page 22)	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41		
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40*	69.	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff	Aug. 23,'40*	83.	July 27,'40
Hard Boiled Canary	A. Jones-S. Foster-M. Lindsay	Mar. 7,'41		
In Old Colorado	W. Beyd-R. Hayden-A. Clyde	Feb. 28,'41		
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40	92.	Sept. 7,'40
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Not Set		
Lady Eve, The	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette	Apr. 4,'41		
Las Vegas Nights	Phil Regan-Bert Wheeler-Tommy Dorsey	Not Set		
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The	B. Rathbone-E. Drew-J. Howard	Feb. 21,'41		
Monster and the Girl, The	Ellen Drew-Red Cameron	Apr. 18,'41		
Moon Over Burma (G) 4006	Dorothy Lamour-Robert Preston	Oct. 18,'40	75.	Oct. 19,'40
Mystery Sea Raider (G) 3934	Henry Wilcoxon-Carole Landis	Aug. 9,'40*	78.	Aug. 3,'40
New York Town	Mary Martin-Robt. Preston-Fred MacMurray	Not Set		
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
North West Mounted Police (G) 3946 (Color)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40*	125.	Oct. 26,'40
Pirates on Horseback	Wm. Boyd-Russell Hayden	Not Set		
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40	69.	Oct. 5,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40	80.	Sept. 14,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker	Not Set		
Road to Zanzibar, The	B. Crosby-B. Hope-D. Lamour	Not Set		
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin	Sept. 6,'40	94.	Aug. 24,'40
Round Up, The	R. Dix-P. Morison-P. Foster	Mar. 28,'41		
Second Chorus (G)	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 3,'41	83.	Dec. 7,'40
Shepherd of the Hills (Color)	John Wayne-Betty Field-Harry Carey-Beulah Bondi	Apr. 11,'41		
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40*	63.	June 29,'40
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76.	Sept. 14,'40
Untamed (A) 3941 (Color)	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40*	83.	June 29,'40
Victory (A)	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (Color)	Madeleine Carroll-Fred MacMurray	Feb. 14,'41		
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40*	86.	June 1,'40
World in Flames (G)	Documentary	Oct. 25,'40	60.	Oct. 19,'40
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizana Gang Busters 153	Tim McCoy	Sept. 16,'40	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40	63	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40	60	
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40		
Billy the Kid's Range War	Bob Steele	Jan. 31,'41		
Billy the Kid Rides West	Bob Steele	Jan. 3,'41		
Devil Bat 104	Bela Lugosi	Dec. 13,'40		
Gun Code 152	Tim McCoy	Aug. 3,'40	57	
It Happened to Me	Henry Armetta	Not Set		
Lone Rider Galloping to Glory 163	George Houston	Jan. 17,'41		
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40	66	
Misbehaving Husbands (G) 105	Ralph Byrd-Luana Walters	Dec. 20,'40	65.	Dec. 21,'40
Never Say No 108	Glamour Girls	Not Set		
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 5,'40		
Secret Evidence 107	M. Reynolds-C. Quigley	Jan. 10,'40		
You Betcha My Life 106	Henry Armetta	Jan. 24,'40		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge	Weaver Brothers and Elviry	Not Set		
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Behind the News 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	73.	Dec. 14,'40
Bowery Boy 019 (See Product Digest, page 22)	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40		
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40*	65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers-"Gabby" Hayes	July 1,'40*	57.	June 22,'40
Colorado (G) 051	Roy Rogers-"Gabby" Hayes	Sept. 15,'40	57.	Sept. 7,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40*	67.	Aug. 17,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67.	Nov. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40	57.	Oct. 12,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40*	75.	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40	69.	Sept. 14,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford	Oct. 15,'40	88.	Oct. 19,'40
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68.	Nov. 23,'40
Melody and Moonlight (G) 005	Johnny Downs-Vera Vague	Oct. 11,'40	73.	Oct. 5,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84.	Nov. 23,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40	57.	Aug. 17,'40
Ranger and the Lady, The (G) 956	Roy Rogers-"Gabby" Hayes	July 30,'40*	59.	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40	65.	Aug. 24,'40
Ridin' on a Rainbow	Gene Autry - Smiley Burnette-Mary Lee-Carol Adams	Not Set		
Robin Hood of the Pecos 054	Roy Rogers-Geo. "Gabby" Hayes-Sally Payne	Not Set		
Scatterbrain (G) 909	Judy Canova-Alan Mowbray	July 20,'40*	73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40*	72.	Aug. 3,'40
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57.	Nov. 23,'40
Three Faces West 903 (Reviewed under the title, "The Refugee")	J. Wayne-C. Coburn-S. Gurie	July 12,'40*	81.	June 15,'40
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58.	Nov. 2,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40	57.	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40	57.	Sept. 21,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40	70.	Nov. 2,'40
Wyoming Wildcat 074	Don "Red" Barry-Julie Duncan	Not Set		
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40	59.	Oct. 5,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande 183	Tim Holt-Ray Whitley	Feb. 7,'41		
Citizen Kane 118	Orson Wells-Dorothy Comingore	Feb. 14,'41		
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	90.	June 29,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40*	68.	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward-Lucille Ball-Ralph Bellamy	Aug. 23,'40*	89.	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40*	68.	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford	Sept. 13,'40	81.	Sept. 14,'40
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl, a Guy and a Gob, A 120. (See Product Digest, page 21)	George Murphy-Lucille Ball	Feb. 28,'41		
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40	72.	Sept. 21,'40
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	105.	Dec. 21,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40	70.	Sept. 21,'40
Let's Make Music 115	Bob Crosby-Jean Rogers-Elizabeth Risdon-Joseph Buloff	Jan. 17,'41	85.	Dec. 14,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40	78.	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84.	Dec. 7,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40*	101.	Aug. 17,'40
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40	75.	Aug. 24,'40
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40	76.	Oct. 12,'40
Millionaires in Prison (G) 037.	Lee Tracy-Linda Hayes	July 26,'40*	64.	June 29,'40
Mr. and Mrs. Smith 117. (See Product Digest, page 15)	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41		
No, No, Nanette 114	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 20,'40		
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40*	68.	Aug. 24,'40
Playgirl 121	Kay Francis-James Ellison	Mar. 7,'41	75.	Dec. 14,'40
Prodigy 124	Jean Hersholt-Fay Wray-Walter Woolf King	Mar. 28,'41		
Queen of Destiny (G) 061 (Color) (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40*	95.	Aug. 10,'40
Ramparts We Watch (G) 171.	Documentary	Aug. 16,'40	87.	July 27,'40
Remedy for Riches (G) 113.	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	66.	Nov. 23,'40
Saint in Palm Springs, The 116	George Sanders-Wendy Barrie	Jan. 24,'41		
Scattergood Baines	Guy Kibbee-Dink Trout-Carol Hughes	Not Set		
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40*	58.	Aug. 24,'40
Stranger on the Third Floor (G) 041	Peter Lorre-John McGuire-Margaret Tallichet	Aug. 16,'40*	64.	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40	90.	Oct. 12,'40
They Met in Argentina 128.	Jimmy Ellison-Maureen O'Hara-Alberto Vila-Buddy Ebsen	Apr. 25,'41		
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke-Fred-Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40*	81.	June 22,'40
Too Many Girls (G) 106	Lucille Ball-Richard Carlson	Nov. 8,'40	85.	Oct. 12,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept. 20,'40*	66.	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell	Oct. 11,'40	67.	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40	59.	Oct. 12,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.) (Color)		Aug. 2,'40*	117.	
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40*	63.	Aug. 17,'40
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40	97.	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bride Wore Crutches, The 112.	Lynne Roberts-Ted North	Not Set		
Brigham Young—Frontiersman (G) 107	Tyrone Power-Linda Darnell	Sept. 27,'40	113.	Aug. 31,'40
Chad Hanna 123. (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40	88.	Dec. 14,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Jean Valerie	Sept. 6,'40	63.	Aug. 3,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70.	Nov. 30,'40
Down Argentine Way (G) 113. (Color)	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40	88.	Oct. 5,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce-Ralph Bellamy	Sept. 13,'40	80.	Aug. 31,'40
For Beauty's Sake	Ted North-Marjorie Weaver	Not Set		
Gay Caballero, The (G) 108	Cesar Romero - Shella Ryan	Oct. 4,'40	57.	Sept. 28,'40
Girl from Avenue A (G) 104.	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in the News	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78.	Oct. 12,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood	Not Set	92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers	Not Set		
Great Profile, The (G) 111	John Barrymore-Johne Payne	Oct. 25,'40	71.	Aug. 24,'40
Hudson's Bay 115. (See Product Digest, page 23)	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan. 3,'41		
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78.	Dec. 7,'40
Manhatan Heartbeat (G) 046.	Virginia Gilmore-Robt. Sterling	July 12,'40*	71.	June 1,'40
Man I Married, The (A) 101.	Joan Bennett-Francis Lederer	Aug. 2,'40	77.	July 20,'40
Mark of Zorro, The (G) 117.	Tyrone Power-Linda Darnell	Nov. 8,'40	93.	Nov. 9,'40
Maryland (G) 050 (Color)	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter	July 19,'40*	91.	July 6,'40
Michael Shayne, Private Detective (See Product Digest, page 23)	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41		
Night Train (A) 114. (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct. 18,'40	93.	June 8,'40
Murder Among Friends	John Hubbard-Marjorie Weaver	Not Set		
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65.	Dec. 7,'40
Outlaw, The	Walter Huston-Thomas Mitchell-Jane Russell-Jack Bentel	Not Set		
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66.	Aug. 17,'40
Return of Frank James, The (G) 103 (Color)	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40	92.	Aug. 17,'40
Ride Kelly Ride	Marvin Stephens-Rita Quigley-Eugene Pallette	Not Set		
Road to Rio, The	Alice Faye-Don Ameche-Carmen Miranda	Not Set		
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison	Jan. 17,'41		
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40*	66.	July 6,'40
Sleepers West	Lloyd Nolan-Lynn Bari-Mary Beth Hughes-Ben Carter	Not Set		
Street of Memories (G) 102.	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Tall, Dark and Handsome	Cesar Romero-Milton Berle-Virginia Gilmore	Not Set		
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92.	Nov. 23,'40
Tobacco Road	Gene Tierney-Charley Grapewin-Marjorie Rambeau - William Tracy - Elizabeth Patterson - Slim Summerville	Not Set		
Uncensored	Nancy Kelly-John Loder-Edmund Gwenn	Not Set		
Western Union (Color)	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 24,'41		
Yesterday's Heroes (G) 116.	Robert Sterling-Jean Rogers	Sept. 20,'40	65.	Sept. 21,'40
Young People, The (G) 109.	Shirley Temple-Jack Oakie	Aug. 30,'40	79.	July 13,'40
Youth Will Be Served (G) 119.	J. Withers-J. Darwell-R. Conway	Nov. 22,'40	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov. 29,'40	80.	Apr. 13,'40
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40	86.	Aug. 3,'40
Cheers for Miss Bishop	Martha Scott-Wm. Gargan	Not Set		
Foreign Correspondent (G)	Joe McCrea-Laraine Day	Aug. 16,'40	120.	Aug. 31,'40
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Not Set	126.	Oct. 19,'40
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40	97.	Aug. 31,'40
Lady Hamilton	Vivien Leigh-Laurence Olivier	Not Set		
Long Voyage Home (A)	J. Wayne-T. Michell-I. Hunter	Nov. 22,'40	105.	Oct. 12,'40
Major Barbara	Wendy Hiller-Robt. Morley	Not Set		
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson	Sept. 13,'40	92.	Aug. 3,'40
Pot O'Gold	Jas. Stewart-Paulette Goddard-Horace Heidt-Dick Hogan	Not Set		
Roadshow (See Product Digest, page 6)	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly	Not Set		
So Ends Our Night (See Product Digest, page 14)	Fredric March-Margt. Sullavan-Glenn Ford-Frances Dee	Not Set		
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 1,'41	102.	Dec. 7,'40
South of Pago Pago (G)	Jon Hall-Victor McLaglen	July 19,'40	97.	July 20,'40
That Uncertain Feeling	Marie Oberon-Melvyn Douglas-Burgess Meredith	Not Set		
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109.	Oct. 19,'40
Topper Returns	Joan Blondell - Roland Young - Carole Landis - "Rochester" - Billie Burke-Patsy Kelly	Not Set		
Westerner, The (G)	Gary Cooper-Walter Brennan	Sept. 20,'40	99.	Sept. 21,'40

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013.	Ritz Bros. - Andrews Sisters -	Sept. 6,'40	74.	Sept. 7,'40
Bank Dick, The (G)	W. C. Fields-Una Merkel	Nov. 29,'40	73.	Dec. 7,'40
Back Street	M. Sullavan-C. Boyer-R. Carlson	Jan. 24,'41		
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40*	60.	July 27,'40
Boss of Bullion City 5064	Johnny Mack Brown - Fuzzy Knight	Jan. 10,'41		
Boys from Syracuse (A) 4003.	Allan Jones-Martha Raye-Joe Penner-Rosemary Lane	Aug. 9,'40*	73.	July 20,'40
Buck Privates	Andrews Sisters - Abbott & Costello-Jane Frazee	Not Set		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight	Feb. 14,'41		
Dangerous Game, A	Richard Arlen-Andy Devine	Feb. 7,'41		
Dark Streets of Cairo (G)	Sigrid Gurie-Ralph Byrd	Feb. 14,'41	59.	Dec. 7,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov. 1,'40	65.	Nov. 16,'40
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40	71.	Oct. 12,'40
Fugitive, The (A) 5046 (pre-release 6-28-40) (Reviewed under the title, "On the Night of the Fire")	Ralph Richardson - Diana Wynward	Sept. 20,'40	76.	Jan. 6,'40
Give Us Wings (G)	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40
Hired Wife (G) 5006	R. Russel-B. Aherne-V. Bruce	Sept. 13,'40	96.	Sept. 7,'40
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40
Invisible Woman, The (See Product Digest, page 23)	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40		
Law and Order (G) 5062	Johnny Mack Brown - Fuzzy Knight - Nell O'Day	Oct. 18,'40	57.	Nov. 30,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40	64.	Sept. 7,'40
Little Bit of Heaven, A (G) 5017	Gloria Jean-Robt. Stack	Oct. 11,'40	86.	Oct. 19,'40
Lucky Devils	Richard Arlen-Andy Devine	Jan. 3,'41		
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59.	Sept. 21,'40
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65.	Nov. 2,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40	67.	Aug. 31,'40
Mysterious Dr. R.	Lionel Atwill-Lon Chaney, Jr.-Frank Albertson-Anne Nagel	Not Set		
Next Time We Love (G) 5048. (Re-issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85.	Feb. 8,'36
Nice Girl	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan-Rbt. Benchley-Helen Broderick	Not Set		
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40	82.	Nov. 9,'40
Private Affairs (G) 4007	Nancy Kelly-Roland Young	July 5,'40*	74.	June 29,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40	59.	Dec. 21,'40
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40	58.	Oct. 5,'40
San Francisco Docks (G)	Burgess Meredith-Irene Hervey	Jan. 10,41	66.	Dec. 7,'40
Sandy Gets Her Man (G) 5021	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40	66.	Nov. 16,'40
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct. 25,'40	86.	Nov. 2,'40
Six Lessons from Madame Lazonga	Lupe Velez-Leon Errol	Jan. 17,'41		
Slightly Tempted G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	60.	Aug. 10,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown	July 26,'40*	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40*	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40	89.	Sept. 28,'40
Trail of the Vigilantes	Franchot Tone-Brederick Crawford-M. Auer-Andy Devine-Peggy Moran-Warren William	Dec. 13,'40	75.	Dec. 14,'40
When the Daltons Rode (G) 4406	K. Francis-R. Scott-B. Donlevy	July 26,'40*	80.	Aug. 3,'40
Where Did You Get That Girl?	H. Parrish-C. Lang-L. Errol	Jan. 3,'41		
Who's Crazy Now?	Hugh Herbert-Anna Nagel	Not Set		
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40*	71.	June 1,'40

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	Disney-Stokowski	Not Set	135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This, and Heaven Too [FN] (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40*	143.	June 22,'40
Always a Bride [FN] (G) 570	Rosemary Lane-George Reeves	Nov. 2,'40	58.	Nov. 30,'40
Calling All Husbands [WB] (G) 519	Ernest Truex-Luelle Fairbanks	Sept. 7,'40	64.	Sept. 21,'40
Case of the Black Parrot [FN]	Wm. Lundigan-Maris Wrixon	Jan. 11,'41		
City for Conquest [WB] (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40	106.	Sept. 14,'40
Dispatch from Reuter's, A [WB] (G) 511	Edw. G. Robinson-Edna Best	Oct. 19,'40	90.	Sept. 28,'40
East of the River [FN] (G) 562	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40	73.	Nov. 2,'40
Far Horizon [WB]	B. Davis-G. Brent-H. McDaniel	Not Set		
Father Is a Prince [FN] 569	Grant Mitchell-Nana Bryant	Oct. 12,'40	56	
Father's Son [WB]	John Litel-Frieda Inescort	Not Set		
Flight from Destiny [WB] 520	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel	Dec. 7,'40		
Flowing Gold [WB] (G) 412	Pat O'Brien-J. Garfield	Aug. 24,40*	82.	Aug. 31,'40
Footsteps in the Dark [WB]	Errol Flynn - Ralph Bellamy - Brenda Marshall	Not Set		
Four Mothers [WB] 503	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson	Jan. 4,'41	86.	Dec. 21,'40
Here Comes Happiness [WB]	Mildred Coles-Richard Ainley-Russell Hicks-Marjorie Gateson	Not Set		
Her Great Lie [WB]	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Not Set		
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	Nov. 30,'40
High Sierra [FN] (See Product Digest, page 13)	Humphrey Bogart-Ida Lupino	Jan. 25,'41		
Honeymoon for Three [WB] (See Product Digest, page 14)	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41		
Knockout [WB]	Wayne Morris-Olympe Bradna-Virginia Field-Cliff Edwards	Not Set		
Knute Rockne—All American [WB] (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40	98.	Oct. 12,'40
Ladies Must live [FN] (G) 474	Wayne Morris-Rosemary Lane	July 27,'40*	58.	Aug. 24,'40
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80.	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97.	Nov. 16,'40
Man Who Talked Too Much [FN] (G) 467	G. Bretn-V. Bruce-B. Marshall	July 6,'40*	75.	July 6,'40
Meet John Doe [WB]	G. Cooper B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington	Not Set		
Money and the Woman (G) [FN] 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40*	65.	Aug. 17,'40
My Love Came Back [WB] (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40*	85.	June 29,'40
No Time for Comedy [FN] (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40	93.	Sept. 7,'40
River's End [WB] (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40*	69.	Aug. 24,'40
Santa Fe Trail [FN] (G) 551	Errol Flynn-O. de Havilland-R. Massey-R. Reagon-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
Sea Hawk [WB] (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40*	126.	July 27,'40
Sea Wolf, The [WB]	Edw. G. Robinson - John Garfield-Ida Lupino	Not Set		
She Couldn't Say No [FN] 571	R. Pryor-E. Arden-C. Edwards	Dec. 7,'40		
South of Suez [WB] (G) 513	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40	87.	Dec. 21,'40
Strawberry Blonde [WB]	James Cagney-O. de Havilland-Rita Hayworth	Not Set		
Stuff of Heroes [WB]	Eddie Albert-John Leslie-Alan Hale-John Litel	Not Set		
They Drive by Night [FN] (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40*	95.	July 13,'40
Tugboat Annie Sails Again [FN] (G) 561	Marjorie Rambeau-Alan Hale	Oct. 26,'40	75.	Oct. 26,'40
Wagons Roll at Night, The [WB]	H. Bogart-S. Sidney-E. Albert	Not Set		

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Among Human Wolves G)	Basil Radford	Film Alliance	Dec. 1,'40	59.	Nov. 30,'40
Dangerous Cargo (A) 3 (Reviewed under title, "Hell's Cargo.")	Walter Rilla	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
Daybreak (Le jour Se Leve) (A)	Jean Gabin	A. F. E. Corp.	July 29,'40	88.	Aug. 3,'40
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65.	Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Here Is Ireland (G)	Travelogue	Irish-American	Oct. 3,'40	80.	Oct. 12,'40
Heritage (G)	Juanita Montenegro	French Films	Nov. 4,'40	75.	Nov. 16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov. 19,'40	83.	Nov. 30,'40
Let George Do It (G)	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65.	Dec. 14,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82.	Sept. 28,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85.	Dec. 21,'40
Mala Yerba (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109.	Oct. 5,'40
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov. 20,'40	95.	Nov. 30,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct. 30,'40	90.	Nov. 9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85.	Nov. 23,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75.	Oct. 19,'40
Murder in the Night (A) 2 (Reviewed under the title, "Murder in Soho.")	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'39
Old Bill and Son	Moreland Graham	General Film	Not Set		Dec. 14,'40
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85.	Oct. 19,'40
Sailors Three (G)	Tommy Trinder	Assoc. British	Not Set	87.	Oct. 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Spies in the Air (A) 1	Harry Lauder	Film Alliance	July 6,'40	62.	July 13,'40
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40
Torso Murder Mystery (A) (Reviewed under the title, "Traitor Spy.")	Bruce Cabot	Ziehm	Oct. 23,'40		Dec. 30,'39
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100.	Nov. 9,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	79.	Oct. 19,'40

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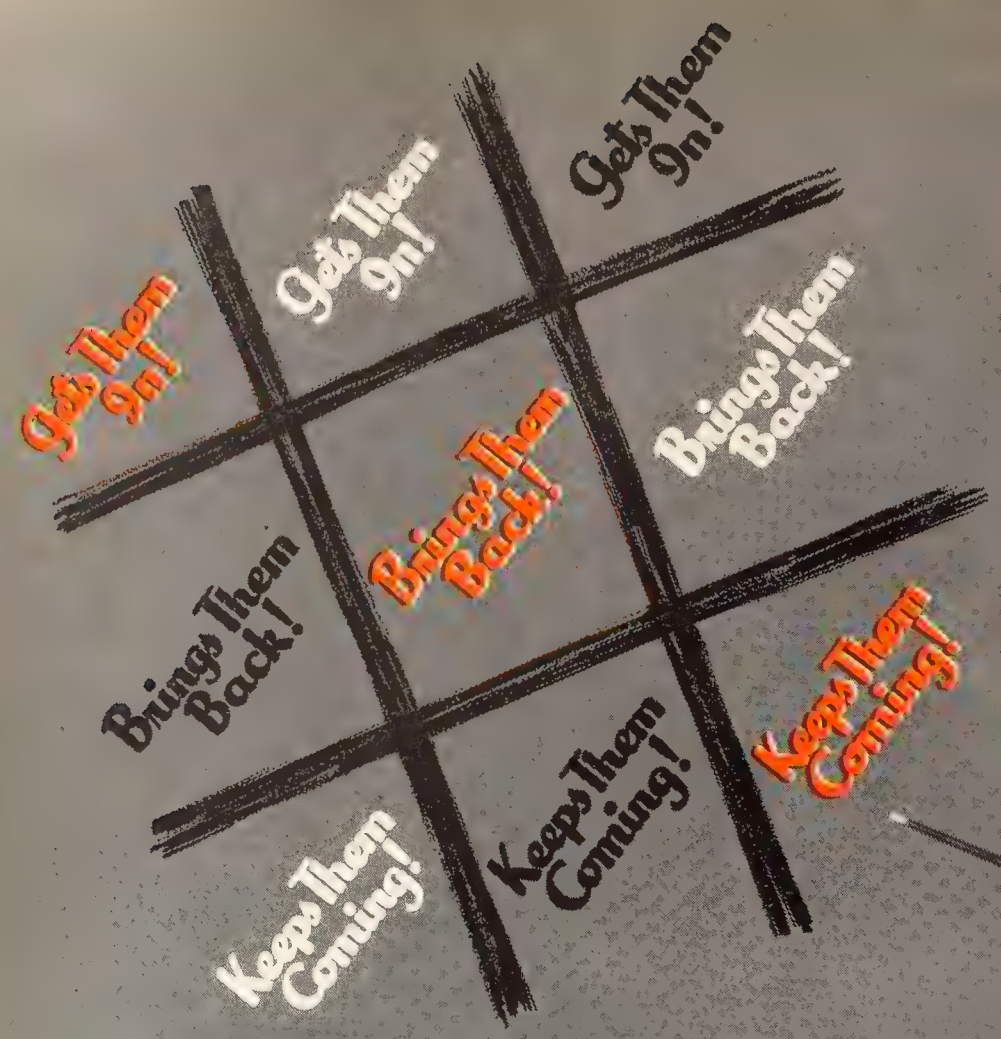
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She Couldn't Say No
Her First Romance
Michael Shayne, Private Detective
This Thing Called Love
Wild Horse Range

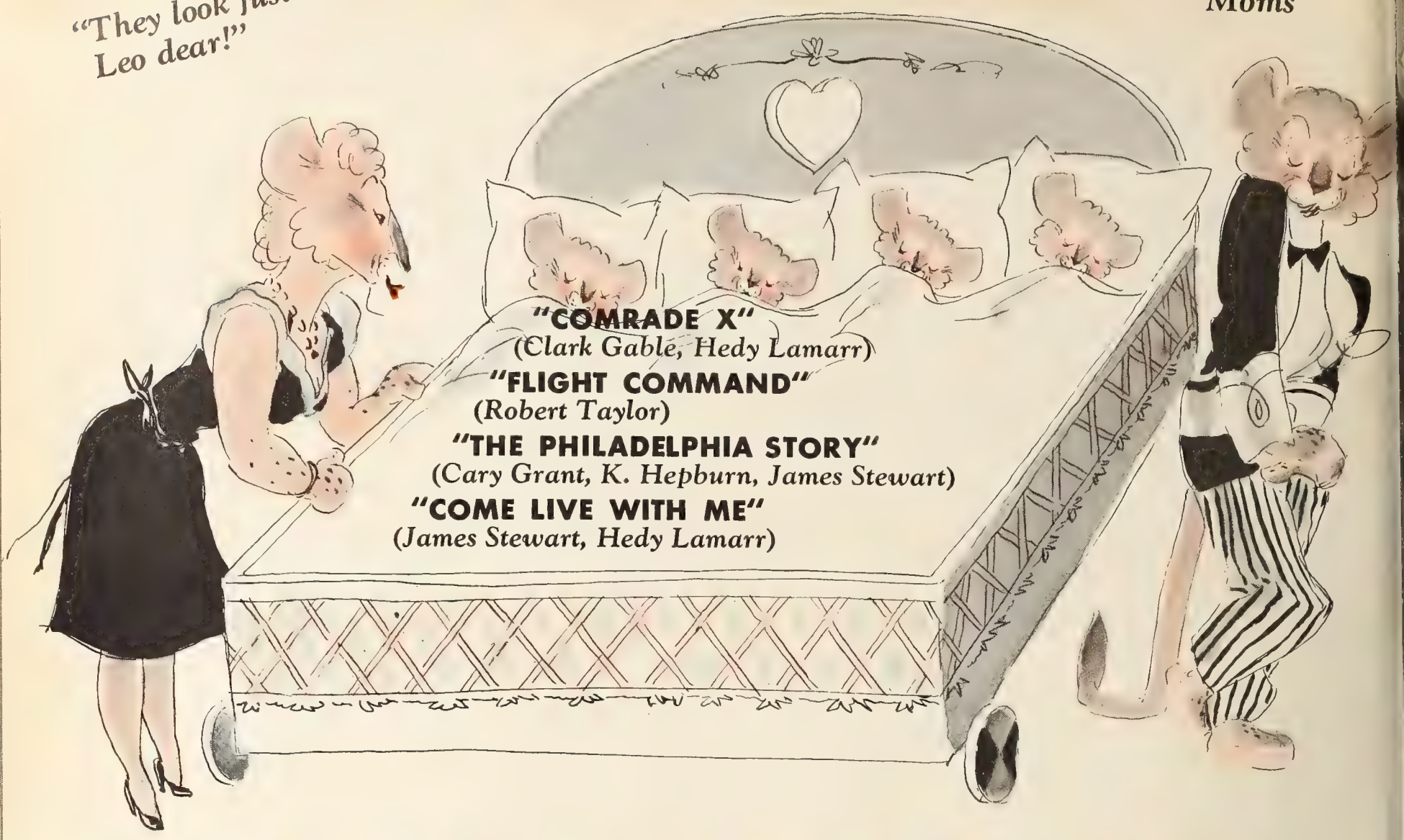
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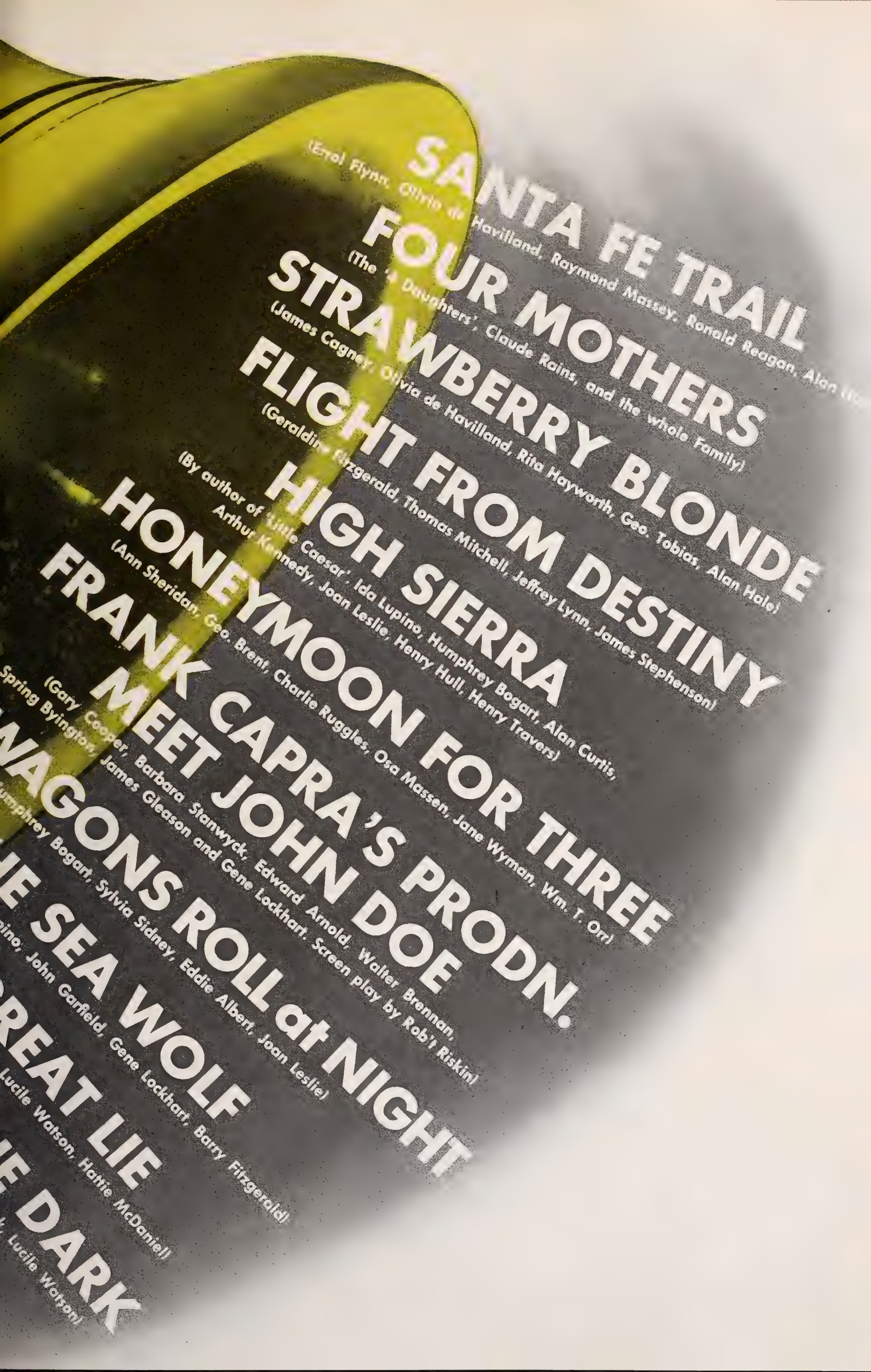
Happy M-G-M New Year to You!


Santa Fe Trail"
is paved with
GOLD!
ERROL FLYNN
OLIVIA
DeHAVILLAND
"SANTA FE TRAIL" with
RAYMOND
MASSEY • RONALD REAGAN • ALAN HALE
William Lundigan • Van Heflin • Gene Reynolds • Henry O'Neill
Guinn "Big Boy" Williams • Directed by
MICHAEL CURTIZ
Original Screen Play by Robert Buckner • Music by Max Steiner
PAVING THE
WAY FOR
WARNERS'
TOP YEAR
OF ACTION!

HAPPY WARNER YEAR!

A BELL-RINGER EVERY WEEK FOR THE NEXT 12 WEEKS . . .




SANTA FE TRAIL
(Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan
FOUR MOTHERS
(The '4 Daughters', Claude Rains, and the whole Family)
STRAWBERRY BLONDE
(James Cagney, Olivia de Havilland, Rita Hayworth, Geo. Tobias, Alan Hale)
FLIGHT FROM DESTINY
(Geraldine Fitzgerald, Thomas Mitchell, Jeffrey Lynn, James Stephenson)
HIGH SIERRA
(By author of 'Little Caesar'. Ida Lupino, Humphrey Bogart, Alan Curtis,
Arthur Kennedy, Joan Leslie, Henry Hull, Henry Travers)
HONEYMOON FOR THREE
(Ann Sheridan, Geo. Brent, Charlie Ruggles, Osa Massen, Jane Wyman, Wm. T. Orr)
FRANK CAPRA'S PRODN.
MEET JOHN DOE
(Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan,
Spring Byington, James Gleason and Gene Lockhart. Screen play by Rob't Riskin)
WAGONS ROLL at NIGHT
(Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie)
THE SEA WOLF
(Ida Lupino, John Garfield, Gene Lockhart, Barry Fitzgerald)
GREAT LIE
(Lucile Watson, Hattie McDaniel)
THE DARK
(Lucile Watson)



REMEMBER

WHEN WOMEN WORE HATS LIKE THIS? IT WAS IN 1933!...AND "TOBACCO ROAD" HAS BEEN RUNNING EVER SINCE!

"Tobacco Road"... coming soon to the screen... will also make history for your theatre!

20th CENTURY FOX

"TOBACCO ROAD" NOW THE MOTION PICTURE INDUSTRY'S GREATEST PROPERTY!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 13

December 28, 1940

FORTUNATE are we of the motion picture that in a day of world ordeals, deep national concerns and all humanity on trial with its woes of adjustment, we have as our function and share of service the happiest job on earth—the purveying of entertainment. ¶ Through the medium of make-believe that makes dreams come true, we open vistas of heart's desire attained, declaring for the screen's hour of grace a truce with fact in a shadowland where, for the while at least, a perplexed people may enjoy peace on earth and goodwill.

MARTIN QUIGLEY.



This Week in the News

Taxes and More Taxes

ADMISSION TAX collections for 1940 will run well in excess of $40,000,000, more than double the $19,876,312 received in 1939.

The Internal Revenue Bureau indicates that Federal collections from this source were heading to new high levels, with November receipts hitting a new peak at $7,-124,225, nearly a half-million dollars above the $6,628,430 reported for October and a full $5,000,000 above the $2,117,644 of November a year ago.

During the first five months (July-November) of the new 20-cent tax exemption, collections jumped nearly $17,000,000 above a year ago, bringing the total for the first 11 months of 1940 to $36,829,342, compared with $17,900,777 for the corresponding period in 1939.

Special Assistant Attorney General Jesse Moss, chief of the New York division, announced, on Monday, that more than $2,-000,000 in past-due Federal admission taxes had been recovered by the U. S. Government in the past 18 months in the New York metropolitan area from theatres, night clubs and other amusement places.

The special Federal prosecutor indicated that theatres comprised the smallest portion of violators.

The Motion Picture Theatre Owners of America has announced that it will launch a campaign to have the Federal revenue act amended in the next Congress for a lower tax on "student tickets." About 12,-000,000 young persons are reported eligible for such cut-rate admissions. Under the present law they pay the adult tax.

Omaha county officials have appealed to the Nebraska Supreme Court to reinstate their tax valuations on Ralph D. Goldberg's two downtown houses, the Town and the State, both in Omaha. Mr. Goldberg recently appealed to the district court, which reduced the assessment from $50,000 to $35,000 on the Town and from $85,000 to $50,500 on the State.

Elmer Barlow, Wisconsin tax commissioner, has taken under advisement a request of representatives of independent and circuit exhibitors, to permit deductions made from 1935 to 1939 for expenses involved in staging games in some 400 Wisconsin theatres and involving some $125,000. Exhibitors in arguing allowance of the claims maintain they were made in good faith when the games were legal and that the deductions claimed were incurred in an effort to "stimulate business."

A test suit asking that the Indiana state gross income tax division be required to reimburse more than 60 theatres for an alleged "double tax," has been filed by the Associated Theatre Owners of Indiana, in Indianapolis, on behalf of about a score of exhibitors and circuits. Counsel for the plaintiffs claim that on percentage pictures both the distributor and exhibitor are paying a gross tax on the same boxoffice admissions, contending that this is a double tax. Taxes involved are said to amount to more than $100,000.

THE TEN BEST Money Making Stars of 1940; Mickey Rooney first again in annual balloting by exhibitors for Motion Picture Herald and Fame Page 13

BALABAN, answering Northwest Allied objections, explains plan to sell blocks only in order; Allied to press for legislation to freeze present selling system in Minneapolis Page 17

ARBITRATION cases may be facilitated if both parties to a dispute waive waiting period, AAA says; screening problem seen Page 18

MUSIC WAR deadlocked as radio networks prepare to ban all ASCAP music after January 1st Page 23

33 STORY properties acquired for production by Hollywood Page 28

RELEASE DATES set on 46 per cent of season's product; 70 features dated for after January 1st Page 29

FM starts commercial operation with audience estimated at 38,000,000 for stations now operating or with license applications pending Page 45

SERVICE DEPARTMENTS

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What the Picture Did for Me Page 54
PRODUCT DIGEST, the living catalogue of industry wares Page 71

Daniel Frohman Dies

DANIEL FROHMAN, 89, associated with the American theatre for over 70 years and with the motion picture for an important period in the early days, died Thursday morning in New York City.

In 1912, against the wishes of his brother Charles, also a stage producer, Mr. Frohman became associated with films, Famous players. He was principally charged with seeing that the company's slogan of "famous players in famous plays" was carried out. He helped to introduce many personalities, many practices.

Prestige was given to the opening of Sarah Bernhardt in the motion picture "Queen Elizabeth" at the Lyceum theatre in New York on July 12, 1912, by the announcement, "Daniel Frohman Presents." Shortly after that Mr. Frohman persuaded the stage actor James O'Neill to appear in one of Famous Players' first productions, "The Count of Monte Cristo," directed by Edwin S. Porter. Mr. Frohman also helped the early screen careers of John Barrymore, Mary Pickford and many others.

No Code Revisions

JOSEPH I. BREEN, Production Code Administrator in Hollywood, visiting New York, last week, attributed recent public criticisms of "relaxation of code enforcement" to the appearance in quick succession of several pictures containing "borderline" dialogue or dialogue suspectible of more than one interpretation.

The occurence of these pictures was purely coincidental and did not constitute a symptom of code enforcement relaxation, explained Mr. Breen. He added that no revision of the Production Code was contemplated or is needed, answering recent reports that more stringent enforcement was in prospct.

The total number of features and shorts approved by the Production Code Authority of the Motion Picture Producers and Distributors of America showed a decline this year for the fourth successive year. For the first 11 months of each year in all cases the comparative figures are as follows:

	1940	1939	1938
Features approved.....	484	533	543
Shorts approved.....	651	669	761

Up to December 1st, 446 features were approved in the west coast and 38 in the east; 428 shorts were passed on the coast and 223 in the east.

A large number of reissues helped to swell the 1939 figures, it was said. Indications this week pointed to relatively high production activity which might bring up the 1940 figure somewhat during December.

"Local" News Camera

EXTENSION of the exhibition of local newsreels of pictures of neighborhood and other events in proximity, taken by neighborhood exhibitors to develop new box office interest, is expected from the development of what is described as the lightest 16mm. portable sound movie camera—weighing under eight pounds.

Dr. F. G. Back, scientist, formerly with Zeiss and Eclair, and who created the "stomach camera" for the medical profession, is the inventor. Associated with him is Hugh Elsasser, former director of local theatre newsreel development for DeVry.

Theatre owners use local reels either by filming a full length single reel subject, or by inserting clips in their regular newsreel. Local sports not covered by any of the five newsreels because of their lack of general interest are cited as being particularly suitable for local filming.

Camera Sales

MOTION picture cameras made last year had a total pre-sale value at the factory of $4,606,851, according to a report issued by William Lane Austin, director of the U. S. Census Bureau, in Washington. It presents a preliminary compilation of returns from the 1939 Census of Manufactures, the first in which a separate figure was obtained for motion picture cameras. Still cameras had a value of $12,739,411. Total value of still and motion picture cameras was $17,346,262, against $12,409,961 in 1937. Dealers' prices are higher.

Production of movie projectors increased in value from $7,154,825 in 1937 to $8,413,872 in 1939. The increase is accounted for largely by motion picture projectors of less than 34 mm. gauge, which numbered 134,515, valued at $6,302,734 last year, against 114,593, valued at $4,869,156 in 1937. Standard-gauge projectors declined from 4,093, valued at $1,995,208 in 1937 to 2,726 valued at $1,287,478 last year. Other projectors gained in value from $290,461 to $823,660, although the number produced declined from 104,065 to 36,780.

Personnel Problems

EXHIBITORS this week were given some opinions, official and otherwise, on personnel problems arising out of the replacement of employees called to U. S. military service. The Ohio Independent Theatre Owners Association, P. J. Wood, executive, in a statement sent out of headquarters at Columbus, warned:

"General opinion holds that management should clearly indicate to new employees engaged as replacements that their employment is temporary in character and subject to termination at any time. Such understanding should be put in writing and signed by the applicant at time of employment. Such employees, when hired to replace individuals called to service, are not subject to the re-employment provisions of the Selective Training and Service Act of 1940, if they themselves are subsequently called for military service.

Independents' Income

THE United States Census Bureau, in Washington, has made public preliminary figures on the distribution of motion pictures in 1939, in which it reports on the activities of independent local film exchanges, but information as to the operations of the major companies will not be forthcoming for a while.

The report showed a count of 214 independent exchanges which in 1939 did a business of $32,544,000, comparing with 165 exchanges reporting sales of $27,001,000 in 1935.

These establishments employed an average of 1,693 persons throughout 1939, against 946 persons in 1935, and had a total payroll of $4,107,000, against $1,691,000. Their total operating expenses in 1939, including payrolls, were placed at $6,925,000, or 21.3 per cent of sales.

Axis Pressure

WHETHER the Argentine censors have barred Charles Chaplain's United Artists release, "The Great Dictator," as reported in the New York press, the foreign sales division in the New York home office of the U.A. had not heard, on Thursday.

According to the New York *Herald-Tribune* from its Buenos Aires correspondent, Walter Kerr, a print of the film, newly arrived, was to have been shown on Tuesday in that city to the National Board of Censors. He also added that the clamor from pro-Nazi factors, against the picture, had increased, with the newspaper "El Pampero" asking the film's outright rejection.

U.A. said other films hostile to Nazi Germany had passed the Argentine censors, and hoped the film would only be molested in sections, if at all, meanwhile proceeding with plans for an opening next Thursday.

Photographs from the picture have been printed in the country's newspapers, a contrast, according to Mr. Kerr, to the treatment given Mr. Chaplin's picture by Brazil. In that country, no stills were allowed; nor the showing of the picture, publicly or privately.

Both countries have had considerable pressure from the Italian and German governments, and both have large minorities sympathetic to those governments.

Cuba Relents

THE Cuban government will not enforce the country's anti-block booking law for three more months, home offices of the American major film companies, in New York, were advised this wek. The effective date of the law was January 1st. The stay will give the companies and their affiliates in Cuba time to try to negotiate the bill's repeal; and it will enable many Cuban theatres to remain open, because their contracts with the distributors expire at the year's end.

Whether to accept spot bookings in the next three months, is the problem the film companies are now mulling. Acceptance of such bookings, they fear, may be interpreted as weakness.

Meanwhile, proposals for amendment or repeal of the measure are now under way. It is said one compromise proposal asks for selling of pictures by title and for six months in advance. Fulgencio Batista, president of Cuba, appointed a commission to study the question comprising the ministers of Commerce, Education, Government, and others.

Tribute to Normand

HOLLYWOOD paid tribute to Mabel Normand Friday when Republic Studios dedicated its new sound stage to the comedienne.

Invited to the ceremonies were stars and executives who worked with Miss Normand, among them Frank Capra, Ray Griffith, Eddie Cline, Lloyd Bacon, Tay Garnett, Mrs. Darryl Zanuck (Virginia Fox), Charlie Chaplin, Harry Langdon, Wallace McDonald, Slim Summerville, Vic Potel, Andy Clyde, Del Lord, Hank Mann, Chester and Heinie Conklin, Babe Hardy, Monte Banks, Chuck Reisner, Gloria Swanson, Roy Del Ruth, Wesley Ruggles, Carole Lombard, Sally Eilers, Louise Fazenda, Polly Moran, Frank Lloyd, Eddie Sutherland, Wallace Beery, Dorothy Reid, Dot Farley, Jack Mulhall, Monte Blue, Richard Wallace, Marion Nixon, Mae Busch, Vera Steadman, Edgar Kennedy and others.

U. S. Ultimatum

DECLARING that the Government cannot sit by and see ASCAP and the broadcasters engage in a private war at the expense of the public, using violations of the law as their weapons to fight fire with fire, the Department of Justice, in Washington, Thursday, disclosed that it intended to initiate proceedings against all parties in the radio-song royalty battle. Both sides were deadlocked this week as the January 1st contract expiration date approached and as the broadcasters prepared to ban all ASCAP music. Earlier developments are on page 23.

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THIS WEEK IN PICTURES



FOLLOWING our usual Christmas, Easter and Fourth of July practice we print above the first of the publicity agents' holiday inspired pictures to arrive at the art desk. The winner is RKO's effort in behalf of Renee Hall, presently in "Let's Make Music." It arrived at 10:12 A.M., December 20th.



HASKELL M. MASTERS, right, is the new western division sales manager for United Artists, having been promoted from Canadian managing directorship.



DIRECTORS AND TOP EXECUTIVES, plus the usual personal appearance of the stars marked the opening of Paramount's "Love Thy Neighbor", featuring the radio fostered feud of Fred Allen and Jack Benny, at the Paramount Theatre in New York. Here are, above, Mr. and Mrs. John Hertz, and, below, Mr. and Mrs. Barney Balaban.





ONE FOURTH of MGM's "hemispheric opening" for "Flight Command", the Washington quarter, is pictured at left. Frank Blair, Mutual System announcer; Gill Robb Wilson, president of the National Aeronautic Association; Admiral Harold Stark, chief of Naval Operation; Thomas Burke, chief of the international communications division of the Department of State, and Howard Dietz, publicity and advertising director for MGM, are posed at the banquet which preceded the opening. Other showings were in Toronto, Havana and Mexico City.

FRED WINGARDH, below, Parisian exporter of French films, arrived in New York two weeks ago, having been forbidden by the Germans to continue his business in Paris. He is seeking independent product to sell in Sweden.



By Staff Photographer



By Staff Photographer

A. N. SCHMITZ, RKO branch manager in Milwaukee, on a business and vacation visit to the New York home offices last week.

DAVID E. ROSE, below, Paramount British manager, confers on coming product with Cecil B. DeMille in the Hollywood studio.





FOOTBALL ENTHUSIASM in Lincoln, Neb., roused by departure of the Nebraska team for the Rose Bowl game with Stanford, was utilized by United Artists publicity men to press for attention on "Cheers for Bishop." The crowd scene above is at the station. The picture made all the papers.



H. B. RAM, left, manager of the Patricia, Aiken, S. C., poses in front of his theatre with Fred Astaire while the dancing star was on a vacation trip to the South Carolina resort.



By Metropolitan

MUSIC HALL OPENING, above. Mr. and Mrs. George Schaefer, Louise Groody, star of the original stage production of "No, No, Nanette"; W. G. Van Schmus, managing director of the Rockefeller Center film theatre, and Will H. Hays attend the opening of RKO's screen version of the musical comedy.

ON VACATION in New York, right, Morey Marcus, MGM manager for Japan, and Sidney Schwartz, the company's auditor for the Far East.



By Staff Photographer

New York Honors O'Shea, Bowen

HONORING E. K. ("Ted") O'Shea on his promotion from MGM eastern district manager to the manager of the newly created central division, and Jack Bowen upon his accession to Mr. O'Shea's former post, 500 industry figures lunched last week at the Astor.

Pictures by Staff Photographer



Walter Vincent, circuit owner, explains something to Martin Quigley, left.



Ralph Pielow, former MGM Albany manager, who takes Mr. Bowen's post.



Louis Goidel, Brooklyn theatre operator, and Ben Forman of lower Manhattan.



On the dais: Samuel Rinzler, Randforce circuit; John J. O'Connor, RKO circuit head; Charles Moskowitz, Loew theatre executive.



Edward M. Fay, Fay Theatres; Colvin Brown, Quigley Publications; Maurice Kann, Boxoffice, and Sam Shain, Motion Picture Daily.



Joe Lee, 20th Century-Fox, with the guests of honor, Mr. O'Shea, left, and Mr. Bowen.



Ben Sherman; Harold Rodner; Charles L. O'Reilly, Sanitary Automatic Candy Corp., and Leo Justin, standing.



Louis Schine, left, and Moe Streimer, right, of United Artists. In the center is Donald Schine, son of the upstate circuit operator.

THE BIGGEST MONEY MAKING STARS OF 1940

Independent and Circuit Exhibitors judge the Box Office Value of 200 Players

by WILLIAM R. WEAVER

The Ten Winning Players

Combined Vote	Pointage	Independent Only	Pointage	Circuit Only	Pointage
1. Mickey Rooney	4380	1. Mickey Rooney	2473	1. Mickey Rooney	1907
2. Spencer Tracy	3688	2. Spencer Tracy	2085	2. Spencer Tracy	1603
3. Clark Gable	3117	3. Clark Gable	1584	3. Clark Gable	1533
4. Gene Autry	1408	4. Gene Autry	860	4. Gene Autry	548
5. Tyrone Power	1315	5. Tyrone Power	806	5. James Cagney	527
6. James Cagney	1239	6. James Cagney	712	6. Tyrone Power	509
7. Bing Crosby	1164	7. Bing Crosby	702	7. Bette Davis	504
8. Wallace Beery	964	8. Wallace Beery	562	8. Bing Crosby	462
9. Bette Davis	926	9. James Stewart	496	9. Judy Garland	435
10. Judy Garland	908	10. Judy Garland	473	10. Wallace Beery	402

HIGHLIGHT of the 1940 MOTION PICTURE HERALD-FAME poll of exhibitors is without question its establishment of Gene Autry in fourth place on the roster of Money Making Stars. Not since the late Will Rogers topped the 1934 list at crest of a career distinguished by four consecutive placements among the leaders (ninth, second, first, second) has a cowboy star been balloted into this eminence by the showmen who vote from the record, let the heads fall where they may. Yet a bit of reflection reveals reasons in plenty why Autry should be the one to discover himself sharing with the revered Rogers a pinnacle of Fame attained to by no other son of the plains.

Autry's record in the poll through the years explains in part but not in full his 1940 rating. Entering pictures in 1936, he at once took third place behind the veterans, Buck Jones and George O'Brien, in that year's poll of Western Stars. He was voted into first position in 1937, 1938 and 1939, his plurality mounting each year, and of course he retains leadership in the Western Star division of the 1940 poll. A number of factors apart from consistency of performance and flow of product are to be taken into consideration, however, in analyzing this year's uprush to fourth place among the Top Ten.

Introduced to New Audience

A circumstance of significance with respect to spread of the Autry popularity was his appearance, on loan from Republic, opposite Jane Withers, Money-Making Star of 1937 and 1938, in "Shootin' High", a Twentieth Century-Fox feature. Exhibited in that company's circuit of theatres and sold to that company's accounts, theatres not in all cases serviced also by Republic, this film introduced him to many an audience which had never seen him. That these, seeing him, should have liked him and asked for more, was a consequence in consonance with the record of his progress from the filming of his first picture onward.

Another circumstance of importance, and one which showmen may not without exception relish but must credit with a part in expanding Autry's sphere of box office influence, was his Wrigley-sponsored radio program broadcast weekly on Sundays over a national network, an enterprise introducing his personality and talent to a sector of the population out of which come dollars for theatre tickets as well as nickels for gum.

It is to be noted, also, that no less than nine Autry pictures made the rounds during the year, a number of appearances approached by no other star listed among the Top Ten, and it is pertinent that Westerns, in common with other films of American setting and subject, prospered in favour during 1940 as producers and theatregoers turned from foreign scenes and stories in quest of entertainment untinctured by war or suggestion thereof.

This concentration upon depiction of the American scene is of pertinence to analysis of the 1940 poll in whole as well as in detail. Forced upon producers when the map of Europe began undergoing change at a rate threatening obsolescence in midproduction to films of foreign theme and setting, it turned out, surprising more than one of them, to be a policy welcomed with avidity by American theatregoers. Warmth of their response to pictures about America and Americans is reflected throughout the poll of exhibitors reporting it in terms of dollars and cents collected.

Rooney Again

Mickey Rooney, personifying the American youth for his generation and his elders, appears again in Number One position, having underscored his typification of Young America in and as "Young Tom Edison" while continuing his Andy Hardy characterization and adding "Babes in Arms," twice a Monthly Box Office Champion, to his repertoire for the year covered by the poll.

Striding side by side with Rooney in "Babes in Arms," in distribution during the full period of the poll, and in "Andy Hardy Meets Debutante," another Champion released in July, Judy Garland, personifying the American girl, rose from obscurity in the 1939 poll to tenth position among the Money-Making Stars of 1940. They are together again in "Strike Up the Band," but only a week of that picture's proceeds were collected within the period reported.

Spencer Tracy, up from third in 1939 to second place this year, and from fifth in 1938, drew the customers in numbers entitling him to this rank as the American hero of "Northwest Passage," as "Edison the Man" and as a pioneer in the oil country explored by "Boom Town."

Perennial Gable

Clark Gable, "iron man" of the exhibitor poll and only star listed in the Top Ten every year since its inception, is up from fourth place in 1939 to third position this year on the strength of his performance in "Gone With the Wind," as American as the Civil War and a Box Office Champion of December-through-April, and in "Boom Town." Holder of second position in 1937, 1936 and 1934, third in 1938, seventh in 1933 and eighth in 1932, first year of the poll, it is not to be argued, of course, that he'd not have won his 1940 position portraying Nazi pilots had he chosen to.

Tyrone Power, in fifth place this year, displayed his draw to advantage in "Brigham Young, Frontiersman," a saga of the development of America, released toward the end of the year represented by the poll, his portrayal of another American type in "Johnny Apollo," released earlier, perhaps contributing more ticket-sales to the records accounting for his rating among the leaders. He was in second place on the 1939 list, 10th in 1938.

James Cagney rose from ninth position on the 1939 list to sixth place in 1940, his popu-

(Continued on page 16)

BIGGEST MONEY



I. MICKEY ROONEY



II. SPENCER TRACY



III. CLARK GABLE



IV. GENE AUTRY



V. TYRONE POWER



VI. JAMES CAGNEY

The Leaders

	Combined Independent and Circuit Pointage
Mickey Rooney	4380
Spencer Tracy	3688
Clark Gable	3117
Gene Autry	1408
Tyrone Power	1315
James Cagney	1239
Bing Crosby	1164
Wallace Beery	964
Bette Davis	926
Judy Garland	908

On this and the opposite page is a complete compilation of the returns in the canvass to determine "The Biggest Money Making Stars of 1940." The ranking is based upon the number of points each player received, a mention for first place receiving ten points, down to one point for a tenth place ballot. The percentages are drawn from the total pointages.

While in total agreement, in the ratio indicated, on the ten leaders named above and on the 15 honor stars listed on the opposite page, exhibitors also named nearly two hundred other players, each reflecting the influences of personal preferences and varying sectional interest. These nominations fall into three natural groupings, classified by ratio of mentions.

Group I

Jean Arthur
Lew Ayres
John Barrymore
Blondie series
Charles Boyer
Bob Burns
Claudette Colbert
Joan Crawford
Melvyn Douglas
Irene Dunne
Nelson Eddy
John Garfield
Sonja Henie
Hedy Lamarr
Priscilla Lane
Laurel and Hardy
Vivian Leigh
Carole Lombard
Jeanette MacDonald and Nelson Eddy
Fred MacMurray
Pat O'Brien
Laurence Olivier
William Powell and Myrna Loy
George Raft
Edward G. Robinson
Roy Rogers
Mickey Rooney and Judy Garland
Rosalind Russell
Baby Sandy
Norma Shearer
Ann Sothern
Robert Taylor
Shirley Temple
Weaver Brothers and Elviry
Jane Withers
Loretta Young

Group II

Brian Aherne
Joan Bennett
Edgar Bergen and "Charlie McCarthy"
Humphrey Bogart
Walter Brennan
Joe E. Brown
Johnny Mack Brown

MAKING STARS OF 1940

James Cagney and Pat O'Brien
Judy Canova
Madeleine Carroll
Ronald Colman
Bing Crosby and Bob Hope
Dead End Kids
Olivia de Havilland
Greta Garbo
Jon Hall
Hardy family
Gloria Jean
Boris Karloff
Kay Kyser
Lum 'n' Abner
Marx Brothers
Ray Milland
Paul Muni
Anna Neagle
George O'Brien
Eleanor Powell
Tex Ritter
Cesar Romero
Charles Starrett
Margaret Sullavan
Lana Turner
John Wayne

Group III

Eddie Albert
Andrews sisters
Richard Arlen
Richard Arlen and Andy Devine
Fred Astaire
Fred Astaire and Ginger Rogers
Mary Astor
Gene Autry and Smiley Burnette
Don Barry
John Barrymore
Warner Baxter
Constance Bennett
Jack Benny, "Rochester"
Bobby Green
Joan Blondell
George Brent
Tom Brown
Smiley Burnette
Howard Burkhardt
James Cagney and Ann Sheridan
John Clements
Jackie Cooper
Robert Cummings
Linda Darnell
Frankie Darro
Andy Devine
Marlene Dietrich
Richard Dix
Robert Donat
Johnny Downs
Dr. Kildare series
June Duprez
Bill Elliott
Leon Errol
Douglas Fairbanks, Jr.
W. C. Fields
Joan Fontaine
Kay Francis
Clark Gable and Vivian Leigh
Clark Gable and Spencer Tracy
Greer Garson
Paulette Goddard
Cary Grant and Jean Arthur
Cary Grant and Irene Dunne
Cary Grant and Rosalind Russell
Betty Grable
Charlotte Greenwood
Linda Hayes
Louis Hayward and Joan Bennett
Katherine Hepburn
Hugh Herbert
Jean Hersholt
Higgins family
Jack Holt
Miriam Hopkins
Leslie Howard
Walter Houston
Allan Jones
Jones family
Marcia Mae Jones and Jackie Moran
Nancy Kelly
Tommy Kelly
Arthur Lake
Lane Sisters
Charles Laughton
Mary Lee
Bob Livingstone
Lulu Belle and Scotty
Ida Lupino
Jeffrey Lynn
Frederic March
Mary Martin
Tim McCoy
Tom Mix
Robert Montgomery
Peggy Moran
Dennis Morgan
Frank Morgan
Wayne Morris
George Murphy
Lloyd Nolan
Jack Oakie
Merle Oberon
Laurence Olivier
John Payne
Joe Penner
Dick Powell
Tyrone Power and Sonja Henie
Martha Raye
Marjorie Reynolds
Ritz Brothers
"Rochester"
Randolph Scott
Anne Shirley
Larry Simms
Penny Singleton
Robert Stack
Barbara Stanwyck
Bob Steele
Lewis Stone
Sidney Toler
Three Mesquiteers
John Wayne and Claire Trevor
Johnny Weissmuller
Mae West
Mae West and W. C. Fields
Warren William
Loretta Young and Melvyn Douglas
Robert Young



VII. BING CROSBY



VIII. WALLACE BEERY



IX. BETTE DAVIS



X. JUDY GARLAND

Fifteen Honor Stars

Combined Vote	Pointage	Independent Only	Pointage	Circuit Only	Pointage
James Stewart	832	Alice Faye	472	Errol Flynn	394
Deanna Durbin	807	Deanna Durbin	458	Deanna Durbin	349
Alice Faye	766	Bette Davis	422	James Stewart	336
Errol Flynn	759	Dorothy Lamour	413	Cary Grant	315
Myrna Loy	664	Myrna Loy	371	Bob Hope	308
Dorothy Lamour	649	Henry Fonda	369	Alice Faye	294
Cary Grant	614	Errol Flynn	365	Myrna Loy	293
Bob Hope	603	Don Ameche	339	Gary Cooper	259
Henry Fonda	602	Cary Grant	299	Dorothy Lamour	236
Gary Cooper	545	Bob Hope	295	Henry Fonda	233
Don Ameche	526	Gary Cooper	286	William Powell	192
Jack Benny	414	Jack Benny	261	Don Ameche	187
Ginger Rogers	408	Ginger Rogers	251	Irene Dunne	180
Ann Sheridan	405	Ann Sheridan	242	Ann Sheridan	163
William Powell	361	Jane Withers	208	Ginger Rogers	157

MONEY MAKING WESTERNS

STABILITY in the standings of Money-Making Western Stars, segregated for convenience of reference in the listing on this page, is a characteristic of the poll and a tribute to the dependability of the series picture. Appearing with regularity, six to eight times a year, and adhering for the most part to portrayals and plots which have been okayed by their public, Western Stars risk no loss of following by reason of forgetfulness or disappointment. Thus, although all polled more votes, six of them hold this year the positions they occupied in the 1939 poll.

The Autry rating in the Top Ten is reflected in the Western Star list, which he tops of course, in the appearance, in ninth place on the list, of Smiley Burnette, screenmate of Autry and, by that circumstance, recipient of this rating by what might be termed write-in votes of exhibitors.

Bill Boyd, star of six Harry Sherman Hopalong Cassidy productions distributed by Paramount, appears again in runner-up position, to which rank he rose in 1937 from fourth in 1936.

Roy Rogers, star of eight Republic Westerns per year, is again third, a position won in 1939.

George O'Brien, seen in six RKO Radio pictures, retains fourth place. He was second in 1936, fifth in 1937 and fourth in 1938.

Charles Starrett, Columbia star, occupies again the position he rose to in 1939 from sixth in 1938 and eighth in 1937. The same studio's Bill Elliott, in tenth place, is a newcomer in the list.

Johnny Mack Brown, seen in seven Universal Westerns, enters the Money-Making Western Stars list for the first time, taking sixth place.

Tex Ritter, starred in eight Ed Finney productions for Monogram, retains the position taken in 1939 after ranking ninth in 1938, sixth in 1937.

Republic is represented a third time in the list by its Three Mesquiteers series of eight pictures, rated sixth last year, fifth in 1938 and eighth in 1937.

Buck Jones, John Wayne and Bob Baker eighth, ninth and tenth in last year's list, are replaced by Johnny Mack Brown, Smiley Burnette and Bill Elliott. Jones has not made any pictures for more than a year and most of Wayne's vehicles for Republic this year have been away from the western classification.

The Exhibitors' Ten Best

Combined Vote	Pointage	Independent Only	Pointage	Circuit Only	Pointage
1. Gene Autry	4756	1. Gene Autry	2732	1. Gene Autry	2024
2. Wiliam Boyd	3423	2. William Boyd	1919	2. William Boyd	1504
3. Roy Rogers	2793	3. Roy Rogers	1634	3. Roy Rogers	1159
4. Geo. O'Brien	1765	4. George O'Brien	932	4. Geo. O'Brien	833
5. Chas. Starrett	1333	5. Chas. Starrett	771	5. Chas. Starrett	562
6. John M. Brown	1034	6. John M. Brown	566	6. John M. Brown	468
7. Tex Ritter	862	7. Tex Ritter	562	7. Tex Ritter	300
8. The Mesquiteers	797½	8. The Mesquiteers	534	8. The Mesquiteers	263½
9. Smiley Burnette	601	9. Smiley Burnette	388	9. John Wayne	256½
10. Bill Elliott	585	10. Bill Elliott	355	10. Bill Elliott	230

Honorable Mention

Combined Vote		Independent Only		Circuit Only
1. John Wayne	16. Ken Maynard	1. John Wayne	16. Richard Dix	1. Smiley Burnette
2. Cesar Romero	17. Bob Baker	2. Bob Steele	17. Gary Cooper	2. Cesar Romero
3. Bob Steele	18. Richard Dix	3. Cesar Romero	18. Weaver Brothers and Elviry	3. Geo. Hayes
4. George Hayes	19. Randolph Scott	4. Starrett-Merritt		4. Don Barry
5. Don Barry	20. Weaver Brothers and Elviry	5. George Hayes	19. Randolph Scott	5. Bob Steele
6. Jack Randall		6. Don Barry	20. Wallace Beery	6. Jack Randall
7. Tim McCoy	21. Victory Jory	7. Jack Randall	21. Victor Jory	7. Gary Cooper
8. Starrett-Merritt	22. Ray Corrigan	8. Tim McCoy	22. Fuzzy Knight	8. Wallace Beery
9. Russell Hayden	23. Andy Devine	9. Russell Hayden	23. Andy Devine	9. Tim McCoy
10. Bob Livingston	24. Range Busters	10. Buck Jones	24. Ray Corrigan	10. Fuzzy Knight
11. Gary Cooper	25. Jack Holt	11. Bob Livingston	25. Jack Holt	11. Bob Livingston
12. Wallace Beery	26. Dick Foran	12. Tim Holt	26. Lone Ranger	12. Russell Hayden
13. Tim Holt	27. Chester Morris	13. Ken Maynard	27. John King	13. Tim Holt
14. Buck Jones	28. Fred Scott	14. Autry and Burnette	28. Roy Rogers and George Hayes	14. Bob Baker
15. Fuzzy Knight	29. Sons of Pioneers	15. Bob Baker	29. Chester Morris	15. Randolph Scott

Champion Pictures Lift Star Ratings

(*Continued from page* 13)

larity mushroomed by his portrayal of the American doughboy in "The Fighting 69th," a Box Office Champion of January and February, plus his performance as the American adventurer in the banana republic that was the scene of "Torrid Zone," a June Champion.

Bing Crosby, back this year in the Money-Making Stars list where he ran fourth to Shirley Temple in 1937 and seventh to Will Rogers in 1934, was "in," as he'd say it, from the moment his "Road to Singapore" broke from the barrier in March, winning an April Box Office Championship, and "cinched" when "Rhythm on the River" came under the wire a winner five weeks before the books closed.

Wallace Beery's appearance among the Top Ten, his first since a recession in 1936 following four successive years among the leaders, is in line with the swing of interest to stories of America in the making. "Twenty Mule Team," released in May, combined history and adventure in the proportions the public was in the market for. "In Old Wyoming" had the Civil War and events which followed it as background, General Custer as a character in the story. The star, a favorite as comedian, villain, hero and character actor in turn and on demand during three decades on the screen, owes less than most to his material but throve on these assignments.

Bette Davis, making her debut among the Money-Making Stars in 1939, leads the feminine contingent in 1940, a man's year, by virtue of her performances in "The Old Maid," a Box Office Champion of October, 1939, and "All This and Heaven Too," a Champion of July and August, 1940, both pictures appearing also on the list of Annual Champions. ("The Letter" did not go into distribution in time for the poll.)

Save for variations in placement, the combined, independent and circuit lists differ as to personnel in only one instance. James Stewart, 11th in the combined list, ranks 9th in the independent list, which rates Miss Davis 13th. She is 9th in the combined list, 6th in the circuit poll. Facts of record in this connection are of interest both with respect to this case and variations like it.

Mr. Stewart, whose personality is of a type considered a natural for towns as well as cities, appeared during the year in pictures made and distributed by several companies, some owning circuits of theatres guaranteeing their films many playdates, some not, their combined outlets, nevertheless, approaching maximum. His "Mr. Smith Goes to Washington," released in October and thus in distribution throughout the year reflected in the ballotting, had time to filter down through the levels of exhibition from the cities where circuits predominate to the towns where independents prevail. It was known, on the other hand, as a Frank Capra production to at least as many persons as considered it a Stewart vehicle.

Miss Davis, also regarded as a natural in city and town for reasons certified by two Academy Awards, had "The Old Maid" in distribution long enough to reach the hamlets, but her "All This and Heaven Too" was retained for roadshowing in key-cities.

BALABAN EXPLAINS PARAMOUNT'S SALES POSITION UNDER THE DECREE

Answering Northwest Allied's Objections, He Denies Plan to Sell Blocks Only in Order Would Be Violation

Paramount's intention of preventing any "buyers' field day" under the blocks-of-five consent decree selling provision will not bring the company into any violation of the decree, either "in letter or spirit," Barney Balaban, president, said this week in a letter to Fred H. Strom, executive secretary of Allied Theatre Owners of the Northwest, explaining a story that the company planned to sell blocks of five in order and not provide a "buyers' field day" when the selling provisions of the decree become effective with the beginning of the 1941-42 season.

Mr. Strom had written to Mr. Balaban charging that offering blocks of five only after previous ones had been bought and booked "violated both the letter and the spirit of the consent decree which states that the sale or the offer for sale of one block of features shall not be conditioned upon the sale or offer for sale of another block."

No Definite Rule

Mr. Balaban said his original remarks (Motion Picture Herald November 23rd, page 23) should not be interpreted as announcing "any definite plan or formula or hard-and-fast rule for the distribution of Paramount product." But he continued, "However, assuming for the purpose of the discussion that Paramount had decided on a uniform plan or policy of putting into the market only one block of five pictures at a time and of refraining from offering any other block until the first block had been completely bought and booked by its customers, I cannot see how that would violate the consent decree in letter or in spirit. On the contrary it would seem to be the one sure, safe course to follow to avoid a violation of the decree or a claim of violation."

"If Paramount should offer a block of five pictures and no others at the time," Mr. Balaban said, "each exhibitor to whom it is offered is perfectly free to buy or not to buy, strictly upon his judgment as to its merit; and neither the distributor nor the exhibitor could under such circumstances bring any other picture or block of pictures into the equation. Under such a plan Paramount could not say to an exhibitor 'Here are several blocks of trade-shown pictures but you cannot have a block or more which you want, unless you take others that I am offering you.' On the other hand the exhibitor could not claim that that was the requirement that Paramount imposed, which would be contrary to the decree."

Two weeks ago Mr. Balaban commented on Mr. Strom's objections but the matter was fully explained in the letter dated December 23rd, last Monday. It was pointed out that Mr. Balaban's position had been misinterpreted by Northwest Allied.

In the beginning of the letter Mr. Balaban spoke about the decree in general terms saying, "We intend to try to make it work for the good of all and give it a fair trial and we hope that our customers will do likewise, regardless of what may have been their views and may now be their criticisms or fears."

Mr. Balaban said, "very frankly I do not know how pictures will be handled under the new system." But he pointed out, "product must not be dissipated or sacrificed either by distributor or exhibitor in any arbitrary way because if this happens everybody loses. With the huge loss of revenue from our foreign markets, it is of vital importance to every distributor to avoid and prevent dissipation of product in this country if the producer is to remain in business. The exhibitor, correspondingly, must protect himself against such waste, or he will suffer."

"This," Mr. Balaban added, "is precisely what I mean by saying that there would be no exhibitors' 'field day,' an observation in answer to the suggestion that some exhibitors had something of the kind in mind. There cannot be a 'field day' for either buyer or seller at the expense of the other.

Must Plan Distribution

It was emphasized by the Paramount president that some order must be kept in distribution."

"To take care of the needs of our customers and to supply the studio regularly with funds to enable it to function properly and produce entertainment of boxoffice quality, there must be an orderly method evolved for distributing pictures in the various territories according to the differing conditions which may obtain in different places. Considering the fact that second runs must follow first runs and subsequent runs follow earlier runs, it must be apparent that the sale and booking of pictures must be so arranged as to avoid confusion. That will be the task and problem of our distribution department to work out in the most satisfactory and equitable way for all concerned. To attempt to accumulate product for indiscriminate offering without recognizing the fact that some order is necessary would not simplify or aid in the solution."

Northwest To Seek Legislation

"Freezing" of the present system of selling films in Minnesota, before the consent decree selling provisions become effective—and a maintenance of the status quo in circuit operations of that state probably will be sought from the state legislature in January, by the Allied Theatre Owners of the Northwest, according to the unit's executive secretary, Fred H. Strom, of Minneapolis.

Thus, the organization hopes to counter the "consent decree" arrived at in New York recently between the Government and five majors, to settle the anti-trust action there. The decree selling becomes operable September 1st, and the Minnesota organization hopes to have contravening legislation on the state's lawbooks by that time.

The state legislation will be sought in an "omnibus" bill, Mr. Strom explained, which will also provide for control and regulation of 16mm "free shows" by merchants in small communities.

Apropos of the latter, Mr. Strom remarked that the shows are usually put on in open lots or vacant stores "and under other conditions which are not only detrimental to the health and safety of the public, but unfair competition to the established motion picture houses as well."

Anent the desire of the unit to maintain a "status quo" in circuit operations, Mr. Strom asserted that Allied of the Northwest is "not, at this time, interested in introducing so-called divorcement legislation, providing we can obtain other concessions and relief from other trade practices which have proven disastrous to the independent exhibitor."

Meanwhile, results of a questionnaire issued to members indicate they desire a meeting for two days the week of January 5th, to discuss and analyze the decree, to determine the wisdom of state legislation for relief from the decree, aand for relief from competition of the 16mm "free shows."

MPTOA to Hollywood?

The Motion Picture Theatre Owners of America may hold its national convention in Hollywood, in the Spring, Edward L. Kuykendall, its president, said in New York last week. Its members are being polled on the project, now, he said. The first replies to the poll, which is by mail, are favorable, he added.

Legal opposition to the consent decree will not be essayed by the organization, Mr. Kuykendall said, adding all thoughts about such action had been officially dropped. This is because it has no legal standing to bring such action, he said. However, members may try, legally, to test the validity of the decree, Mr. Kuykendall declared.

The Allied Motion Picture Theatre Owners of Western Pennsylvania at its last membership meeting resolved against a policy by the majors of increasing admission prices for certain features. The resolution added that established prices in an area should be continued until local economic conditions, in exhibitors' opinion, justified a permanent increase.

The organization's members believe attendance is adversely affected immediately before and after a picture is played at advanced prices.

The resolution remarked that "the exhibition business . . . by its very nature, must be conducted on some set policy."

The annual meeting and elections of the Allied of Eastern Pennsylvania will be held January 14th, in Philadelphia. It has been decided not to have a banquet or other festivities, because several of the national Allied leaders will not be able to appear.

Exhibitors of the Southeast, and other sections, are expected to attend a special meeting in Miami, next Tuesday, to discuss the effects of the consent decree upon their businesses. Mitchell Wolfson, of the Wometco circuit, issued the invitations. All exhibitors, everywhere, regardless of affiliation, were invited.

Northern and southern units of the Allied of New Jersey will convene January 21st at the Hotel Stacy-Trent, Trenton. The individual units will also meet, prior to the general meeting; the southern unit at the Hotel Broadwood, Philadelphia, on January 6th, and the northern unit at the New York headquarters, Hotel Lincoln, January 9th.

INCREASING USE OF COLOR REPORTED

An increase of approximately ten million feet of processed film in 1940 *over* 1939 *totals have been reported by Dr. Herbert Kalmus, president of Technicolor, Inc. In* 1940, 80,000,000 *feet of film were given color treatment as against* 70,000,000 *for* 1939, *he said.*

Dr. Kalmus in his report said that business for the last quarter of 1940 *was greater than that of the corresponding period of any previous year, and that he expected the current business boom in that field to carry over to next year.*

QUICK ARBITRATION IS POSSIBLE UNDER DECREE

Both Parties to Dispute May Waive Waiting Period, AAA Says; Screening Problem Seen

The American Arbitration Association, which is preparing a schedule of fees to arbitrators designed to reduce costs as much as possible, this week pointed out that although the rules of arbitration in the consent decree set waiting periods for various steps in the arbitration procedure both parties may agree to waive the delays and have a case settled within a few days.

Many cases handled by the Association are settled in considerably less than a week. It was reported that very often both sides want the dispute adjusted as quickly as possible. Certain moiton picture cases will also require a quick settlement, it was said.

New York Office Set

Lucius R. Eastman, chairman of the board of the AAA, announced Tuesday that the Tribunal for the New York arbitration district which includes part of New Jersey will be located at 1230 Sixth Avenue, in the U. S. Rubber Building, Rockefeller Center. This is the first site to be established for any of the 31 local boards to be set up throughout the country.

The headquarters of the AAA will also be moved to the same building, occupying the entire eighth floor and some additional space. Five hearing rooms will be available for motion picture and other cases. The AAA pointed out that the Rockefeller Center location will be more accessible to exhibitors and distributors than the present location on 40th Street. The increased use of arbitration by other industries was cited as another reason for more than doubling the size of the office. The AAA has been named arbitrator in many defense contracts.

Van Vechten Veeder, chairman of the arbitration appeal board, has taken an office in the Bar Association Building. The two other members of the appeal board have not been appointed yet by Federal Judge Henry W. Goddard who signed the consent decree on November 20th. Since the first appeal case will probably not be heard before March or April permanent headquarters for the board will not be selected for some time.

The AAA will move to the new headquarters about the middle of January. The association will celebrate its 15th birthday at about the same time. By February 1st the New York Tribunal and the 30 other local boards will be ready for action. It was reported that one request for arbitration has been received already.

J. Noble Braden, executive secretary of the AAA and head of the motion picture industry local Tribunals plans to complete field work in organizing boards by the early part of January. Those nominated for arbitrators and clerks in the various key cities are now being investigated. The official invitations to serve as arbitrators are being prepared. In the oath of office each arbitrator will be required to swear that he has no connection with the industry.

Screening Facilities Seen a Big Problem

The five theatre-owning distributors which signed the consent decree ending the Government's anti-trust suit against them have been surveying facilities in the various key cities to determine how compulsory advance trade shows will be handled on all pictures released after August 31, 1941, as required by the decree. It was reported that no company has any exchange screening rooms large enough to handle trade shows open to large groups of exhibitors in an exchange district.

The average exchange projection room only seats about 30 or 40 persons and that would not be large enough unless it is found in practice that few exhibitors attend trade shows. It was said that about 150 seats would probably be needed in most key cities for the screenings, with a much greater capacity required in the very large cities.

No General Plan

All the companies were reported to be "feeling their way carefully" and not making any definite arrangements on the matter of trade shows. No general plan has been formed. In some exchange cities a local theatre will probably be hired in the morning for trade shows, with each company taking a turn for showing its product. In other places a closed theatre may be hired on a cooperative basis by the five companies for trade shows. It was said there was little prospect that a special trade show theatre or projection room would be constructed anywhere on account of the cost and the fact that that provision of the decree, along with the block-of-five section, might not be in effect more than a couple of years.

Up to now few of the companies have found trade shows very successful, it was said. Costs are high and even when exhibitors were invited as guests of the company many did not come and some others sent friends. One home office executive remarked, "We never got exhibitors to trade shows when we wanted to pay their way." Under the consent decree exhibitors will have to pay their own expenses if they wish to attend trade shows.

Metro-Goldwyn-Mayer at one time held trade shows mornings at the Astor theatre in New York. The policy however was discontinued. United Artists have also had trade shows on certain pictures this year.

The trade show arrangements may be different in each key city, with local conditions always the deciding factor. It was pointed out, however, that no matter what system is adopted there will be numerous difficulties because several of the companies will proably want the available screening place at the same time and at other periods no company will have one or more blocks of five ready at that territory for trade shows.

In Detroit the screen room of Max Blumenthal in the Film Exchange Building will be enlarged to whatever size necessary to accomodate exhibitors for trade shows in that area, it was reported. Of the consenting companies RKO, Warner Brothers and Metro-Goldwyn-Mayer have been using that room for their exchange screenings—in Detroit.

U. S. Severing More Field Trust Suits

Dismissal of the five major defendants who have entered with the Government into a consent decree in its New York anti-trust action, is expected shortly in more of the Government's "field suits" against these five companies.

Thus, in the Government's suit against the Crescent Amusement Company circuit, in Nashville, preparations were being made this week to elide the names of the five film companies from the defendants' list. These preparations were expected to be completed in January. In the Federal suit, in Buffalo, against the far-flung Schine chain, dismissal of the five "big" majors was expected to follow the Nashville action.

In the latter city, and possibly in Buffalo, the Government is expected to continue suit against the "little" majors, United Artists, Universal, and Columbia, in amended complaints. These companies are not parties to the decree.

Wendell Berge, last week, in Washington, was appointed acting Assistant Attorney General in charge of the Department of Justice criminal division. Mr. Berge was special assistant to United States Attorney General Robert H. Jackson, and took part in the Department's New York anti-trust action against the majors.

He succeeds John O. Rogge, resigned. Hugh B. Cox, formerly chief of the appellate division of the Department, succeeds Mr. Berge.

James Hayes, special assistant to the Attorney General, last week was transferred from the motion picture division of the department, to the food investigation, now active. Special Assistant U. S. Attorney General Stephen Doyle replaces him, and will be in charge of preparation of the Federal action against Universal, United Artists, and Columbia.

O'Loghlin Heads Canadian MPDA

Appointment of James P. O'Loghlin, general manager of 20th Century-Fox, Ltd., of Canada, to the presidency of the Motion Picture Distributors of Canada and the promotion of Col. John A. Cooper, former president, to the newly-created post of chairman of the board was seen in Canadian film circles this week, as an effort to distribute the administrative work of the organization, which has increased to a considerable degree.

Col. Cooper will continue in charge of the association's office in the Film Exchange building, Toronto. E. H. Wells remains as national secretary of the Canadian Film Boards of Trade, which are affiliated with the distributors' association.

Ontario Trains Operators

Premier Mitchell Hepburn is expected to proceed with a plan to train and license prospective projectionists under auspices of the Ontario Government, in spite of objections from operators' and other trades' unions. The proposed course would be for 12 months and would cost each student $100 apiece.

The course is to start shortly under direction of O. J. Silverthorne, chairman of the Ontario motion picture bureau and censor board.

Premier Hepburn has ignored protests that many projectionists are unemployed and that, due to the war, the course is untimely. He declared, in support of the measure, that the Government was responsible for licensing theatres and inspecting them for fire hazards. Also that, in view of the fact the greatest fire danger is in the projection booth, it followed that the Government, which licensed the projectionists, should pass upon their qualifications. The premier denied, also, that it would add to unemployment.

Students who pass the course will receive certificates of qualification.

Clearance Board Meets

The Ontario Provincial Clearance Board met on December 17th in Toronto, for the second time since its organization, issuing no statement other than to say that deliberations of the group were harmonious and that the next meeting would be January 7th.

The normal pre-Christmas hiatus in the film business in the maritime provinces has been further complicated by the prevalence of influenza and grippe, it became known this week. Theatre operation has been affected through illness of staff members.

Paramount Pictures we LOVE thee,
and THY good NEIGHBOR policy,
Which gives Exhibitors hits that pay,
and makes each day a Holiday...



1940

★

"REMEMBER THE NIGHT"

★

"ROAD TO SINGAPORE"

★

"BUCK BENNY RIDES AGAIN"

★

"THE GHOST BREAKERS"

★

"TYPHOON"

★

"THE GREAT McGINTY"

★

"RHYTHM on the RIVER"

★

"MOON OVER BURMA"

★

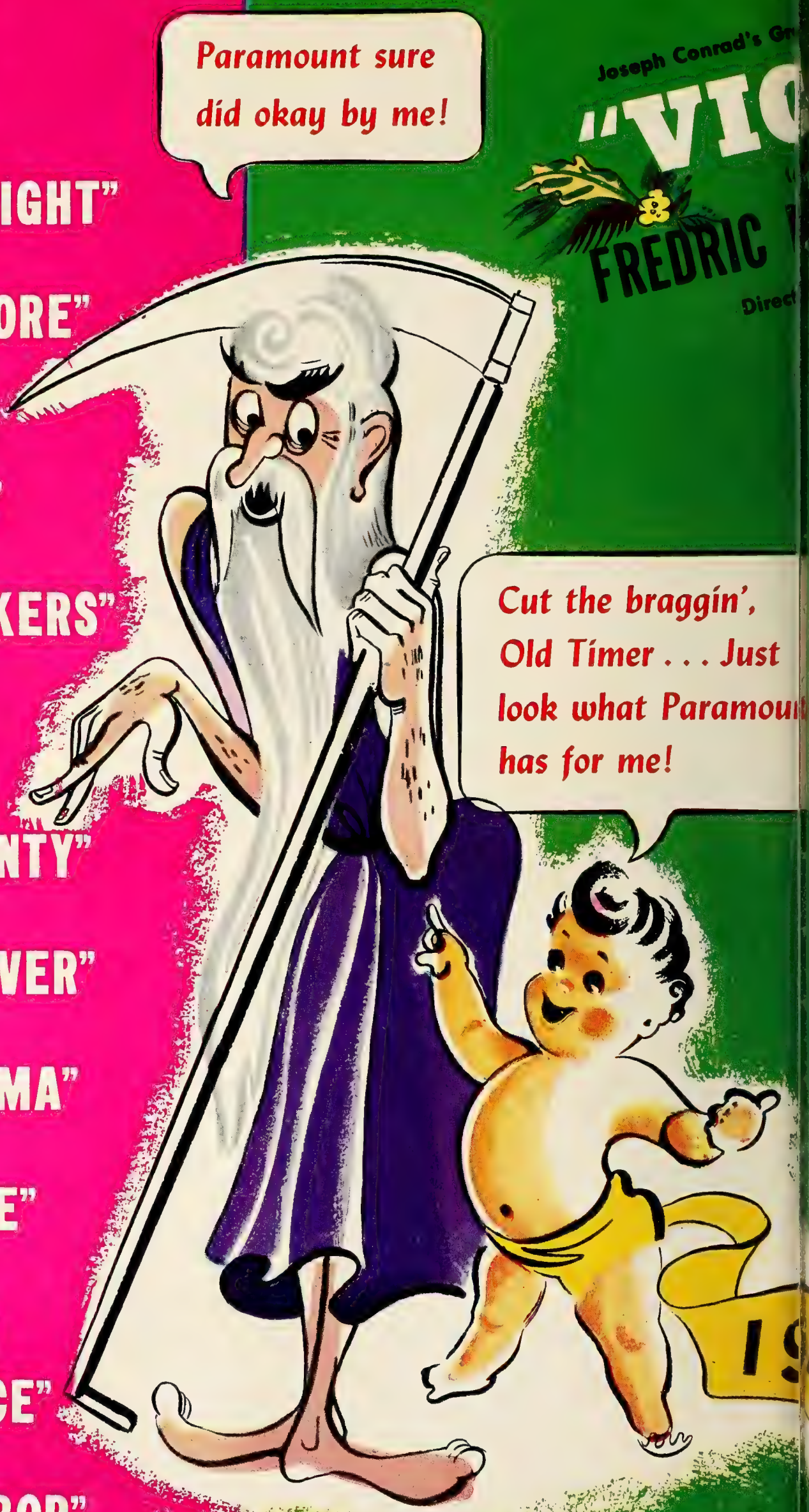
"ARISE, MY LOVE"

★

"NORTH WEST MOUNTED POLICE"

★

"LOVE THY NEIGHBOR"



uth Seas Love Thriller!

TORY"

AND TALE) starring

RCH • BETTY FIELD

JOHN CROMWELL

IN TECHNICOLOR!

"VIRGINIA"

Battlefield of Romance! starring

MADELEINE CARROLL • FRED MacMURRAY

Produced and Directed by EDWARD H. GRIFFITH

The greatest air picture ever filmed—the flying cadets of the U. S. A.

"I WANTED WINGS"

starring

RAY MILLAND • WILLIAM HOLDEN • WAYNE MORRIS • BRIAN DONLEVY

Directed by MITCHELL LEISEN

IN TECHNICOLOR!

Harold Bell Wright's Greatest Novel . . . Topping "The Trail of the Lonesome Pine"!

"The SHEPHERD OF THE HILLS"

starring JOHN WAYNE • BETTY FIELD • HARRY CAREY

Directed by HENRY HATHAWAY

They're off again to Africa and Dr. Livingstone, I presume!

"ROAD TO ZANZIBAR"

BING CROSBY • BOB HOPE • DOROTHY LAMOUR

Directed by VICTOR SCHERTZINGER

41

Paramount sure is doing my stuff in 1941—Just look at the next page . . .

Colossal Colonna and Baker and Tucker!

"You're the One"

with BONNIE BAKER
ORRIN TUCKER and his Orchestra
JERRY COLONNA
Directed by RALPH MURPHY

Oh Henry! . . . You're in Wrong Again!

The Aldrich Family in

"Life With Henry"

with
JACKIE COOPER · Leila Ernst
Produced and Directed by JAY THEODORE REED

A Heart and Thrill Triumph for Women!

"The Mad Doctor"

starring
BASIL RATHBONE
ELLEN DREW
JOHN HOWARD
Directed by TIM WHELAN

We're all going to ride to success with Paramount— the seal of success!



Beauty and the Beast in a Chill-a-Minute, Thrill-a-Minute Killer-Diller!

"The Monster and the Girl"

with
ELLEN DREW · ROBERT PAIGE · PAUL LUKAS
Directed by STUART HEISLER

Preston Sturges Ribs Adam with Eve!

"The Lady Eve"

starring
Barbara Stanwyck
Henry Fonda
Written and Directed by PRESTON STURGES

1941

Harry Sherman's Biggest All-Star Western Triumph!

"The Round-Up"

starring
Richard Dix
Patricia Morison
Preston Foster
Directed by LESLEY SELANDER

The "Music Town" of the Screen!

"The Hard-Boiled Canary"

with Allan Jones · Susanna Foster · Margaret Lindsay
Lynne Overman
Produced and Directed by ANDREW L. STON

RADIO-ASCAP FIGHT DEADLOCKED AT DEADLINE FOR MUSIC BAN ON AIR

Little Hope Seen for Agreement Before January 1st; Claim ASCAP Consent Decree Would Not Affect Radio Issue

At midweek, on Christmas, there was little hope, if any, for a solution to or settlement of the contractual and royalty-payment controversy out of which the large radio broadcasters' Broadcast Music, Inc. music catalogue is to supplant the catalogue of the American Society of Authors, Composers and Publishers, at midnight, January 1st, the hour of expiration of the broadcasters' five-year license with ASCAP for the use of music of ASCAP members.

In Tacoma, Washington, Tuesday ASCAP was called "an illegal monopoly in restraint of trade" by a three-judge Federal statutory court which upheld the constitutionality of the State's anti-ASCAP law passed in 1937. In denying the society's request for an injunction to restrain enforcement of the law the court decided "ASCAP has acquired power to fix prices, and we think that is sufficient" to make it a restraint of trade. Previously ASCAP had won similar cases in several other States. It was reported that the whole question might be settled in February when the U. S. Supreme Court is expected to consider the Nebraska and Florida ASCAP laws.

As the day set for the radio ban of ASCAP music approached, both ASCAP and the radio interests, represented by BMI and the National Association of Broadcasters, continued their fight even more bitterly.

The Metro-Goldwyn-Mayer music publishing group—Robbins-Music Corporation, Leo Feist, Inc. and Miller Music—renewed their ASCAP contracts for another ten years, thus ending the last "holdout" against the society. Principal deflections from ASCAP to BMI were the Marks catalogue and a part of the Southern catalogue. After delay and negotiation the motion picture music interests decided to stay with ASCAP. It was reported that the society would have been broken up if one or more of the large catalogues, controlled by film companies, were withdrawn.

WHN, Loew radio station in New York, also decided to renew its ASCAP license.

ASCAP, according to reports, was preparing this week a complaint against the networks which might be filed after the first of the year. A boycott of the society's music would be alleged. Other reports from Washington said that the Government might file an anti-trust suit against BMI and the networks.

No Action on Mediation

There still was no definite action on the offer, made last week, by the American Arbitration Association, to arbitrate. But both sides definitely did not close the door to arbitration.

Neville Miller, president of BMI and the NAB, said Tuesday, "It is hoped that sometime after the turn of the year when the situation returns to emotional normality, we can consider again some arrangement, equitable to all parties, for the use of music by ASCAP composers. For broadcasting wants to use ASCAP music and to pay for it when it is used. Broadcasting also wants to pay others for music when their music is used." Representatives of the broadcasters and ASCAP had one meeting recently but no progress towards a settlement was made, it was reported.

In Washington it was reported that, while negotiations for the settlement of the Government's six-year-old suit against ASCAP continued there was little possibility that a decree would be signed by January 1st. Also the broacasters asserted that any consent decree in the music case would not have any affect on the dispute with ASCAP over a new contract. It was said that officials of ASCAP had formed no unanimous agreement on the advisability of accepting a consent decree.

The Supreme Court of the United States ruled Monday that it had probable jurisdiction and agreed to review appeals involving the constitutionality of Florida's anti-ASCAP law. Both the society and the State of Florida had appealed the case.

Cases Heard in February

Two weeks ago the Supreme Court agreed to review a case involving Nebraska's legislation directed against ASCAP. It was reported that both cases will probably be heard in February. Herman Finkelstein of Schwartz & Frohlich, counsel for ASCAP, said that the cases may also decide the constitutionality of laws in other States restricting or restraining the operations of the society.

The Florida anti-ASCAP law was declared unconstitutional by a three-man Federal statutory court last Summer. The State apealed and ASCAP argued that the law was in conflict with the copyright provisions of the Constitution and deprived the society of its property without due process of law.

In a brief filed for the State of Florida by Attorney General George C. Gibbs, it was declared the fundamental issue at stake is the right of the state to prohibit, or reasonably regulate, monopolistic price fixing practices of combinations of owners of copyrighted music in connection with the licensing of their music for public performance for profit. The State contended that it had this right.

Music War Still On

On Thursday of last week Gene Buck, head of ASCAP; and Neville Miller, president of BMI and the NAB, issued statements saying that the war was still on. Mr. Buck announced that a consent decree would be a settlement under the litigation between ASCAP and the U. S. Government and not a settlement of the controversy between the radio broadcasting networks and the society.

On the same point Mr. Miller remarked, "even the signing of a consent decree would not automatically make ASCAP music available to the industry. Such availability would depend upon the acceptance by ASCAP of an honest and reasonable contract and this would, of course, be a matter requiring extensive and perhaps prolonged negotiations."

Edwin Claude Mills, chairman of the ASCAP administrative committee, announced the same day, "There can't be any settlement of the differences between ASCAP and the networks until the parties confer or negotiate." Since last March when the new ASCAP contract was proposed the broadcasters have not gotten in touch with the society, he added.

Mr. Buck pointed out that any consent decree proposals acceptable to the lawyers would have to be submitted to the ASCAP board before action could be taken.

ASCAP To "Police" Radio

Meanwhile ASCAP formed plans to "police" the air after January 1st to obtain material to prosecute any violations of the copyright law, making an initial appropriation of $100,000 for the purpose. The regular quarterly dividend of about $900,000 has been voted to members. No action was taken however on the usual Christmas bonus to employees. Recording machines will be placed in ASCAP's 31 local offices at a reported cost of over $50,000.

Broadcast Music, Inc. announced Monday that 610 out of the 750 commercial radio stations in this country had signed or agreed to sign with the radio music company on January 1st. Sidney M. Kaye, vice-president and general counsel for BMI, said that the 68 percent of American commercial stations signed represented 95 percent of the dollar volume of radio. He also pointed out that the networks control less than 20 percent of BMI.

Gene Buck, president of ASCAP, issued a statement that ASCAP, in keeping with its policy, would give a free license on and after January 1st for religious, educational and Government broadcasts. He said, "any religious, educational or federal entity, broadcasting non-sponsored, non-commercial programs over stations which have contributed the free use of their time for that purpose will, upon application to our society, receive an absolutely free license granting the use of all of the music of all of our members on such programs."

The National Association of Broadcasters opened an office in 30 Rockefeller Plaza. Neville Miller, head of the association, said that for the present he planned to spend most of his time in New York and not in Washington.

Irving Berlin and others continued the cam-

(Continued on following page)

N. Y. TIMES DEFENDS ASCAP

"No neutral bystander will wish to see the defeat of ASCAP, which may have made a number of human errors, but which has struggled for many years to establish the principle that performing rights, over the air or otherwise, belong to the composer or his assignees and must be paid for," the New York Times said on Thursday of last week in an editorial entitled "ASCAP and the Networks."

The networks were urged to take action toward an agreement so that no important standard contemporary music will be kept off the air.

It was also pointed out that radio has cut the life of popular music and it was asserted that the future of American composers and the immediate future of their art depends considerably on the security furnished by ASCAP.

MUSIC DEADLINE NEARS

(*Continued from preceding page*)

paign to arouse public protest so that a settlement might be reached before January 1st. It was reported that 3,000 persons have indorsed a petition to have the Federal Communications Commission intervene.

Use of Music Cut by NBC

Music was used in 53.7 per cent of the total number of program hours over the two National Broadcasting Company networks in 1940. The figure was 57.2 percent in 1939. In 1934 music was used 67.7 percent of the time. On the other hand dramatic shows have gradually increased, now amounting to 21 percent of the total program hours.

Total programs hours for 1940 will amount to about 19,580, which compares with 18,285 last year. Of the total, the Red network will have 8,548 hours, 44 percent sponsored and 56 sustaining, while the Blue will have 11,032 hours, 25.3 percent sponsored and 74.7 sustaining.

Besides music and drama, which occupy three-quarters of the available time, talks used 8.7 percent of the total hours; news, 8.9; sports, .8; comedy, 2.7; women's, 1.2; children's, 2.8; religion, .8. Commercial announcements, which occupy a large portion of network time, were not classified separately but were included among the general groupings.

Of the musical shows, 1,450 hours were sponsored and 8,943 sustaining Twenty-five hours were devoted to opera; 702, classical; 1,662; semi-classical; 3,548, light music, and 4,456 dance music.

Of the dramatic shows, 3,292 were sponsored and 836 sustaining. General drama took 3,330 hours; comedy drama, 674 and prose and poetry, 124.

Court Rules Publisher Must Renew Copyright

The publisher and not the composer must renew the copyright when the composer or lyricist is employed by the publisher, according to a decision made by Federal Judge Grover Moscowitz in the U. S. District Court for the Southern District of New York in a case between Shapiro, Bernstein, publishers, and Alfred Bryan and Fred Fischer. The suit involved the renewal of the copyright on "Come, Josephine, in My Flying Machine".

All copyrights renewed since 1937, the first year the original 28 years term of the copyright act of 1909 had expired, may be affected by the decision it was said. The case will probably be appealed to the U. S. Supreme Court, it was reported.

The composers held they were not employees but the court, accepting the point of Leo J. Rosett of House, Grossman, Vorhaus and Hemley, counsel for the publishers, ruled that since the men accepted regular pay, worked exclusively for the publishers and on account of some other provisions in the contract they could be classed as employees.

Circuits See Aid to Theatres

Executives of theatre circuits in Chicago expressed this week the opinion that the controversy between the American Society of Composers, Authors and Publishers and Broadcast Music, Inc. might result in an increase in business in motion picture theatres.

Radio shows now on the air which have as their principal attraction a "name" band playing popular music, will naturally be handicapped if they can play only BMI music, according to the theatre executives.

Therefore it was reasoned that the radio audience, which may be denied the opportunity of hearing the current song hits, will seek a source where they will be able to hear the popular songs.

With motion picture theatres advertising the fact that the customers will be able to hear the latest song hits at their houses, a substantial increase in business could be expected, it was said.

As the first step to develop the importance of music in theatres in anticipation of a ban of ASCAP music from the radio networks after January 1st community singing was revived at the Oriental and State-Lake theatres in Chicago on Friday of last week. The Oriental is operated by Jones, Linick & Schaeffer and the State-Lake is a Balaban and Katz house. Theatre orchestras and organs provided the accompaniment. It was reported that the community singing may lead to an increase in the sales of popular music.

Oriental theatre representatives have been conferring with a number of music publisher's representatives in an effort to provide a singer who will lead the audience in the community singing.

Under the proposed arrangement the music publishers will jointly pay the salary of the singer or singers. In addition to this arrangement, it is also expected that a display of the latest songs, both sheet music and records, will be installed in the lobby, to give the customers a chance to purchase the songs they heard in the auditorium.

Picture Pioneers In Philadelphia

A Philadelphia chapter of the Motion Picture Pioneers, representing 72 members of the industry who have been in business in the Philadelphia area for twenty-five years or more, was organized recently through the efforts of Jay Emanuel. The group membership includes: George P. Aarons, Ben Amsterdam, S. E. Applegate, D. O. Atkinson, Dave Barris, Jay Becker, A. J. Belari, Bill Bethel, A. R. Boyd, Frank Beuhler, Bill Butler, L. J. Chamberlain, Jim Clark, Joe Conway, Herb Elliot, Jay Emanuel, L. A. Farrell, Al Fisher, Jacob Fox, Ed Gabriel, Bill Gabriel, William Goldman, Charles Goodwin, Jack Greenberg, Luke Gring, Ben Harris, Bill Herchenrider, Fred Herman, I. M. Hirschblond, Bill Hissner, Floyd Hopkins, William C. Hunt, Bud Irwin, Bill Keegan, Dave Korson, Jack Kraeker, Sam Lefko, Mike Lessy, Ike Levy, Norman Lewis, Oscar Libros, Spencer Lockard, William MacAvoy, Jr., Pete Magazzu, Ike Marcus, John Monroe, George Naudascher, Oscar Neufeld, J. Fred Osterstock, Si Perelsweig, Lewen Pizor, Nick Power, George Reister, Johnny Roberts, Milt Rogasner, A. J. Rovner, Abe Sablosky, Lou Sablosky, Sidney E. Samuelson, "Doc" Schad, J. V. Schreck, George Schwartz, Ben Shindler, Ulrik Smith, Columbus Stamper, Harry Stiefel, Nathan Stiefel, Oscar Stiefel, Sam Stiefel, Earle W. Sweigert, Morris Wax, G. F. Wieland and Walter Yost.

Two Get MGM Buttons

Paul Spier, Fox Theatre, Oakland, and Stan Cady, Capitol, Kalamazoo, have been awarded MGM honor buttons for their exploitation campaigns on "Strike Up the Band," and "Hullabaloo," respectively.

Radio and Films In Charity Unit

The United Charities Committee consisting of representatives of the film and radio industries, has been formed in Hollywood to co-ordinate activities in the philanthropic field. Harry M. Witt, president of the Southern California Broadcasters' Association, adopting a suggestion made by Samuel Goldwyn, chairman of the permanent charity committee, agreed to appoint a radio charity committee to work in conjunction with the film unit.

Among the speakers at a luncheon in Hollywood, last Wednesday, December 18th, to formulate plans for the group were: Harry M. Warner, Walter Wanger, Harry Brand, Don Gilman, NBC; Donald Thornburgh, CBS; Harrison Holloway, National Association of Broadcasters; Kenneth Thomson, S.A.G.; I. B. Kornblum, Actors Equity and A.G.V.A.; Y. Frank Freeman, Producers' Association; Edward Arnold, S.A.G., and Sidney Buchman, S.W.G.

Plan Federation Fete

A luncheon for the entire industry to be held in January is being planned by the amusement division of the New York and Brooklyn Federations of Jewish Charities, it was announced last week by David Bernstein, co-chairman with Major Albert Warner. Details will be announced shortly.

Members of the amusement division's committee attended a luncheon last Friday, December 20th, at the Hotel Astor, New York, where reports on the 1940 drive were submitted.

Guests included: Jack Alicoate, Irving Barry, Joseph Bernhard, O. O. Binder, Lawrence S. Bolognino, Harry Brandt, Leo Brecher, Harry Buxbaum, Irving Caesar, M. J. Fessler, Louis Frisch, Howard Dietz, Monroe W. Greenthal, Toby Gruen, Arthur Israel, Jr., J. J. Lee, Bud Lytton, John Manheimer, Benjamin S. Moss, Louis Nizer, A. P. Waxman, Louis Phillips, Gene Picker, Ralph I. Poucher, Hyman Rachmil, Sam Rinzler, Harold Rodner, Aubrey Schenck, Marvin Schenck, Sam Shain, Charles Sonin, David Weinstock, H. J. Yates, George Morris, Budd Rogers, Joe Vogel, William Klein, Bert Lebhar, and L. W. Schneider.

The theatre division's contributions in the Chicago Community Fund drive will reach a total of $30,000 or $5,000 more than its quota, Jack Kirsch, president of Illinois Allied, has announced. It was the best showing since the Fund was started.

Among the contributors were: Balaban & Katz and employes, $6,675; Essaness Theater circuit and employes, $4,000; Warner Theaters, $2,400; Whiteway Sign Service, Tom Flannery, and employes, $1,000; Schoenstadt Theater circuit, $1,000; H. & E. Balaban circuit, $591; Jones, Linick & Schaefer circuit, $300 and 20th Century-Fox, Chicago Exchange, $327.

Experimental Theatre

The joint committee of Actors' Equity and Dramatists' Guild conducted a discussion of scripts which have been submitted for possible use by the newly-formed national experimental theatre, at a meeting at Equity headquarters, in New York, on Monday. The committee plans to meet again on Friday, January 3rd.

C. A. Bierbauer Wed

C. A. Bierbauer, manager of the Wilmer & Vincent Theatre, in Allentown, Pa., was married on Wednesday, Dec. 11th to Kathleen Ethel Mitchell, in Allentown.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

NASMUCH as Columnist Sidney Skolsky, in Hollywood, has, over a long period, borrowed freely from our "What the Picture Did For Me" department, for the edification and delight of his newspaper syndicate readers, we feel no hesitancy, this once, in looking at his version of "A Hollywood Dictionary," to wit:

STAR'S BIOGRAPHY: The sweetest story ever told.

DOUBLE FEATURE: Once too often.

LOVE: Eagerness to pay alimony the second time.

ZIG ZAG: The shortest distance between two points.

HOLLYWOOD: Malice in Wonderland.

FLOP: A picture that is merely colossal.

PREVIEW: Trial by fixed jury.

UNDERSTATEMENT: Any film company's trailer.

DIVORCE: When you start going with your own wife in public.

COURAGE: A man who plays with fire and permits the other fellow to get burned.

SUCCESS: Hitching your wagon to another star.

EFFICIENCY: Burning a Roman candle at both ends.

AGENT: Taxation without representation.

BERET: Hollywood's ten-gallon hat.

FLATTERY: Telling a person what you really don't think.

FAILURE: The man who was certain of the help of his friends.

SECRET: Something to be told to only one person at a time.

APPLAUSE: Your opinion of an artist when he is looking.

PROTEGE: An ingenue who is getting to be ungrateful.

IMPOSTER: The scenario writer who stole the idea before you did.

▽

The height of something or other was reached by the Northio Rialto theatre, in Hamilton, Ohio, which the other night awarded a turkey, a chicken, a goose and a duck to patrons holding winning tickets.

▽

According to Bob Rook, motion picture operator at the Keystone theatre in Williamsport, Pa., there is a theatre in Galeton, Pa., the only one in the world, where patrons go downstairs to get to the balcony. The theatre is built on a steep hill.

▽

Major Edward Bowes, of radio and movie theatre fame, has bought Andrea del Sarto's famous old Italian painting entitled "Holy Family with St. John and St. Elizabeth," done in Florence, Italy, in 1515. When the painting was purchased some years ago from its original owner, the Spada family of Bologna, Italy, for export to the United States, the price was reputedly $150,000.

▽

Down in Fulton, Ky., they knew her as Juanita Emylyn Pique, daughter of a Methodist minister, a real cutup at Grange meetings. On Broadway, they know her as Mitzi Mayfair, dancer.

▽

The late Tom Mix left his guns and pistols to, of all people, his lawyer, Ivon Parker.

There must be a leak, someplace, among Uncle Sam's custodians of gold. RKO, in New York, is telling the press that for her role in its new "Play Girl," coming up, its star Kay Francis sprinkled gold dust in her hair before it was dressed in a coiffure featuring curled bangs and soft, smooth coils at the sides and the nape of the neck. "Picked up by the lights," they said, "the gold dust created a shimmering aura around the player's head."

RKO added that Miss Francis recommends the gold dust treatment only for dark-haired women. Mostly women who can afford gold dust.

▽

Mary Pickford, Inc., has been incorporated in Cincinnati with 20,000 no par shares to manufacture cosmetics, for which a plant already has been leased. Miss Pickford is vice president. One William A. Albers is president and treasurer, and John Binford is secretary. Both are Cincinnati men. Mr. Binford is Miss Pickford's brother-in-law. He will watch her interests.

▽

A new plant to convert old motion picture film into high explosives is about to be established at Lake Crystal near Minneapolis. Here nitrate will be extracted from the smash hits of yesterday and will be used in the manufacture of TNT and other powerful charges.

The thrilling sagas of the screen, over which you once laughed and cried and applauded, are about to be reduced to a poof out of a big gun. Mae West and Clark Gable, Robert Taylor and Sally Rand are about to go up in smoke. In defense, anything goes.

▽

Bomb-scare Department

Oscar Motz, employee of the Times-Star garage, in Cincinnati, after having an alarm clock repaired, took it with him when he stopped in to see a picture at a downtown theatre. A nearby patron, hearing the ticking, mistook the package for a time bomb and reported it to the usher, who notified Motz of the suspicions, adding that his presence in the theatre was not desired. A refund of 35 cents was made on his 33-cent ticket. However, Motz wanted to see the picture rather than make the two cents profit, and approaching a patrolman with whom he was acquainted, convinced him that he was not a bomber, and together they obtained another seat for Motz.

▽

More than 750,000,000 phonograph and reproducing needles are sold in the United States annually. These can be rescued from the ash-heaps, sold as fine scrap-steel for American defense, if the nation's disc fans will send their worn-out needles to Barry Wood, CBS, New York. Steel companies have already agreed to take all the needles Barry Wood can collect.

▽

Camps and cantonments housing Uncle Sam's new Army are, or will be, on the circuit of Army film theatres, and to the movies the soldiers may go with tickets purchased on "jawbone"—slang for credit. At the end of each month the price of the tickets, a low fee, will be deducted from the men's pay, as it is similarly deducted in the Regular Army.

Many theatre press agents and theatre managers lose fistfuls of hair trying to think up gags for free space to put across on naive newspaper editors. But when a ready-made, unsolicited piece of theatrical manna drops unexpectedly in the lap, as one did for R. E. Russell, in New Haven, the other afternoon—well, there IS a Santa Claus.

Mr. Russell, of Loew's Poli, in New Haven, and Nat Rubin, his press agent, pasted the town with word that their current attraction was the Marx Brothers' comedy, "Go West". On the second day of the run, they started to receive compliments from patrons and friends on the humor of the Marxian stunt on the city's central streets—where a young army of authentic looking Marxes rode about in old jalopies which broke down at the most congested intersections, much to the consternation of the police. But why, Russell was asked repeatedly, didn't he have signs on the cars announcing the Marx showing at Loew's?

It was all Greek to Russell—he hadn't arranged for any such publicity—until the Marxians rode up to his theatre door, paid their admissions and proceeded to the front lobby, where they went through all kinds of typically crazy Marx Brothers shenanigans.

Russell sought an explanation. There was none, just yet. His press agent rushed for news photographers and reporters, got them and got columns and columns of local and wire-service news pictures and stories. When the story broke in print, Russell learned that the Marxians were a bunch of undergraduates from nearby Yale, bent on a bit of burlesque just for the fun of it. Among them were such young notables as William Jackson, son of the Attorney General of the United States, and stars of football, heads of Phi Beta Kappa, Yale polo players, hockey giants and a large assortment of other Yalemen.

▽

Nature loving filmites may want to know that they no longer need to go, net in hand, to catch butterflies—if they want to catch butterflies. They can buy butterflies, at the modern, streamlined, butterflies-caught-for-retail Butterfly Store, at 256 Fifth Avenue, New York.

▽

Walter B. Shuttee, general manager of Standard Theatres circuit in Oklahoma City, is getting his excitement at the movies and rejecting all deer hunting bids. Mr. Shuttee, now enjoying the comforts of civilization after a three-day adventure in the Kiamichi mountains of eastern Oklahoma, vowed "Never again."

Because he had never been on a deer hunt, Shuttee gratefully accepted a bid from a friend. There were 10 in the party, including five Talihina, Oklahoma, woodsmen, but only one of them saw a buck.

Cold weather, rain and fog were minor discomforts.

Before Shuttee cashed in his return ticket, he drove 22 miles over mountain roads through a downpour in an ancient truck, fixed two flat tires, walked four miles in the rain and made an emergency trip to Broken Bow, Oklahoma, to buy long underwear and a slicker. Coming home, the car in which he was riding was rammed from behind by a reckless driver and Shuttee had to repair the damage in a dense fog.

Paramount's

LOVE THY



JACK BENNY

got all the important

Paramount's

LOVE THY



FRED ALLEN

Got all (well, almos
up from Coast to Co

Paramount's

LOVE THY



MARY MARTIN

is definitely in
box office class
"Love Thy Neigh



NEIGHBOR

IOLIDAY playing time. 357 KEY RUNS!

NEIGHBOR

all) the HOLIDAY BUSINESS, cleaning
t!

NEIGHBOR

e "North West Mounted Police"
, another great triumph for the
or" company, PARAMOUNT!

STUDIOS ACQUIRE 33 PROPERTIES FOR PRODUCTION THIS SEASON

Frank Lloyd Purchases Two for Universal; Kaufman and Hart Sell Second Broadway Stage Play to Warner Brothers

Hollywood producers acquired film rights during November to thirty-three more properties. Of these, 20 were original stories, eight were books and five were stage plays.

Highlight of the month's purchases was the acquisition of "George Washington Slept Here," second Kaufman-Hart current Broadway stage production to be sold to Warners in the past six months. The first of their plays to be sold to the company, "The Man Who Came to Dinner," will go before the cameras early this spring with Messrs. Kaufman and Hart in producing capacities for Warners. The company acquired the screen rights to "George Washington Slept Here" after out-bidding Paramount and Columbia with $85,000.

Also in November, Frank Lloyd, under the terms of his three-picture contract as producer-director for Universal, bought the film rights to "I, James Lewis" a novel by Gilbert Gabriel. The story, acquired from Paramount and on which Mr. Lloyd worked while with that company, deals with the voyage of the *"Tonquin,"* which John Jacob Astor sent around Cape Horn in 1810 to trade for furs in the Canadian Northwest. A new title will be sought for the picture.

"The Lady from Cheyenne" was the second acquisition by Mr. Lloyd. This is an original story by Johnathan Finn and Theresa Oakes concerning women suffrage in Wyoming. Loretta Young is to star in this.

MGM Buys Stage Play

Following the trend toward bringing former Broadway musicals to the screen, MGM has acquired the screen rights to "Lady Be Good" the Broadway musical stage production of some few years ago. The play featured George Gershwin's music and starred Adele and Fred Astaire. The studio plans a lavish production schedule for the picture with a prominent cast. Among those selected are Eleanor Powell, Tony Martin and Ann Sothern. The picture will be produced by Arthur Freed and directed by Busby Berkeley, director of "Babes in Arms" and "Strike Up the Band."

Story purchases with all available credits, for the month of November, follow:

AMERICAN EMPIRE, an original story by J. Robert Bren and Gladys Atwater acquired by Harry Sherman for production at Paramount.

BLONDE BLITZKRIEG, an original story by Billy Wilder and Thomas Monroe concerning a college professor who falls in love with a burlesque queen. The story has been acquired by Samuel Goldwyn as a possible vehicle for Gary Cooper.

BROADWAY, LTD., an original story by Rian James and Robert Presnell acquired by Hal Roach. Victor McLaglen will star in the role of a locomotive engineer.

DEVIL AND DANIEL WEBSTER, THE, a *Saturday Evening Post* serial and novel by Vincent Benet purchased by William Dieterle for production at RKO.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
December, 1939	17	16(a)	3	36
January, 1940	40	15(b)	6	61
February	32	14(c)	10	56
March	10	10(d)	..	20
April	38	27(e)	4	69
May	21	18(f)	4	43
June	12	7(g)	1	20
July	27	17	9	53
August	40	7(h)	5	52
September	19	9(i)	4	32
October	29	11(j)	5	45
November	20	8	5	33
TOTALS FOR 12 MONTHS	305	159	56	520

(a) Including 2 published magazine stories, 2 films and 1 radio script.
(b) Including 4 published magazine stories and 1 radio program.
(c) Including 3 published magazine stories and 1 newspaper comic strip.
(d) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(e) Including 4 published magazine stories, 1 film.
(f) Including 2 published magazine stories, 3 newspaper comic strips and 1 film.
(g) Including 1 published magazine story, 1 radio script and 1 film.
(h) Including 1 published magazine story, 3 films and 1 poem.
(i) Including 1 newspaper cartoon and 1 musical composition.
(j) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(k) Including 17 published magazine stories, 7 comic strips, 5 radio scripts, 8 films, 1 poem and 2 songs.

DOCTORS ON HORSEBACK, a novel by James Thomas Flexner acquired for production by MGM.

ENCHANTED CITY, THE, an original story by Peter Quinn bought by MGM.

FALSE WITNESS, an original story by Irving Stone purchased by Republic for production as a hillbilly comedy to be released under the title "Arkansas Judge."

FOR TOMORROW WE LIVE, an original story by Samuel Warren purchased by Clarence Brown.

GEORGE WASHINGTON SLEPT HERE, a Broadway stage play by George S. Kaufman and Moss Hart acquired by Warners.

GILDED LADY, an original story by Barry Trivers and Robert Andrews acquired by MGM. The story is described as a dramatic romance of the clipper ship era.

GOLDEN TOUCH, THE, a novel by Stephen Longstreet acquired for production by Fox.

HARBOR MASTER, THE, an original story by William McFee acquired by MGM.

I, JAMES LEWIS, a novel by Gilbert Gabriel acquired by Frank Lloyd for distribution through Universal.

JACQUELINE, an original story by Ladislaus Fodor purchased for production by Universal.

JUNE MAD, an unproduced play by Florence Ryerson acquired by Columbia for Jackie Cooper and Bonita Granville.

LADY BE GOOD, a George Gershwin stage production acquired by MGM for production as a high budget film.

LADY FROM CHEYENNE, THE, an original story by Johnathan Finn and Theresa Oakes acquired by Frank Lloyd for distribution through Universal. The story deals with women suffrage in Wyoming.

LADY'S IN TROUBLE, an original story by Howard Emmett Rogers and George Harmon Coxe purchased by MGM.

LAZY LANCELOT, an original story by Kenneth Diggins bought by MGM as a co-starring vehicle for William Powell and Myrna Loy.

MAN THEY COULDN'T KILL, THE, an original mystery comedy by Sidney Biddell and Frederick Frank purchased by Warners as a possible vehicle for Edward G. Robinson.

Maugham Novel Bought

MOON AND SIXPENCE, THE, W. Somerset Maugham's novel purchased by MGM.

MURDER ON THE SECOND FLOOR, an English play by Frank Bosper acquired by Warners as a vehicle for William Lundigan and Maris Wrixson.

MYSTERIOUS DR. R., THE, an original story by George Waggner, who will also direct the picture, purchased by Universal.

NIGHT HAWKS, an original story of the war by Leonard Hoffman purchased by Warners.

PALM BEACH, LTD., an original story by George Berr and Louis Verneuil, French writtrs, acquired by RKO.

REPENT AT LEISURE, an original story by James Gow and Arnauld D'Usseau purchased by RKO.

RANDOM HARVEST, a novel by James Hilton acquired by MGM at a reported price of $65,000 as a vehicle for Spencer Tracy, Mr. Tracy will portray an amnesia victim in a story which is said to deal philosophically with the steps leading Great Britain into war.

Lesser Acquires Book

STRANGE VICTORY, a novel by Rose Franken and William Brown Meloney acquired by Sol Lesser for United Artists release.

SUN IN THE WEST, an original story by Richard Carroll and Betty Hopkins purchased by MGM.

UNTITLED ORIGINAL, by Martha Chapin bought by Continental pictures.

WE ARE FORTY AND WE DID GET JOBS, a non-fiction book for Clara Belle Thompson and Margaret Lukes Wise acquired by MGM.

WHITE EAGLE, an original story by Morgan Cox, Jack Cutting, Larry Taylor and Arch Heath, acquired by Larry Damour and to be produced as a serial for Columbia.

WINGED VICTORY, a play by A. J. Cronin acquired by Warners as a co-starring vehicle for Geraldine Fitzgerald and James Stephenson. Howard Kochs will adapt the story to the screen.

To Handle "Fantasia"

Burton Lewis, formerly of Walt Disney productions' foreign department has been added to the publicity staff of "Fantasia."

ACTUAL RELEASE DATES PEGGED ON 46% OF 500 FEATURES PROMISED

160 Released to December 31st, 70 Other Dates Set for New Year; Sales Managers See No Shortage under Decree

With all of the cautiousness with which all three branches of production, distribution and exhibition approached filming, selling and buying commitments for 1940-41 bulk programs, the industry reaches the end of the first third of the season with release dates actually pegged for 46 per cent of the total pictures promised.

That the earlier cautious atmosphere had no basis in fact as an influence on a normal product supply is now attested by the 160 features, representing 32 per cent, which will have been delivered to exhibitor customers by December 31, Tuesday, and by an additional 70 release dates set beyond that date, adding another 14 per cent, of the total 500 features promised for 1940-41 by the ten large distributors.

Economic problems arising from World War II, the uncertainties due to the prolonged negotiations out of which came the consent decree, the potential effects of that decree on the industry and the comparatively new, and growing policy of prolonging exhibitions of "top" pictures, at advanced admissions, and other factors caused much speculation over a normal product supply. War or no war, consent decree or no decree, Hollywood product promised for this season, at least, is flowing from the cinematic faucets without any interferences.

Prepared for Changeover

The sales executives of the motion picture companies have assured exhibitors that there is no danger of a product shortage in any of the exchange districts either during or after the five film companies who have signed the decree put their new sales policies into effect beginning next season.

By delivering the minimum of the 1940-41 product sold on this season's contracts and by clearing their production schedules earlier than usual this Spring the five companies can have from ten to fifteen completed film each when the blocks-of-five selling system becomes effective.

For the current season Metro-Goldwyn-Mayer sold a minimum of 44 pictures; Paramount, 44; Twentieth Century-Fox, 48; Warners, 48, and RKO, 39. All five studios are geared to make from fifty to sixty pictures a season. The difference therefore, between the minimum deliveries and the maximum that can be produced will supply each of the five companies with two to six completed pictures by September 1, 1941, when the new selling policy goes into effect. As usual each of the studios will have an additional four to ten pictures completed and awaiting delivery at the season's start, thus giving each company at least one, or more than likely two, groups-of-five to sell to exhibitors next season.

So far this season the ten major producing companies have released to date some 160 pictures of the promised 500 to 508 feature pictures for 1940-41. This figure in comparison to the 151 pictures released during the same 1938-39 peacetime period, and compared to the 162 features released during the comparable wartime 1939-40 season reveals no slackening of film productive pace on the part of the producers.

SEASON'S RECORD OF DELIVERIES

	1940-41 Features Promised	*Delivered to Dec. 31st*	*Dates Set for 1941*
Columbia	60	17	6
MGM	52	16	5
Monogram	50	15	2
Paramount	46 to 50	14	14
Republic	58	21	5
RKO Radio	49 to 53	15	18
20th Century-Fox	52	18	7
United Artists	22	9	1
Universal	59	19	8
Warner Brothers	52	16	4
Totals	500 to 508	160	70

Prominent this year are the high-budgeted pictures that have been released and prereleased to receive the full benefits of the Christmas-New Year holiday season. Heretofore distributors decided against sending out big films during the holidays for fear they would suffer at the box office deserted by a public engaged in Christmas shopping and spending.

Chief among the current product released for the holiday season are Alexander Korda's "Thief of Bagdad," which opened at the Radio City Music Hall in New York on December 4th, in advance of its national release date set for Christmas Day; MGM's "Flight Command," starring Robert Taylor, Walter Pidgeon and Ruth Hussey, to be released nationally January 3rd, after playing pre-release engagements in key spots.

Metro-Goldwyn-Mayer has also announced that "Philadelphia Story" will be pre-released to seven engagements throughout the county.

Other pictures that are playing or will shortly open for the holiday festivities are Columbia's "This Thing Called Love," with Rosalind Russell and Melvyn Douglas; the latest Marx Brothers comedy, "Go West"; and Paramount's new Jack Benny production with Fred Allen in a co-starring role, "Love Thy Neighbor," national released December 27th, and which had its world premiere at the New York Paramount on Tuesday, December 17. Cecil B. DeMille's latest lavish production "North West Mounted Police" has been playing pre-release engagements in key cities and was nationally released December 27th. RKO has two pictures, both high-budgeted productions, for the holiday season. "No, No Nanette," with Anna Neagle and Richard Carlson in the starring role, and "Kitty Foyle" with Ginger Rogers and Dennis Morgan. "Chad Hanna," a circus story which ran in serial form in the *Saturday Evening Post* under the title of "Red Wheels Rolling," will be released by Twentieth Century-Fox at the same time.

A listing of the 1940-41 product released, films to be released, pictures before the camera, and the pictures in preparation, follows:

COLUMBIA

DURANGO KID; Charles Starrett, Luana Waters; Aug. 15, 1940.
FUGITIVE FROM A PRISON CAMP; Jack Holt, Marian Marsh; Sept. 5, 1940.
PRAIRIE SCHOONERS; Bill Elliott, Evelyn Young; Sept. 30, 1940.
SO YOU WON'T TALK; Joe E. Brown, Frances Robinson; Oct. 3, 1940.
NOBODY'S CHILDREN; Edith Fellows, Lois Wilson; Oct. 17, 1940.
WEST OF ABILENE; Charles Starrett, Marjorie Cooley; Oct. 21, 1940.
GIRLS UNDER 21; Paul Kelly, Rochelle Hudson; Oct. 24, 1940.
BLONDIE PLAYS CUPID; Penny Singleton, Arthur Lake, Larry Simms; Oct. 31, 1940.
BEYOND THE SACRAMENTO; Bill Elliott, Evelyn Keyes; Nov. 14, 1940.
ESCAPE TO GLORY; Pat O'Brien, Constance Bennett; Nov. 21, 1940.
LONE WOLF KEEPS A DATE; Warren William, Frances Robinson; Nov. 23, 1940.
ELLERY QUEEN—MASTER DETECTIVE; Ralph Bellamy, Margaret Lindsey; Nov. 28, 1940.
MISSING TEN DAYS; Dec. 5, 1940.
THUNDERING FRONTIER, THE; Charles Starrett, Iris Meredith; Dec. 5, 1940.
GREAT PLANE ROBBERY, THE; Jack Holt, Vicki Lester; Dec. 9, 1940.
PHANTOM SUBMARINE, THE; Anita Louise, Bruce Bennett; Dec. 20, 1940.
WILDCAT OF TUCSON; Bill Elliott, Evelyn Young; Dec. 31, 1940.
THIS THING CALLED LOVE; Rosalind Russell, Melvyn Douglas; Jan. 2, 1941.
PINTO KID, THE; Charles Starrett, Louise Currie; Jan. 9, 1941.
FACE BEHIND THE MASK; Peter Lorre, Evelyn Keyser; Jan. 16, 1941.
LEGACY; Warner Baxter, Ingrid Bergman; Jan. 31, 1941.
ACROSS THE SIERRAS; Bill Elliott, Luana Walters; Feb. 13, 1941.
OUTLAWS OF PANHANDLE; Charles Starrett, Frances Robinson; Feb. 27, 1941.
BLONDIE GOES LATIN; Penny Singleton, Arthur, Lake, Larry Simms; March 1, 1941.
NORTH FROM THE LONE STAR; Bill Elliott; March 27, 1941.

In Production or Preparation

DEVIL COMMANDS, THE; Boris Karloff, Amanda Duff (Shooting).
FIGHT FOR LIFE; Documentary (pre-released).
GIRL'S BEST FRIEND IS WALL STREET A; Joan Bennett, Franchot Tone.
GREAT SWINDLE, THE; Jack Holt, Marjorie Reynolds.
PENNY SERENADE; Irene Dunn, Cary Grant (Shooting).

METRO-GOLDWYN-MAYER

DR. KILDARE GOES HOME; Lionel Barrymore, Lew Ayres; Sept. 6, 1940.
WYOMING; Wallace Beery, Ann Rutherford; Sept. 13, 1940.
HAUNTED HONEYMOON; Robert Montgomery, Constance Cummings; Sept. 20, 1940.
SKY MURDER; Walter Pidgeon, Donald Meek; Sept. 27, 1940.
STRIKE UP THE BAND; Mickey Rooney, Judy Garland; Sept. 27, 1940.
DULCY; Ann Sothern, Ian Hunter; Oct. 4, 1940.
THIRD FINGER, LEFT HAND; Melvyn Douglas, Myrna Loy; Oct. 11, 1940.
HULLABALOO; Frank Morgan, Billie Burke; Oct. 25, 1940.
ESCAPE; Norma Shearer, Robert Taylor; Nov. 1, 1940.
BITTER SWEET; Jeanette MacDonald, Nelson Eddy; Nov. 8, 1940.
GALLANT SONS; Jackie Cooper, Gene Raynolds; Nov. 15, 1940.
LITTLE NELLIE KELLY; Judy Garland, George Murphy; Nov. 22, 1940.
DR. KILDARE'S CRISIS; Lionel Barrymore, Lew Ayres; Nov. 29, 1940.

(*Continued on following page*)

NO FILM SHORTAGE UNDER DECREE

(*Continued from preceding page*)

GO WEST; The Marx Brothers; Dec. 6, 1940.
COMRADE X; Clark Gable, Hedy Lamarr; Dec. 13, 1940.
KEEPING COMPANY; John Shelton, Ann Rutherford; Dec. 27, 1940.
FLIGHT COMMAND; Robert Taylor, Ruth Hussey; Jan. 3, 1941.
MAISIE WAS A LADY; Ann Sothern, Lew Ayres; Jan. 10, 1941.
PHILADELPHIA STORY; Katherine Hepburn, Cary Grant; Jan. 17, 1941.
WILD MAN OF BORNEO; Frank Morgan, Billie Burke; Jan. 24, 1941.
COME LIVE WITH ME; James Stewart, Hedy Lamarr; Jan. 31, 1941.

In Production or Preparation

BAD MAN, THE (Shooting); Wallace Beery, Lionel Barrymore.
GONE WITH THE WIND; Vivien Leigh, Clark Gable; (pre-released).
FOUR CENTS A WORD (Shooting); John Shelton, Virginia Grey.
LAND OF LIBERTY; Documentary Historical; (pre-released).
MEN OF BOYS TOWN (Shooting); Spencer Tracy, Mickey Rooney.
STARS LOOK DOWN; Margaret Lockwood Michael Redgrave.
ZIEGFELD GIRL; James Stewart.

MONOGRAM

BOYS OF THE CITY; Bobby Jordan, Leo Gorcey; July 15, 1940.
RANGE BUSTERS; John King, Ray Corrigan; Aug. 22, 1940.
WHO IS GUILTY?; Ben Lyon; Sept. 2, 1940.
THAT GANG OF MINE; Bobby Jordan, Leo Gorcey; Sept. 23, 1940.
APE, THE; Boris Karloff, Maris Wrixon; Sept. 30, 1940.
TRAILING DOUBLE TROUBLE; Ray Corrigan, John King; Oct. 1, 1940.
DRUMS OF THE DESERT; Ralph Byrd, Lorna Gray; Oct. 7, 1940.
OLD SWIMMIN' HOLE; Jackie Moran, Marcia Mae Jones; Oct. 21, 1940.
TAKE ME BACK TO OKLAHOMA; Tex Ritter, Terry Walker; Nov. 11, 1940.
PHANTOM OF CHINATOWN; Keye Luke, Grant Withers; Nov. 18, 1940.
WEST OF PINTO BASIN; Ray Corrigan, John King; Nov. 25, 1940.
CHAMBERS OF HORRORS; Leslie Banks, Gina Malo; Dec. 10, 1940.
PRIDE OF THE BOWERY; Bobby Jordan, Leo Gorcey; Dec. 15, 1940.
HER FIRST ROMANCE; Edith Fellows, Wilbur Evans; Dec. 22, 1940.
ROLLING HOME TO TEXAS; Tex Ritter; Dec. 29, 1940.
TRAIL OF THE SILVER SPURS; Ray Corrigan, John King; Jan. 5, 1941.
YOU'RE OUT OF LUCK (Shooting); Frankie Darro; Jan. 5, 1941.

PARAMOUNT

RHYTHM ON THE RIVER; Bing Crosby, Mary Martin; Sept. 6, 1940.
I WANT A DIVORCE; Joan Blondell, Dick Powell; Sept. 20, 1940.
RANGERS OF FORTUNE; Fred MacMurray, Albert Dekker; Sept. 27, 1940.
QUARTERBACK, THE; Wayne Morris, Virginia Dale; Oct. 4, 1940.
CHEROKEE STRIP; Richard Dix, Florence Rice; Oct. 11, 1940.
CHRISTMAS IN JULY; Dick Powell, Ellen Drew; Oct. 25, 1940.
WORLD IN FLAMES; Documentary; Oct. 25, 1940.
DANCING ON A DIME; Grace MacDonald, Robert Paige; Nov. 1, 1940.
ARISE MY LOVE; Claudette Colbert, Ray Milland; Nov. 8, 1940.
THREE MEN FROM TEXAS; William Boyd, Russell Hayden; Nov. 15, 1940.
NIGHT AT EARL CARROLL'S, A; Ken Murray, Rose Hobart; Dec. 6, 1940.
TEXAS RANGERS RIDE AGAIN; John Howard, Ellen Drew; Dec. 13, 1940.
LOVE THY NEIGHBOR; Jack Benny, Fred Allen; Dec. 27, 1940.
NORTH WEST MOUNTED POLICE; Gary Cooper, Madeleine Carroll; Dec. 27, 1940.
SECOND CHORUS; Fred Astaire, Paulette Goddard; Jan. 3, 1941.
DOOMED CARAVAN; William Boyd, Russell Hayden; Jan. 10, 1941.
VICTORY; Frederic March, Betty Field; Jan. 17, 1941.
LIFE WITH HENRY; Jackie Cooper, Leila Ernest; Jan. 24, 1941.
YOU'RE THE ONE; Bonnie Baker, Orrin Tucker; Feb. 7, 1941.
VIRGINIA; Madeleine Carroll, Fred MacMurray; Feb. 14, 1941.
MAD DOCTOR, THE; Basil Rathbone, Ellen Drew; Feb. 21, 1941.
IN OLD COLORADO; William Boyd; Russell Hayden; Feb. 28, 1941.
HARD BOILED CANARY; Allen Jones, Margaret Lindsey; March 7, 1941.
LADY EVE; Barbara Stanwyck, Henry Fonda; March 21, 1941.
ROUND UP, THE; Richard Dix, Patricia Morison; March 28, 1941.
ROAD TO ZANZIBAR; Bing Crosby, Bob Hope; April 11, 1941.
I WANTED WINGS; Brian Donlevy, Ray Milland; April 25, 1941.
THE MONSTER AND THE GIRL; Ellen Drew; Red Cameron; May 9, 1941.

In Production or Preparation

BORDER VIGILANTES (Shooting); William Boyd, Russell Hayden.
LES VEGAS NIGHTS (Shooting); Phil Reagan, Tommy Dorsey.
NEW YORK TOWN; Fred MacMurray, Mary Martin.

REPUBLIC

TULSA KID, THE; Donald Barry, Luana Walters; Aug. 16, 1940.
OKLAHOMA RENEGADES; Three Mesquiteers; Aug. 29, 1940.
RIDE, TENDERFOOT, RIDE; Gene Autry, Smiley Burnette; Sept. 6, 1940.
GIRL FROM HAVANA; Dennis O'Keefe, Claire Carleton; Sept. 11, 1940.
COLORADO; Roy Rogers, George Hayes; Sept. 15, 1940.
UNDER TEXAS SKIES; Three Mesquiteers Sept. 30, 1940.
FRONTIER VENGEANCE; Donald Barry, Betty Moran; Oct. 10, 1940.
MELODY AND MOONLIGHT; Johnny Downs, Vera Vague; Oct. 11, 1940.
HIT PARADE OF 1941; Kenny Baker, Frances Langford; Oct. 15, 1940.
YOUNG BILL HICKOCK; Roy Rogers, George Hayes; Oct. 21, 1940.
WHO KILLED AUNT MAGGIE?; John Hubbard, Wendy Barrie; Nov. 1, 1940.
FRIENDLY NEIGHBORS; Weaver Bros. & Elviry; Nov. 7, 1940.
TRAIL BLAZERS; Three Mesquiteers; Nov. 11, 1940.
MELODY RANCH; Gene Autry, Ann Miller; Nov. 15, 1940.
TEXAS TERRORS; Donald Barry, Julie Duncan; Nov. 22, 1940.
MEET THE MISSUS; Roscoe Karns, Ruth Donnelly; Nov. 29, 1940.
BORDER LEGION; Roy Rogers, George Hayes; Dec. 5, 1940.
BARNYARD FOLLIES; Mary Lee, Rufe Davis; Dec. 6, 1940.
BEHIND THE NEWS; Lloyd Nolan, Doris Davenport; Dec. 20, 1940.
LONE STAR RAIDERS; Three Mesquiteers; Dec. 23, 1940.
BOWERY BOY; Dennis O'Keefe, Jimmy Lydon; Dec. 27, 1940.
WYOMING WILDCAT; Donald Barrie, Julie Duncan; Jan. 6, 1941.
ROBIN HOOD OF THE PECOS; Roy Rogers, Sally Payne; Jan. 14, 1941.
RIDIN' ON A RAINBOW; Gene Autry, Mary Lee, Jan. 28, 1941.
ARKANSAS JUDGE; Weavery Brothers, Elviry; Jan. 31, 1941.
PETTICOAT FEVER; the Higgins Family, Feb. 7, 1941.

In Production or Preparation

SIS HOPKINS; Judy Canova.

RKO RADIO

RAMPARTS WE WATCH, THE; Documentary; Aug. 16, 1940.
MEN AGAINST THE SKY; Richard Dix, Wendy Barrie; Sept. 6, 1940.
DREAMING OUT LOUD; Lum & Abner, Frances Langford; Sept. 13, 1940.
I'M STILL ALIVE; Kent Taylor, Linda Hayes; Sept. 27, 1940.
WAGON TRAIN; Tim Holt, Ray Whitley; Oct. 4, 1940.
VILLAIN STILL PURSUED HER, THE; Anita Louise, Richard Cromwell; Oct. 11, 1940.
LADDIE; Tim Holt, Virginia Gilmore, Oct. 18, 1940.
THEY KNEW WHAT THEY WANTED; Charles Laughton, Carole Lombard; Oct. 25, 1940.
LI'L ABNER; Granville Owen, Mona Ray; Nov. 1, 1940.
TOO MANY GIRLS; Lucille Ball, Richard Carlson; Nov. 8, 1940.
MEXICAN SPITFIRE OUT WEST; Lupe Velez, Leon Errol; Nov. 15, 1940.
YOU'LL FIND OUT; Kay Kyser, Peter Lorre; Nov. 22, 1940.
LITTLE MEN; Kay Francis, Geo. Bancroft; Nov. 29, 1940.
NO. NO, NANETTE; Anna Neagle, Richard Carlson; Dec. 20, 1940.
KITTY FOYLE; Ginger Rogers, Dennis Morgan; Dec. 27, 1940.
CONVOY; Clive Brook, Judy Campbell; Jan. 3, 1941.
LITTLE MEN; Kay Francis, Jack Oakie; Jan. 10, 1941.
LET'S MAKE MUSIC; Bob Crosby, Jean Rogers; Jan. 17, 1941.
SAINT IN PALM SPRINGS, THE; George Sanders, Wendy Barrie; Jan. 24, 1941.
MR. AND MRS. SMITH; Carole Lombard, Robert Montgomery; Jan. 31, 1941.
ALONG THE RIO GRANDE; Tim Holt, Ray Whitley; Feb. 7, 1941.
CITIZEN KANE; Orson Welles, Dorothy Comingore; Feb. 14, 1941.
GIRL, A GUY AND A GOB, A; George Murphy, Lucille Ball; Feb. 28, 1941.
PLAYGIRL; Kay Francis, James Ellison; Mar. 7, 1941.
DEVIL AND MISS JONES, THE; Jean Arthur, Charles Coburn; Mar. 14, 1941.
SCATTERGOOD BAINES; Guy Kibbee, Dink Trout; Mar. 21, 1941.
PRODIGY; Jean Hersholt, Fay Wray; Mar. 28, 1941.
REPENT AT LEISURE; Apr. 4, 1941.
TOM, DICK AND HARRY; Ginger Rogers; Apr. 11, 1941.
HANG OUT THE MOON; Apr. 18, 1941.
THEY MET IN ARGENTINA (Shooting);

(*Continued on page 33*)



A GIANT FROM 20TH!

PAUL MUNI

as Pierre Radisson, renegade, traitor, rogue...in

HUDSON'S BAY

with

GENE TIERNEY

LAIRD CREGAR • JOHN SUTTON

VIRGINIA FIELD • VINCENT PRICE

NIGEL BRUCE

Directed by IRVING PICHEL

Associate Producer Kenneth Macgowan

Original Screen Play by Lamar Trotti

PRINTED IN U.S.A.

20th CENTURY FOX

SEVENTY FUTURE RELEASES SET

(*Continued from page 30*)

Maureen O'Hara, Gene Raymond; Apr. 25, 1941.
LEON ERROL, UNTITLED; Leon Errol; May 2, 1941.
BLOOD WILL TELL; May 9, 1941.

TWENTIETH CENTURY-FOX

MAN I MARRIED, THE; Joan Bennett, Francis Lederer; Aug. 2, 1940.
RETURN OF FRANK JAMES, THE; Henry Fonda, Gene Tierney; Aug. 16, 1940.
PIER 13; Lynn Bari, Lloyd Nolan; Aug. 23, 1940.
YOUNG PEOPLE; Shirley Temple, Charlotte Greenwood; Aug. 30, 1940.
CHARLIE CHAN AT THE WAX MUSEUM; Sidney Toler, Joan Valerie; Sept. 6, 1940.
ELSA MAXWELL'S PUBLIC DEB NO. 1; Brenda Joyce, Ralph Bellamy; Sept. 13, 1940.
YESTERDAY'S HEROES; Robert Sterling, Jean Rogers; Sept. 20, 1940.
BRIGHAM YOUNG—FRONTIERSMAN; Tyrone Power, Linda Darnell; Sept. 27, 1940.
GAY CABALLERO, THE; Cesar Romero, Sheila Ryan; Oct. 4, 1940.
DOWN ARGENTINA WAY; Don Ameche, Betty Grable; Oct. 11, 1940.
NIGHT TRAIN; Margaret Lockwood, Rex Harrison; Oct. 18, 1940.
MARK OF ZORRO, THE; Tyrone Power, Linda Darnell; Nov. 8, 1940.
STREET OF MEMORIES; Lynne Roberts, Guy Kibbee; Nov. 15, 1940.
TIN PAN ALLEY; Alice Faye, Betty Grable; Nov. 29, 1940.
CHARTER PILOT; Lynn Bari, Lloyd Nolan; Dec. 6, 1940.
MURDER OVER NEW YORK; Sidney Toler, Majorie Weaver; Dec. 13, 1940.
JENNIE; Virginia Gilmore, William Henry; Dec. 20, 1940.
CHAD HANNA; Henry Fonda, Linda Darnell, Dec. 27, 1940.
HUDSON'S BAY; Paul Muni, Gene Tierney; Jan. 3, 1941.
MICHAEL SHAYNE, PRIVATE DETECTIVE; Lloyd Nolan, Majorie Weaver; Jan. 10, 1941.
ROMANCE OF THE RIO GRANDE; Cesar Romero, Patricia Morison; Jan. 17, 1941.
GIRL IN THE NEWS, THE; Margaret Lockwood, Barry K. Barnes; Jan. 31, 1941.
TALL, DARK AND HANDSOME; (Shooting): Cesar Romero, Milton Berle; Feb. 14, 1941.
WESTERN UNION; Robert Young, Randolph Scott; Feb. 21, 1941.
TOBACCO ROAD; Gene Tierney, Charles Grapewin; Feb. 28, 1941.

In Production or Preparation

BRIDE WORE CRUTCHES, THE; Lynne Roberts, Ted North.
FOR BEAUTY'S SAKE; Ted North, Majorie Weaver.
GIRL MUST LIVE, A; Lilli Palmer, Margaret Lockwood.
GOLDEN HOOFS; Jane Withers, Charles Rogers.
MURDER AMONG FRIENDS (Shooting); John Hubbard, Majorie Weaver.
OUTLAW, THE; Walter Huston, Thomas Mitchell.
RIDE KELLY RIDE; Marvin Stephens, Rita Quigley.
ROAD TO RIO (Shooting); Alice Faye, Don Ameche.
SLEEPERS WEST (Shooting); Lloyd Nolan, Lynn Bari.
UNCENSORED; Nancy Kelly, John Loder.

UNITED ARTISTS

SOUTH OF PAGO PAGO; Jon Hall, Frances Farmer; July 19, 1940.
CAPTAIN CAUTION; Victor Mature, Louise Platt; Aug. 9, 1940.
FOREIGN CORRESPONDENT; Joel McCrea, Laraine Day; Aug. 16, 1940.
KIT CARSON; Jon Hall, Lynn Barry; Aug. 30, 1940.
PASTOR HALL; Nova Pilbean, Wilfrid Lawson; Sept. 13, 1940.
WESTERNER, THE; Gary Cooper, Doris Davenport; Sept. 20, 1940.
LONG VOYAGE HOME; John Wayne, Thomas Mitchell; Nov. 22, 1940.
BLACKOUT; Valarie Hobson, Conrad Veidt; Nov. 29, 1940.
THIEF OF BAGDAD; Sabu, June Duprez; Dec. 25, 1940.
SON OF MONTE CRISTO; Louis Hayward, Joan Bennett; Jan. 1, 1941.

In Production or Preparation

CHEERS FOR MISS BISHOP; Martha Scott, William Gargan.
GREAT DICTATOR; Charles Chaplin, Paulette Goddard; (Pre-released).
LADY HAMILTON; Vivien Leigh, Laurence Olivier.
MAJOR BARBARA; Wendy Hiller, Robert Morley.
ROADSHOW; Adolph Menjou, John Hubbard.
SO ENDS OUR NIGHT; Frederic March, Margaret Sullivan.
THAT UNCERTAIN FEELING (Shooting); Merle Oberon, Melvyn Douglas.
TOPPER RETURNS (Shooting); Joan Blondell, Roland Young.

UNIVERSAL

ARGENTINE NIGHTS; Ritz Brothers, Andrew Sisters; Sept. 6, 1940.
HIRED WIFE; Rosalind Russell, Brian Aherne; Sept. 13, 1940.
LEATHER PUSHERS; Richard Arlen, Andy Devine; Sept. 13, 1940.
MUMMY'S HAND, THE; Dick Foran, Peggy Moran; Sept. 20, 1940.
RAGTIME COWBOY JOE; Johnny Mack Brown, Fuzzy Knight; Sept. 20, 1940.
SPRING PARADE; Deanna Durbin, Robert Cummings; Sept. 27, 1940.
DIAMOND FRONTIER; Victor McLaglen, John Loder; Oct. 4, 1940.
SEVEN SINNERS; Marlene Dietrich, John Wayne; Oct. 25, 1940.
DEVIL'S PIPLINE; Richard Arlen, Andy Devine; Nov. 1, 1940.
I'M NOBODY'S SWEETHEART; Helen Parrish, Dennis O'Keefe; Nov. 1, 1940.
PONY POST; Johnny Mack Brown, Fuzzy Knight; Nov. 8, 1940.
SANDY GETS HER MAN; Baby Sandy, Stuart Edwin; Nov. 8, 1940.
ONE NIGHT IN THE TROPICS; Allan Jones, Nancy Kelly; Nov. 15, 1940.
MEET THE WILDCAT; Margaret Lindsey, Ralph Bellamy; Nov. 22, 1940.
BANK DICK, THE; W. C. Fields, Una Merkel; Nov. 29, 1940.
MARGIE; Nan Grey, Tom Brown; Dec. 6, 1940.
TRAIL OF THE VIGILANTES; Franchot Tone, Broderick Crawford; Dec. 13, 1940.
GIVE US WINGS; "Dead End" Kids; Dec. 20, 1940.
INVISIBLE WOMAN, THE; John Barrymore, John Howard; Dec. 27, 1940.
LUCKY DEVILS; Richard Arlen, Andy Devine; Jan. 3, 1941.
WHERE DID YOU GET THAT GIRL? Helen Parrish, Leon Errol; Jan. 3, 1941.
SAN FRANCISCO DOCKS; Burgess Meredith, Irene Hervey; Jan. 10, 1941.
BOSS OF BULLION CITY; Johnny Mack Brown, Fuzzy Knight; Jan. 10, 1941.
BACK STREET; Margaret Sullavan, Charles Boyer; Jan. 24, 1941.
DANGEROUS GAME, A; Richard Arlen, Andy Devine; Feb. 7, 1941.
BURY ME NOT ON THE LONE PRAIRIE; Johnny Mack Brown, Fuzzy Knight; Feb. 14, 1941.
DARK STREETS OF CAIRO; Sigrid Gurie, Ralph Byrd; Feb. 14, 1941.

In Production or Preparation

NICE GIRL; Deanna Durbin, Franchot Tone.
SIX LESSONS FROM MADAME LAZONGA; Lupe Velez, Leon Errol.
WHO'S CRAZY NOW?; Hugh Herbert, Anne Nagel.

WARNER BROTHERS-FIRST NATIONAL

NO TIME FOR COMEDY; James Stewart, Rosalind Russell; Sept. 14, 1940.
FATHER IS A PRINCE; Grant Mitchell, Nana Bryant; Oct. 12, 1940.
TUGBOAT ANNIE SAILS AGAIN; Majorie Rambeau, Alan Hale; Oct. 26, 1940.
ALWAYS A BRIDE; Rosemary Lane, George Reeves; Nov. 2, 1940.
EAST OF THE RIVER; John Garfield, Brenda Marshall; Nov. 9, 1940.
LETTER, THE; Bette Davis, Herbert Marshall; Nov. 23, 1940.
SHE COULDN'T SAY NO; Roger Pryor, Eve Arden; Dec. 7, 1940.
SANTE FE TRAIL; Errol Flynn, Olivia de Havilland; Dec. 28, 1940.

WARNER BROTHERS

CALLING ALL HUSBANDS; Ernest Truex, Lucile Fairbanks; Sept. 7, 1940.
CITY FOR CONQUEST; James Cagney, Ann Sheridan; Sept. 21, 1940.
KNUTE ROCKNE—ALL AMERICAN; Pat O'Brien, Gale Page; Oct. 5, 1940.
DISPATCH FROM REUTER'S; Edw. G. Robinson, Edna Best; Oct. 19, 1940.
SOUTH OF SUEZ; George Brent, Geraldine Fitzgerald; Nov. 16, 1940.
LADY WITH RED HAIR; Miriam Hopkins, Claude Rains; Nov. 30, 1940.
INVITATION TO A MURDER; Thomas Mitchell, Jeffrey Lynn; Dec. 7, 1940.
HERE COMES THE NAVY (reissue); James Cagney, Pat O'Brien; Dec. 21, 1940.
FOUR MOTHERS; Lane Sisters, Gale Page; Jan. 4, 1941.
CASE OF THE BLACK PARROT; William Lundigan, Maris Wrixon; Jan. 11, 1941.
HONEYMOON FOR THREE; George Brent, Ann Sheridan; Jan. 18, 1941.
HIGH SIERRA; Humphrey Bogart, Ida Lupino; Jan. 25, 1941.

In Production or Preparation

FAR HORIZON; Bette Davis, George Brent.
FATHERS'S SON; John Litel, Frieda Inescort.
FOOTSTEPS IN THE DARK (Shooting); Errol Flynn, Ralph Bellamy.
HERE COMES HAPPINESS; Mildred Coles, Richard Ainley.
HER GREAT LIE (Shooting); Bette Davis, George Brent.
KNOCKOUT (Shooting); Wayne Morris, Olympe Bradna.
MEET JOHN DOE; Gary Cooper, Barbara Stanwyck.
SEA WOLF, THE (Shooting); Edw. G. Robinson, Ida Lupino.
STRAWBERRY BLONDE (Shooting); James Cagney, Olivia de Havilland.
STUFF OF HEROES; Eddie Albert, John Leslie.
WAGONS ROLL AT NIGHT, THE; Humphrey Bogart, Sylvia Sidney.

MPTOA Calls For Conciliation

Regional exhibitor units on Tuesday were advised to mediate local disputes before they needed arbitration, and to provide machinery for conciliation. The advice came from Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, and was contained in an organization bulletin.

Mr. Kuykendall once more attacked the decree; and in, urging conciliation, urged it also as an avoidance of arbitration, which, as he sees it under the decree, is to be administered not by exhibitors, but "entirely by the American Arbitration Association."

Mr. Kukendall called "nonsense" talk of exhibitor cooperation for the decree and intent to "give it a fair trial." He noted that "new methods and restrictions on selling are to be undertaken entirely by distributors" and that nowhere in the decree is exhibitor participation in the decree's administration asked. The omission by the decree of provisions for conciliation before arbitration was a grave mistake according to the MPTOA president.

Exhibitors, Mr. Kukendall cautioned, must realize that further protests against the decree are useless, because it will not be modified by court or other action, without being tried first.

Sees Benefit in Music War

The fight between the American Society of Composers, Authors, and Publishers was adverted to, briefly, in the bulletin, which pointed out that one result beneficial to the film industry might be the obtainance by producers of performing rights to music; an obtainance which might eliminate the music seat tax which theatres now pay to ASCAP.

With state legislatures scheduled to receive a flood of new restrictive measures against the film industry, theatre men should watch their legislatures carefully, making defenses sure and united, Mr. Kukendall warned.

Anent Federal taxes on admissions, the MPTOA bulletin disclosed the organization would try to secure amendment of the Federal revenue act, lowering the tax on student tickets. This would affect an estimated 12,000,000 payers, it is thought. They now pay the adult tax.

Law Quits Federal Post; Becomes PCCITO Counsel

The Pacific Coast Independent Theatre Owners group has retained, as counsel, Albert J. Law, who is scheduled to resign as special assistant United States Attorney General in the Los Angeles area, on January 1st.

Mr. Law's resignation, and entry into private practice, mark the end of 11 years in the Federal post, during which, with Harold J. Collins, who occupied a similar position, he had charge of the investigations which resulted in the filing of contempt charges in the Fox West Coast consent decree case.

On Tuesday, Mr. Law said that the PCCITO had not formulated any program yet, on the consent decree in the Government's New York anti-trust action, or on other matters.

Agnes Ayres, of Silent Films, Dies

Agnes Ayres, one of the most glamourous film stars of the silent era, who appeared opposite Rudolph Valentino in "The Sheik", his most famous role, died in Hollywood on Wednesday, December 25th, after an illness of several weeks. She was 42 years old.

Development of talking pictures marked her decline in motion pictures. In attempting a comeback, recently, she said: "It cost me a half million dollars to learn the value of a nickel, but I wouldn't trade the experience for all that money back again." After a layoff of many years, Miss Ayres had a small part in 1937, playing opposite Gary Cooper and George Raft in "Souls at Sea". Ten years previously, she retired a wealthy woman, but in the 1929 stock market crash she lost all her earnings.

Miss Ayres tried the talkies and failed, then attempted to obtain stage experience by joining a stock company. Then she took a show on the road on one-night stands, later returning to Hollywood to enter the real estate business.

Speaking bitterly, in September, 1934, after having failed to persuade producers to give her a part, she said: "When they'll take an untrained peasant girl, spend $2,000,000 on her, and won't dream of signing some one who once had a name and public, you can't help but ask: Why?"

Among the pictures in which she appeared were: "Forbidden Fruit", "The Ten Commandments", "The Son of the Sheik", "The Lady of Victory", "The Donovan Affair", "Broken Hearted", "Bye, Bye, Buddy", "Tomorrow's Love", "The Story Without a Name", "Worldly Goods", and "The Awful Truth".

A daughter, Maria, 15 years old, survives. She lives with her father, S. Manuel Reachi, Mexico City film producer, whose marriage to the actress ended in divorce in 1927.

Jeffrey's New Unit, Religious Film First

George S. Jeffrey, Thursday announced the organization of a new producing and distributing corporation, incorporated as Jeffrey Pictures Corporation, with the main office in the R.K.O. Building, 1270 Sixth Avenue, New York.

The initial production will be the "Cavalcade of Faith", which is now available for release and has been produced in four languages — Spanish, Polish, Italian and English. "The subject has to do with the evolution of Christianity dating from the Third Century and follows on through the succeeding ages to the present," it was said.

The personnel of Jeffrey Pictures includes Mr. Jeffrey, as president and general manager; Robert E. McIntyre, vice president and sales manager; Allyn Butterfield, vice president and production manager; M. E. Jeffrey, treasurer, and Lee Kugel, advertising and publicity director.

Denies Expansion Plans

F. W. Anderson of Anderson Theatre Circuit of Morris, Illinois, denied this week a report that he had plans for building a new theatre in Joliet or Dwight, Ill., and that his business for this year showed gains over previous years. The report was published in last week's Motion Picture Herald.

O.H.Briggs Named President of PRC

Directors of the Producers Releasing Corporation, meeting in New York on Monday elected O. Henry Briggs, recently resigned president of Pathe Laboratories to the presidency of the company.

Mr. Briggs' designation follows a refinancing program for PRC. Details were not forthcoming, although it was reported that sufficient capital had been obtained to complete 21 pictures yet to be made on the company's schedule of 38 features. The company's present producing roster including Sigmund Neufeld, Jed Buell, Ted Richman and E. B. Derr are expected to be augmented with additional producing units.

Franchise holders and stockholders of the company who attended the board meeting included: Harry Asher, Boston; Lee Goldberg, Cleveland; Louis Ruttstein, Los Angeles; George Gill, Washington; Bert Kulick, New York and Jack Adams, Denver.

Mr. Briggs has had wide technical and sales promotion experience in the industry, having received his training with the E. I. du Pont de Nemours Company following his graduation from college. He had been in charge of the department merchandising Duco, the then new automobile finish when du Pont completed its $4,000,000 motion picture film plant at Parlin, N. J.

The du Pont company, in 1924, incorporated its film business as a subsidiary company, with Pathe Freres of Paris and Pathe Exchange, Inc., of New York, as partners. Mr. Briggs became sales manager of the newly-formed company. In July, 1936, he was named president of the Pathe Film Corp. and has served with the Pathe organization ever since.

Harry Rathner, former president of PRC resigned several weeks ago. His future plans have not been announced.

New Buck Jones Serial

Buck Jones and Dorothy Fay will be the leads in Columbia's new serial, "White Eagle," to be directed by James Horne. His last picture for the company was "The Overland Express." Miss Fay is at present appearing in "North From the Lone Star," for the same company. She last appeared with Mr. Jones in "Stranger from Arizona," and "Law of the Texan."

Approve New Exchange

A. A. Shubart, manager of exchange operations for RKO, has approved plans for a new exchange in Philadelphia. The general contract for such has been awarded to John P. Hallahan, Inc. The building will be of two stories, and cost $70,000. David Supowitz, architect, of Philadelphia, prepared the plans. The building will contain offices, a storage room and a preview room.

Louis Richmond Promoted

E. M. Loew, New England circuit operator, last week in Boston announced appointment of Louis W. Richmond as his associate general manager. Succeeding Mr. Richmond as sales manager is Walter McGee, formerly of the Winchester Amusement Company, of Flint, Michigan.

"CHAD HANNA" IN TECHNICOLOR
SURE-FIRE FOR BIG MONEY!

—Preview Flash

BIG! BIG! BIG!

IN ALL KEY CITIES!

20th CENTURY FOX

20th's BIG ONE FOR THE HOLIDAYS!

THE BIGGEST THING IN A YEAR OF CHRISTMASES AT THE ROXY, N. Y.!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hudson's Bay

(20th Century-Fox)

Historical Melodrama

Paul Muni's return to the screen after an absence of many months is, by all the standards showmen adhere to, news for marquee and billboard. To it showmen may add that his casting in this story of the beginnings of the Hudson's Bay company is a departure from precedent for the star, the part calling for fisticuffs and brawling as well as dialogue in dialect and a measure of chicanery blended into the heroics.

The period is the seventeenth century, the story, by Lamar Trotti, opening with "Pierre Esprit Radisson," played by Muni, and his fellow-trapper, "Gooseberry," petitioning the British Governor in Albany for funds to fit out an expedition into the Hudson Bay country. Thrown into prison, they meet an exiled British nobleman, aid him in escaping and enlist his support. The three return with 300,000 pelts, which are seized by the French Governor of Quebec, who imprisons them again, but they escape, recover some of the pelts and take them to England. Here they obtain unofficial backing for another expedition to the Bay country, to which they again travel, returning ultimately with 400,000 pelts but without one of their members, a friend of the King, who has been executed, after giving brandy to the Indians, to prevent an Indian war. The King imprisons them and orders their execution, but they are freed when "Radisson" reveals that he has instructed his Indian friends to trade only with the French if he does not return.

Kenneth Macgowan produced the picture and Irving Pichel directed. The Muni performance is made the keystone of interest throughout, Laird Cregar's role giving him position of next prominence. Gene Tierney and John Sutton carry the romantic interest.

Previewed at studio.—WILLIAM R. WEAVER.

Produced and distributed by 20th Century-Fox. Associate producer, Kenneth Macgowan. Director, Irving Pichel. Screen play by Lamar Trotti. Photographed by Peverell Marley and George Barnes. Edited by Robert Simpson. P.C.A. certificate No. 6846. Release date, January 3, 1941. Running time, when seen at studio, 95 minutes. General audience classification.

CAST

Pierre Esprit Radisson	Paul Muni
Barbara Hall	Gene Tierney
Gooseberry	Laird Cregar
Lord Edward Crewe	John Sutton
Nell Gwyn	Virginia Field
King Charles	Vincent Price
Prince Rupert	Nigel Bruce
Gerald Hall	Norton Lowry
Sir Robert	Robert Greig
Orimha	Chief Thundercloud
English Governor	Frederick Worlock
Duchess	Florence Bates

This Thing Called Love

(Columbia)

"Marital Highjinks"

Described in Columbia literature as "a miracle of marital highjinks", this comedy of frustration sustains the company's reputation for expertness in the field of entertainment pioneered with its "It Happened One Night" and cultivated at intervals down to and including "He Stayed for Breakfast". Presenting Melvin Douglas, of the last-named picture, and Rosalind Russell, of "Hired Wife," "The Women" and other light-comedies, as newlyweds restrained first by plan and later by circumstance from consummating their marriage, the picture was acclaimed and applauded to the echo by an adult Hollywood preview audience.

The story opens with the girl in the case, statistician for an insurance company, explaining to a board of directors that there would be fewer divorces if people who marry postponed consummation for a period of three months pending adjustment of personalities. She tells her fiance of five days' acquaintance, arriving from South America intent upon marrying at once, of her plan and her decision to try it out in their case. He remonstrates, but his lawyer advises him to proceed with the marriage, arguing that he can overcome his bride's stipulation by exercise of charm, magnetism and suggestion, once they are wed.

On the night of their marriage the bridegroom employs all the wiles at his command to effectuate his lawyer's advice but is unsuccessful. Other couples and families enter the story, the problems interlocking with those of the newlyweds in a fashion to prolong the frustration despite the groom's persistent efforts to end it, circumstances finally persuading the bride to abandon her stipulation. Her attempt to convey her change of mind to her husband by exercise of wiles paralleling those he tried on their first night fails through no unwillingness on his part but because he has acquired a poison-oak infection in company with another woman under circumstances he cannot explain to his wife. He flees her blandishments in confusion and stays away until cured, returns to find another man in his bedroom and pajamas, declines to listen to an explanation and goes away to sell his business. Friends prevent this by having him charged with insanity and abducted in a strait-jacket. His wife, unknowing, starts for Reno. Both return to their home, disconsolate, and discover each other, whereupon the picture closes with him joining her in her boudoir, their minds and hearts attuned.

Production by William Perlberg and direction by Alexander Hall are of a quality to have commanded praise both in terms of applause and audible comment by the preview audience. George Seaton, Ken Englund and P. J. Wolfson collaborated on the screen play, based on a play by Edwin Burke, the script abounding in situations and dialogue of the sort playgoers used to describe as "smart," "sophisticated" or "risque," according to their viewpoints.

Dwelling throughout on the delay in consummation of the marriage of the principals, and deriving its humor and business therefrom, the production makes its appeal to the mature.

Previewed at the Pantages Theatre, Hollywood, to the response reported in the foregoing.—W. R. W.

Produced and distributed by Columbia. Producer, William Perlberg. Director, Alexander Hall. Screen play by George Seaton, Ken Englund and P. J. Wolfson. Play by Edwin Burke. Photographed by Joseph Walker. Edited by Viola Lawrence. P.C.A. certificate No. 6846. Release date, January 2, 1941. Running time, when seen in Hollywood, 93 minutes. Adult audience classification, with reservations.

CAST

Ann Winters	Rosalind Russell
Tice Collins	Melvyn Douglas
Charlotte Campbell	Binnie Barnes
Harry Bertrand	Allyn Joslyn
Florence Bertrand	Gloria Dickson
Julio Diestro	Lee. J. Cobb
Genevieve Hooper	Gloria Holden
Gordon Daniels	Paul McGrath
Ruth Howland	Leona Maricle

She Couldn't Say No

(Warners-First National)

Court Room Comedy

This Earl Baldwin-Charles Grayson screen play from the Benjamin Kaye stage play, deals with the romance between two attorneys, which ends happily when the breach of promise suit which engages them as opposing counsel, is settled by the plaintiff and defendant, who decide to wed after all.

Roger Pryor appears as a struggling young lawyer, Eve Arden as his secretary, also a lawyear in her own right, and one in love with her boss. At the instigation of a process server they employ, played by Cliff Edwards, the distaff side of the firm takes a case to help the firm, despite her young man's objections to "career women."

Clem Bevans and Vera Lewis enact the defendant and the plaintiff, respectively, comedy deriving from the $100,000 suit when the former is 80, the latter well in her 60's.

Previewed at studio.—WALTER SELDEN.

Produced and distributed by Warners. William Jacobs, associate producer. Directed by William Clemens. Screen play by Earl Baldwin and Charles Grayson. From the play by Benjamin M. Kaye. Photographed by Ted McCord. Film editor, Harold McLernon. P.C.A. certificate No. 6781. Release date, Dec. 14, 1940. Running time, when seen in Burbank, 64 minutes. General audience classification.

CAST

Wallace Turnbull	Roger Pryor
Alice Hinsdale	Eve Arden
Banjo Page	Cliff Edwards
Eli Potter	Clem Bevans
Pansy Hawkins	Vera Lewis
Abner	Irving Bacon
Hank Woodcock	Spencer Charters
Judge Jenkins	Ferris Taylor
Ezra Pine	Chester Clute
Henry Rockwell	George Irving
Ma Hawkins	Zeffie Tilbury
Barber	George Guhl
Town Marshal	Frank Mayo

Flight from Destiny

(Warner Brothers)

Study in Psychology

Warners "Flight From Destiny" is the story of a college philosopher who finding out that he has only six months to live, decides to do one last benefit for humanity by murdering a woman hated by all who know her and who is attempting to wreck the life of a young painter. Moving slowly the story takes the professor through his decision which he arrives at with all the aplomb of a classroom discussion, his ferreting out the background of his victim to make sure that no one will miss her, his confession of guilt when his young friend is accused of the crime and his payment on the electric chair for the murder. The tale ends with his realization that his theory of committing murder for social justice is false. Most of the film however deals with the professor's mental justification for the murder, his belief that he is "immortal" because he does not fear death, and his desire to judge whether a fellow human being should live.

Thomas Mitchell as the professor gives an impressive performance, and adds another excellent characterization to the long list of his performances, Geraldine Fitzgerald as the young wife of his friend, played by Jeffrey Lynn,

SHOWMEN'S REVIEWS OF PRODUCT

James Stephenson, Mona Maris, Jonathan Hale, David Bruce, Thurston Hall, Willie Best and Libby Taylor head the supporting cast.

Barry Trivers in adapting the story by Anthony Berkeley performed a screenplay achievement marked by smoothness.

Although the picture has not been released generally, Warners, because of the work of director Vincent Sherman, has given him a new contract and more important assignments. Edmund Grainger was the associate producer.

Warners expects much from the picture, having booked it into the Four Star Theatre, Los Angeles, Christmas Day and into Radio City Music Hall in mid-January.

Its theme and subject matter make it adult fare.

Previewed at the Four Star Theatre, Los Angeles, to a press audience.—V. K.

Produced and distributed by Warner Brothers-First National. Director, Vincent Sherman. Screen play, Barry Trivers. From a story by Anthony Berkeley. P. C. A. Certificate No. 6730. Release date, December 7, 1940. Running time, when seen in Hollywood, 74 minutes. Adult audience classification.

CAST

Betty Farroway.....Geraldine Fitzgerald
Professor Henry Todhunter.....Thomas Mitchell
Michael Farroway.....Jeffrey Lynn
Dr. Lawrence Stevens.....James Stephenson
Ketti Moret.....Mona Maris
District Attorney.....Jonathan Hale
Saunders.....David Bruce
Dean Somers.....Thurston Hall
Martha.....Mary Gordon
Paul Farroway.....Richard Nichols
Peterson.....John Eldredge
Ferrers.....Hardie Albright
Prentiss.....Wm. Forrest
Brooks.....Weldon Heyburn
Travin.....DeWolf Hopper
Conway.....Alexander Lockwood
Edvaard Kreindling.....Frank Reicher
Holdup Man.....Joseph Downing
Booker.....Willie Best
Maid.....Libby Taylor

Wild Horse Range

(Monogram)

Horse-Thief Saga

Monogram has in "Wild Horse Range," an action film designed strictly for fans who relish plenty of rip-snortin' riding and physical combat in their movie fare.

The film features Jack Randall, a good-looking chap, who plays the cowboy hero role in approved fashion and who wins the girl at the fadeout.

The story concerns two horse-traders, Jack Randall and Frank Yaconelli, who stumble across a gang of horse-thieves. How they manage to capture the gang and restore the animals to their rightful owner, forms the basis of the story. Phyllis Ruth, a comely blonde makes her debut in the film and acquits herself well.

Previewed at the Central Theatre, New York, Thursday, December 19th, 1940.—CHARLES L. BECKER.

Produced and distributed by Monogram Pictures. Produced by Harry S. Webb. Directed by Raymond K. Johnson. Photographed by Edward A. Kull and William Hyer. Sound engineer, Glenn Glen. Film editor, Robert Golden. Musical director, Johnny Lange and Lew Porter. Screen play by Carl Krusada. P.C.A. Certificate No. 6284. Running time, when previewed in New York, 52 minutes. Release date, December 16th, 1940. Adult audience classification.

CAST

Jack Wallace.....Jack Randall
Manny.....Frank Yaconelli
Ann Morgan.....Phyllis Ruth
Harriet Morgan.....Marian Sais
Buddy Mitchell.....Ralph Hoopes
Harvey Mitchell.....Forrest Taylor
Stoner.....Charles King
Arnold.....Tom London
Ed Baker.....George Cheseboro
Frank.....Carl Mathews
Sheriff.....Steve Clark

No, No, Nanette

(RKO Radio)

Extra-Marital Comedy

Herein is presented the Broadway musical comedy stage success of fifteen years ago, this time starring Anna Neagle in the title role. The cinematic version of the stage production has lost some of its lustre and hilarity in its transposition to the screen but, neverthless, remains chucklesome throughout.

Producer-director Herbert Wilcox, who has guided Miss Neagle in her motion picture career dating back to "Nell Gwynn" down through a couple of "Queen Victoria's," and her last American made film "Irene" also adapted from a Broadway musical comedy, in this endeavor has utilized shrewdly his shownmanship experience. Marquee names that will attract the attention of the audience, including Richard Carlson, Victor Mature, Roland Young, Helen Broderick and Zazu Pitts, do much to abet the picture.

The dance sequences executed by Miss Neagle and chorines photographed in montage, plus the music of Vincent Youmans—"Tea for Two" and "I Want to be Happy," both hit tunes of the 1925 era and familiar to all audiences of this day—and the portraits of Miss Neagle originally painted by McClelland Barcley, are highlights.

A dual theme of romance and the attempted rescue of a happiness-spreading uncle from the clutches of a trio of mercenary women by his niece, involving the niece in a double romance, have been worked into the picture. Complications and more complications ensue for all concerned including the uncle's wife, the two suitors, the three golddiggers and the maid, but the various troubles are ironed out by the ingenious niece.

Miss Pitts reverts temporarily from her accustomed role of the slow-witted and hand-fluttering maiden to that of the dry-humored, sarcastic housemaid, a move that lends additional comedy to the picture. Ken Englund wrote the screen play from the musical comedy by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Nyitray. The lyrics for the three songs of the picture, "Tea for Two," "I Want to be Happy" and the title number, "No, No, Nanette," were written by Irving Caesar and Otto Harbach.

Reviewed at the Radio City Music Hall in New York where a good part of the mid-afternoon audience had come as much to see the Christmas Show presented by the theatre at this time each year as the picture.—GEORGE SPIRES.

Produced and directed by Herbert Wilcox. Distributed by RKO Radio. Director of photography, Russell Metty, A.S.C. Miss Neagle's portraits painted by McCelland Barclay. Art director, L. P. Williams. Gowns by Edward Stevenson. Recorded by Richard Van Hessen. Special effects by Vernon L. Walker, A.S.C. Edited by Allen Williams. Choreography by Aida Broadbent. Set decorations by Darrell Silvera. Assistant directors, Kenneth Holmes, Lloyd Richards. Associate producer, Merrill G. White. Musical director, Anthony Collins. Running time, 96 minutes. Release date, Dec. 20, 1940. P.C.A. No. 6608. General audience classification.

CAST

Nanette.....Anna Neagle
Tom.....Richard Carlson
William.....Victor Mature
Mr. Smith.....Roland Young
Mrs. Smith.....Helen Broderick
Pauline.....ZaSu Pitts
Kitty.....Eve Arden
Sonya.....Tamara
Styles.....Billy Gilbert
Stillwater, Jr. } .....Stuart Robinson
Stillwater, Sr. }
Betty.....Dorothea Kent
Remington.....Aubrey Mather
Gertrude.....Mary Gordon
Hutch.....Russell Hicks

SHORT PRODUCT PLAYING BROADWAY

Week of December 21

CAPITOL

Snow Fun.....RKO Radio
Growing Up.....RKO Radio
Wedding Bills.....MGM
Feature: Dr. Kildare's Crisis.. MGM

CRITERION

Eyes of the Navy.....MGM
Caught Mapping.....Highway Commission of New York
Feature: Hullabaloo.....MGM

MUSIC HALL

Window Cleaners.....RKO Radio
Feature: No, No, Nanette... RKO Radio

PARAMOUNT

Raggedy Ann.....Paramount
Feature: Love Thy Neighbor. Paramount

RIALTO

Louis-McCoy Fight Film....Super Sports
Merit System Advancing...Municipal Civil Service Commission
Feature: Ellery Queen—Master Detective.....Columbia

RIVOLI

Arabian Bazaar.....United Artists
Window Cleaners.....RKO Radio
Feature: Victory.....Paramount

ROXY

Temperamental Lion.....20th Cent.-Fox
Screen Snapshots, No. 3....Columbia
Going Places, No. 83.....Universal
Feature: One Night in the Tropics.....Universal

STRAND

History Repeats Itself.....Vitaphone
Bedtime for Sniffles.....Vitaphone
Feature: Santa Fe Trail.....First National

Michael Shayne, Private Detective

(20th Century-Fox)

Introducing Another Screen Sleuth

The latest addition to the cinematic clique of oriental and occidental screen sleuths is introduced in this mirth and melodrama mystery. He is a glib and nimble Celtic played by Lloyd Nolan. Subsequent visits of this detective personality should be an entertaining experience if Mr. Nolan's introductory remarks are any guarantee. Marjorie Weaver supplies the girl angle, what little there is to it, competently and prettily. Donald MacBride, as an exasperated and frustrated civic police chief, contributes considerably to the humorous motif of the production. Importantly concerned either as suspects or assistants in the search of the murderer are Elizabeth Patterson, Walter Abel, Joan Valerie, and Douglas Dumbrille. Under the executive producership of Sol M. Wurtzel, Eugene Forde gave the gag-seasoned script of Stanley Rauh and Manning O'Connor a steady pace.

The plot is more notable for comedy than

(Continued on following page)

REVIEWS OF PRODUCT

(Continued from preceding page)

bafflement, for the sole murderer in the scenario is easy to detect, even if his motives are reported a bit cloudily. As a private detective, "Shayne" is engaged to chaperon a spoiled daughter of a racing commissioner and with such an assignment, he becomes involved in track matters, doped horses, gambling joints and the task of clearing his name of a murder charge.

Seen at an afternoon performance at the Palace Theatre in New York, where the picture, sharing billing with "South of Suez," seemed to have an entertainment effect, at least along comedy lines, upon the audience.—JOSEPH F. COUGHLIN.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Director, Eugene Forde. Screen play, Stanley Rauh and Manning O'Connor. Based on a novel by Brett Halliday. Cameraman, George Schneiderman. Art director, Richard Day and Lewis Creber. Set decorations, Thomas Little. Film editor, Al De Gaetano. Costumes, Herschel. Sound, W. D. Flick and Harry M. Leonard. Musical direction, Emil Newman. P.C.A. Certificate No. 6714. Release date, January 10, 1941. Running time, 77 minutes. General audience classification.

CAST

Michael Shayne ..... Lloyd Nolan
Phyllis Brighton ..... Marjorie Weaver
Marsha Gordon ..... Joan Valerie
Elliott Thomas ..... Walter Abel
Aunt Olivia ..... Elizabeth Patterson
Chief Painter ..... Donald MacBride
Gordon ..... Douglas Dumbrille
Brighton ..... Clarence Kolb
Harry Grange ..... George Meeker
Ponsby ..... Charles Coleman
Al ..... Michael Morris
Larry Kincaid ..... Robert Emmett Keane
Steve ..... Frank Orth
Fisherman ..... Irving Bacon

Her First Romance

(Monogram)

Cinderella, with Music

Monogram's "Her First Romance" is a story of adolescent love treated in a Cinderella manner, modernized and furbished with music. It presents Edith Fellows, now grown into young womanhood, in her first "grownup" role, and also as a singer. It marks also the film debut of Wilbur Evans, concert baritone.

Told with feeling, the picture, taken from Gene Stratton Porter's "Her Father's Daughter," has charm, freshness and poignancy, Adele Comandini having written an entirely new story for the characters.

Supporting Miss Fellows and Evans are Jacqueline Wells, as her conceited, selfish sister; Alan Ladd, Judith Linden, Roger Daniel, Marion Kerby, Marlo Dwyer, Ottila Nesmith, Ray Hirsch, Alexandria Moreland, Julie Sheldon and John Adamson.

Edward Dmytryk directed, spacing music, pathos and comedy with effectiveness. I. E. Chadwick produced, with Herman Wohl as his associate.

"Linda," jibed at as the college "frump," is invited to a campus prom by a fraternity brother, as an initiation prank. Informed of the joke "Linda" is broken hearted, but a visiting singer, "Philip," considered the "catch" of the season, takes her. Then follows a succession of incidents in which her conceited sister attempts to win the singer, a shattered romance is patched up, and the singer extricates himself from an embarrassing position.

Previewed at studio.—V. K.

Produced and distributed by Monogram. I. E. Chadwick, producer. Associate producer, Herman Wohl. Directed by Edward Dmytryk. Screen play by Adele Comandini. Assistant director, Al Alt. Photographed by John Mescall. Edited by William Ziegler. P.C.A. Certificate No. 6876. Running time, 77 minutes. Release date, Dec. 22, 1940. General audience classification.

CAST

Linda Strong ..... Edith Fellows
Philip Niles ..... Wilbur Evans
Eileen Strong ..... Jacqueline Wells
John Gilman ..... Alan Ladd
Marian Strong ..... Judith Linden
Donald Whiting ..... Roger Daniel
Katy ..... Marion Kerby
Susie Sloan ..... Marlo Dwyer
Mrs. Whiting ..... Otila Nesmith
Butch ..... Ray Hirsch
Gladys ..... Alexandria Moreland
Nancy ..... Julie Sheldon
Friday ..... John Adamson

Raggedy Ann

(Paramount)

Fleischer Cartoon

"Raggedy Ann" is a cinematic treatment of Johnny Gruelle's works which were brought to the attention of younger audiences some years ago. Here Max Fleischer in his two reel color cartoon brings to life the rag dolls of another day and delves into their private lives. In this subject Raggedy Ann and her spouse to be, Raggedy Andy, run afoul of numerous adventures while on their way to receive names after being put together in Rag Land. When Andy meets a Senorita doll, Ann's heart is broken but he realizes his mistake and they are joined for life. Mr. Fleischer and his staff have worked a colorful background into and throughout the subject with the various sewing implements giving a musical review while constructing the dolls.—Running time, 19 minutes.

"SENSATION" REVIEWED

"Sensation," British feature now being released in the U. S. by Film Alliance of the U. S., was reviewed in MOTION PICTURE HERALD *on January 23, 1937. It was made in London by British International Pictures and originally distributed in England by Wardour Films.*

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week three were found unobjectionable for general patronage, four were found unobjectionable for adults and one was classified as objectionable in part. The film and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Flight Command," "Lets Make Music" and "Romance of the Rio Grande." Class A-2, Unobjectionable for Adults: "Go West," "Hudson's Bay," "Love Thy Neighbor" and "No, No, Nanette." Class B, Objectionable in Part: "Man of the Hour" (French).

Ostrow To Produce

Lou Ostrow has been assigned a producer's berth at Twentieth Century-Fox for two forthcoming pictures. The films are "We Go Fast," based on Douglas Welch's *Saturday Evening Post* story, and "Green Entry," a novel by S. Ruth Howard.

Set Christmas Film

"Springtime in the Holy Land," a two-reel subject in Dufaycolor is being released nationally by Astor Pictures Corp., of New York, as a special Christmas attraction.

$1,259,798 Loss For Walt Disney

Walt Disney's enterprises lost $1,259,798 during the year past, stockholders were informed on Monday, from Hollywood, in Walt Disney Productions' first annual report to the public. Stock in the company was first offered the public in April.

The loss is attributed both to the company's inability thus far to realize production costs on its feature, "Pinocchio" and to the war situations abroad.

The total production cost on that film was $2,595,379, Mr. Disney told stockholders, in a letter complementing the report. Up to September 28th, the film had grossed $1,673,956, of which the company's share was $976,211. It will probably gross $619,-167 more for the company, Mr. Disney anticipates.

Deficit Charged

In the report, he explained, "A charge of $1,000,000 has been made to provide for the excess of cost of this picture, over the estimated total revenues."

The company believes it has adjusted its operations, so that it is independent of foreign markets, Mr. Disney adds, noting that production has increased 100 per cent and production costs have declined since the opening in the Spring, of the new studio.

The company delivered one feature and ten short subjects to RKO during the year, according to the report. It may deliver two features and 20 short subjects to RKO during the year ending next September 28th. The two features, adds the report, are "The Reluctant Dragon" and "Bambi".

One other feature is in work, "Dumbo, the Flying Elephant", release of which has not been established; and two features scheduled for 1942 release are "Peter Pan" and "Wind in the Willows", the report said.

The policy of two or more features per year in addition to short subjects will be followed hereafter by the company, it adds, noting also that at present 28 short subjects are in work.

The current production inventory totals $3,650,256. This is the highest in the company's history. The 149 stories the company owns, have a value of $367,275.

The total income for the year was $2,525,723. Of this, $1,954,335 was Disney Productions' share, from film rentals, and from the licensing of Disney characters and from music royalties.

Selling, administrative, and general expenses were put at $649,354. The amortization of picture costs amounted to $1,719,140.

Total assets of the company are $8,562,137. Of this, current and working assets total $5,058,966. Cash on hand, included in this latter sum, amounts to $116,218.

Current liabilities are $2,606,315. This includes $1,932,992 in five per cent demand bank notes, which are secured by negatives.

Show Smuggled Film

The Bryant Theatre, New York City, this week began showing Gabriel Pascal's film, "The Living Dead," banned by the Nazis, smuggled from Germany, and in receipt of endorsement by the Joint Boycott Council and Non-Secretarian Anti-Nazi League. It was made in 1932.

Universal Signs Seiter

Universal has signed William Seiter to direct two pictures.

THE HOLLYWOOD SCENE

Upswing

For the first time in the last three weeks, production rose this week, with 10 pictures completed, nine started and 40 before the cameras, compared to the seven, five and 41 in the same stages the week before.

Being prepared were 14, one more than last week, while 61 pictures were being edited, one less than during the week before.

The week's tabulation:

COMPLETED

MGM
The Ziegfeld Girl
Men of Boys Town
The Bad Man
Fools Rush In

MONOGRAM
You're Out of Luck

REPUBLIC
Ridin' On a Rainbow

20TH-FOX
Murder Among Friend
Sleepers West

UNIVERSAL
The Mysterious Dr. R.

WARNERS
Strawberry Blonde

STARTED

COLUMBIA
The Lone Wolf Takes a Chance

MGM
Rage in Heaven

MONOGRAM
Prairie Schooldays

RKO
The Devil and Miss Jones
Show Business

REPUBLIC
Petticoat Politics

ROACH (UA)
Broadway Limited

20TH-FOX
Ride On, Vaquero
Untitled Charlie Chan

SHOOTING

Penny Serenade
The Return of Boston Blackie

GLOBE (UA)
Pot 'O Gold

LESSER-LUBITSCH (UA)
That Uncertain Feeling

MGM
Billy the Kid

PRODUCERS RELEASING
Secret Evidence
The Lone Rider Galloping to Glory
It Happened to Me

PARAMOUNT
I Wanted Wings
The Road to Zanzibar
New York Town
Las Vegas Nights
Pirates On Horseback

RKO
They Met in Argentina
Scattergood Baines

REPUBLIC
Arkansas Judge

ROACH (UA)
Topper Returns

20TH-FOX
The Road to Rio
Tobacco Road
Uncensored
The Outlaw

UNIVERSAL
Buck Privates
Back Street
Nice Girl
Six Lessons from Madame La Zonga

WARNERS
Her Great Lie
The Sea Wolf
Knockout
Stuff of Heroes
She Stayed Kissed
Murder On the Second Floor

Two short subjects were completed and one started.

Stories

Hollywood, this week, bought eight story properties, more than during any one week within recent memory.

Twentieth Century-Fox accounted for half the total, with three of its four acquisitions earmarked for associate producer Lou Ostrow. The three are "I Won't Dance," an original by Harry Sauber, dealing with a film star who wants to do dramatic roles instead of dancing; "We Go Fast," Douglas Welch Saturday Evening Post story of motorcycle officers, and "Green Entry," novel by S. Ruth Howard, which has a horse show background. The fourth is "Miami," Stephen Powys story which will become a musical.

Columbia purchased three stories: "Heaven Can Wait," stage play by Harry Segal, bought from Jed Harris; "Trinidad," Cy Bartlett original set for development by producer Sam Bischoff, and "Obituary," a contemporary newspaper story by Jerry Sackheim, which has been assigned to producer Jack Fier.

As a vehicle for Stirling Hayden and Virginia Dale, Paramount bought "The Baby Had a Hard Day," Liberty magazine story, written by Anne Wormser. F. Hugh Herbert and Hans Kraly will write the screen play for producer Sol Siegel. The story is a comedy arising from the marriage of a West Point cadet and a nurse.

▽

After what was described as "an amicable disagreement" over matters budgetary, the Howard Hughes production of "The Outlaw" is again in production, with Mr. Hughes directing, having taken over the assignment from Howard Hawks, who agreed to step out. "The Outlaw" deals with Billy the Kid.

Howard (Hughes) believed in giving the film a large budget; Howard (Hawks) held out for making an economical celluloid preentation. Their publicized split succeeded in conveying the message that "The Outlaw" was to be an "all-out" picture so far as expense was concerned. Another change saw Gregg Toland take over the photographic post, Mr. Toland last year having been winner of the Academy Award in his field for work on "Wuthering Heights."

The picture is the first of two Hughes productions set for Twentieth Century-Fox release. Also being made at the moment is a Metro-Goldwyn-Meyer version of the story, title simply "Billy the Kid," and starring Robert Taylor.

▽

After 11 years, writer Earl Baldwin has asked for and obtained release from his Warner Brothers contract, and is currently at Columbia, working on "He's My Uncle," conscription story. From the Gower Street plant Mr. Baldwin reports to Metro-Goldwyn-Mayer for assignment on a musical.

▽

JAMES HILTON will do the screen play of "Water Gypsies," A. P. Herbert story, for RKO.

BUSBY BERKELEY has been given a new directorial contract by MGM.

ALEXANDER HALL is to direct "Bedtime Story" for Columbia.

KETTI FRINGS, author of "Hold Back the Dawn," which Paramount is filming, is doing the screen play of "Manon Lescaut" for Alexander Korda.

JAMES WHALE will direct Columbia's "They Dare Not Love."

GEORGE BECK has been signed to develop the original story of "Paramount Parade," Paramount musical.

NORTON PARKER is writing the screen adaptation of "Horseback Hurricane" for RKO.

FRED NIBLO, JR., is to develop the screen play of Warners' "Strange Alibi."

JOAN DAVIS has had her Twentieth-Fox contract renewed.

SUSAN HAYWARD received an extended Paramount contract.

JOAN PERRY has been given a Warner term contract.

MILTON BERLE received a Twentieth-Fox contract.

AGNES CHRISTINE JOHNSON will work on the script of the next "Henry Aldrich" picture for Paramount.

WALLY KLEIN and AENEAS MACKENZIE are developing the screen play of Warners' "They Died with Their Boots On."

MARY MCCARTHY and BETTY REINHARDT are working on the story of a new "Maisie" film for MGM.

VILLAINS REFORM

Reversal of the trend which for many years had heroes and villains of screen sagas alike typed permanently to the role in which they were most familiar to the public has been noticeable of late, with special emphasis by Paramount on the transformation process.

For example, Albert Dekker, the brutal mutineer in "Beau Geste," and again the villainous "Dr. Cyclops," now appears as a comic cutup in "You're the One." Then, too, Brian Donlevy, easy victor of the "most hated man" title in "Jesse James" and "In Old Chicago," was made a sympathetic character in "The Great McGinty," and appears as another in the forthcoming "I Wanted Wings."

Basil Rathbone and Akim Tamiroff are another pair of screen huskies who have recently turned to the sweet and light in their characterizations.

And just to confuse the issue, becloud the trend, comes reversal of the above process, with the usually sympathetic and heroic Herbert Marshall appearing as the villain of the piece in "Foreign Correspondent."

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the business, bui
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to time and ofte
rebuilds that bus

THAT'S
TALKI

GINGER ROGERS
In the First Great Romance of the White Collar Girl
"KITTY FOYLE"
Christopher Morley's Natural History of a Woman
With
DENNIS MORGAN • JAMES CRAIG
Eduardo Ciannelli • Ernest Cossart • Gladys Cooper
Directed by SAM WOOD
Who Made "Goodbye, Mr. Chips"
Produced by David Hempstead • Harry E. Edington, Exec. Prod.
Screen Play by Dalton Trumbo • Additional Dialogue by Donald Ogden Stewart

RKO RADIO PICTURES

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THE MOTION PICTURE HERALD

NG ABOUT

Kellg Foyle

Testimonials for Roy and Gilliam

Every branch of the industry in the Albany district was represented at the luncheon to Andrew Roy Wednesday, December 18th, in Jack's Restaurant, that city. The occasion was his transference from managership of the Strand, Albany, to the Stanley, Utica. Tribute was paid to Mr. Roy's showmanship. The Stanley, it was noted, is one of the biggest Warner houses in the territory.

Principal speakers were M. A. Silver, Warner circuit zone manager; Lou Golding, Fabian circuit district manager; Charles Smakwitz, Warner circuit district manager; Jules Curley, Mr. Roy's successor at the Strand; and Max Friedman, zone booker.

The banquet Friday night, December 20th in Chicago, to Tom Gilliam, of Warner Brothers, marked his transference from managership of the Chicago exchange, to the same post in Atlanta. Jack Osserman, RKO branch manager, acted as toastmaster, also praising Mr. Gilliam in a speech. Other speakers were John Balaban, Claude Eckhardt, Twentieth Century Fox branch manager; J. E. Flynn, MGM district manager; Jack Kirsch, president of Illinois Allied; James Donahue, Paramount branch manager; and Charles Ryan, Warner Circuit district manager.

Mr. Gilliam was presented with a combination radio-phonograph-recording machine.

Bishop Dinner Scheduled

Scheduled for January 6th in the Urban Room at the Hotel William Penn, Pittsburgh, is a testimonial dinner for Burtus Bishop, Jr., MGM branch manager there, who has been promoted to a district managership for that company in Kansas City. Also to be honored at the dinner is Byron Stoner, Cleveland exchange salesman for MGM, who will succeed Mr. Bishop in Pittsburgh.

General chairman of the dinner committee is M. N. Shapiro; toastmaster will be C. J. Latta, retiring chief barker of the local Variety Club.

Mr. Bishop was recently elected first assistant chief barker for the club; but his promotion makes the appointment of a substitute necessary, at the next Variety Club board meeting.

Virtually the entire local film industry is expected at the dinner, and it is hoped several home office officials will attend.

In Philadelphia, a testimonial dinner is aborning for Mike Lessy, independent exhibitor, who has signalled his intention to retire, after 35 years of business.

More "Bargain" Matinees

John Danz has reestablished the "bargain matinee" policy in his first-run Palomar Theatre, Seattle, and at the Roosevelt.

Douglas Yates Promoted

Douglas Yates, film editor at Republic, was appointed assistant to Albert J. Cohen, Republic producer, on Monday.

Junior Quiz Shorts

Columbia has just completed plans for production of "Junior Quiz Parade," a series of short subjects featuring juvenile experts.

FROM READERS

CANADIAN IMPORT BAN EXPLAINED

To The Editor of The Herald:

I have just received a copy of the Motion Picture Herald dated December 7, 1940, Vol. 141, No. 10.

On page 33 of this particular issue of the magazine, you have a article with a headline reading as follows:

"Canada Bans Reproducer Imports, Cameras, Premiums for Duration."

In this article you have stated that the Government has stopped imports of nearly a thousand items, among them sound reproducers for theatres.

I am writing you in connection with this article as I am very much afraid that it is liable to be misinterpreted by the theatre exhibitors and other readers to mean 35 mm sound reproducing equipment. The ban actually covers phonograph turntables, and non-synchronous reproducer sets used in theatres will come under this ban. Actually, as far as the theatre supply business is concerned in Canada, the ban only covers turntables and metal booth furniture. This equipment, is, of course, manufactured in Canada and is, therefore, still available to Canadian theatres.

In the interest of accuracy, I think it might be advisable for you to correct the impression given by the article in question. *L. C. Pearson, General Sales Manager, Dominion Sound Equipments, Ltd., Montreal, Quebec.*

CORRECTS "MISTAKE" ON CUBAN BILL

To The Editor of The Herald:

I just read in the November 23rd issue of the Motion Picture Herald (I have been a subscriber to it since I entered in the motion picture business) that the Cuban Government's ban on block booking and blind selling favored by independent distributors as well as by this Exhibitor's Association, was all a mistake orignated on the assumption that the Neely Bill was in force in the United States.

I beg to call your attention to the fact that there was no such mistake on our part. We knew all the time that the Neely Bill was pending at the Chamber of Representatives of the United States; and through the pages of the Motion Picture Herald we were timely informed of the consent decree negotiations and its final signature by Judge Goddard on the 20th of November last.

The Cuban Government's Decree No. 1396, dated May 27th last is based on the assumption that block booking and blind selling practices are "contrary to the good faith and to the normal and honest development of trade." The "Big 8" made strong protests against this Cuban measure. In fact, they have declared a kind of "lock-out": they are servicing all contracts, but refuse to license even old pictures on additional or new contracts.

And we Cuban exhibitors ask why those companies that in the democratic United States agreed before Judge Goddard to eliminate blind selling and to restrict drastically block booking, limiting it to five pictures in a single group, why—we shall repeat—are they so strongly opposed to measures of such an evident honesty.

Or is it that we need an Assistant Attorney-General Arnold to convince them? We hope we got him in Dr. Oñate, Minister of Commerce.—*Orlando López—Hidalgo, President, Asociatión de Empresarios de la República de Cuba, Havana, Cuba.*

P. S. Decree No. 1396 is still in force. Maybe it is amended to allow for blocks of ten pictures.

Board of Review Picks Pictures

The National Board of Review of Motion Pictures this week made its 15th annual announcement of the "best" films of the year on the basis of "artistic merit and importance" judged by its reviewer as follows:

Best film of the year: "The Grapes of Wrath."

Best foreign-language film: "The Baker's Wife."

Best documentary film: "The Fight for Life."

Honorable mention was given to "Power and the Land."

The Board's selections for ten "best" American films in the order named were: "The Grapes of Wrath"; "The Great Dictator"; "Of Mice and Men"; "Our Town"; "Fantasia"; "The Long Voyage Home"; "Foreign Correspondent"; "The Biscuit Eater"; "Gone With the Wind"; "Rebecca."

Committees' Selection

The ten best films in the order of preference chosen by the Review Committee of the National Board were: "Rebecca," "Gone With the Wind," "The Grapes of Wrath," "Fantasia," "Pride and Prejudice," "Foreign Correspondent," "The Great Dictator," "All This and Heaven Too," "Abe Lincoln in Illinois," "The Long Voyage Home."

The choices of the Motion Picture Councils, who have not yet had an opportunity to see "Fantasia" and "The Great Dictator," follow:

"Rebecca," "All This and Heaven Too," "The Grapes of Wrath," "Pride and Prejudice," "Gone With the Wind," "Knute Rockne—All American," "Abe Lincoln in Illinois," "The Howards of Virginia," "Foreign Correspondent," "Young Tom Edison."

The committee on exceptional photoplays has announced the following screen performances worthy of special praise, in addition to the general excellence of acting in all of the films chosen as the best:

Jane Bryan in "We Are Not Alone;" Betty Field, "Of Mice and Men;" Henry Fonda, "Grapes of Wrath" and "Return of Frank James;" Joan Fontaine, "Rebecca;" Greer Garson, "Pride and Prejudice;" William Holden, "Our Town;" Vivien Leigh, "Gone With the Wind" and "Waterloo Bridge;" Thomas Mitchell, "The Long Voyage Home;" Raimu, "The Baker's Wife;" Ralph Richardson, "The Fugitive;" Flora Robson, "We Are Not Alone;" Ginger Rogers, "The Primrose Path;" George Sanders, "Rebecca;" Martha Scott, "Our Town;" James Stewart, "Little Shop Around the Corner;" Conrad Veidt, "Escape."

The editors of *Red Book* will present to Sol Lesser, producer and the production personnel responsible for "Our Town," the periodical's trophy for the "most distinguished contribution to art of the motion picture," during 1940, during the Screen Guild's Gulf program on CBS, Sunday evening. Bette Davis, 1939 winner will present the award on behalf of Douglas Churchill, who will be host to the press and leaders of the industry, at a cocktail party, following the broadcast, at Ciro's.

The New York Film Critics were to meet, on Friday, at the New York *Times* to vote on their annual awards for the best film, best acting and directing and others. Winners are to be announced next Monday, December 30.

Yorke Moves Offices

Emerson Yorke, independent shorts producer, has moved from 245 West 55th Street to 130 West 46th Street, New York City. Occupancy of the new quarters begins January 1st.

COMMERCIAL 'FM' STARTS; FCC ESTIMATES AUDIENCE AT 38,000,000

Stations Under Construction and Applied For to Reach Market in 18 Key Cities; 48 Licenses Pending Before FCC

FM (frequency modulation) broadcasting will have its official birthday on January 1st, next Wednesday, when it reaches full commercial standing as a result of the order of the Federal Communications Commission. But few of the 25 companies in 13 states which have receive dconstruction permits will be ready to accept sponsored programs at that date, for many stations are still in the blue-print stage.

The potential FM radio audience, according to the FCC, will number 38,316,051, over one quarter of the population of the country. The large possible FM audience is grouped around 18 key cities. When the 48 applications pending before the FCC are acted upon FM radio will become available to a number of other key cities and another ten or 20 million people.

Few Receivers Sold

At the present time the competition from FM radio is quite slight for relatively few receivers have been sold. But the number of stations under construction and applied for and the size of the potential audience gives an indication of its possible future effects. Over a dozen manufacturing companies are making FM radio rereceivers and several of the large firms are building FM transmitters. FM is said to provide "staticless reception" and give radio service to regions where at present it is unsatisfactory.

One of the reasons why only a few stations are ready for the official birthday of FM is that the FCC delayed so long in acting on the applications, it was said. However the Commission has given permission to the present FM experimental stations to continue in operation after January 1st until their commercial applications are acted upon. FM commercialization was approved October 31st.

So far the official FM call letters have not been announced but the FCC has explained the system which will be used. The United States has been assigned the use of three initial call letters, N, K and W. "N" is restricted to the Navy and Coast Guard. For FM stations West of the Mississippi the initial call letter K will be assigned and W to those East of that river. The second letter for a FM station will be in alphabetical order with E reserved for educational stations. Between the two letters will be two numbers indicating the frequency on which the station operates.

Sponsor for W2XOR

Eugene S. Thomas, sales manager for WOR, has announced that the first commercial order for FM was received by W2XOR, affiliate FM station, from the Longine-Wittenauer Company for sponsorship of night time signals for one year beginning January 1st when FM commercials are permitted. The FM station will continue to operate from 9 AM to midnight, according to J. R. Poppele, chief engineer for WOR and W2XOR.

After conferring with representatives of FM Broadcasters, Inc., and other interested groups the FCC revised the FM application form to simplify the procedure. This action would result in more applications being filed, it was reported.

General Electric's FM station in Schenectady, W2XOY, is rebroadcasting the programs of the Metropolitan Opera in New York each Saturday afternoon.

Carl J. Meyers, chief engineer for WGN in Chicago, announced immediately after the FM permit was published that the company would begin work on the transmitter and antenna at once. The WGN FM stations will bring programs to listeners within about 70 miles of the transmitter or over 10,000 square miles.

WGN has appropriated $85,000 for preliminary work on the new station. The transmitter will be housed in the 29th floor of the Tribune Tower and the antenna will run up a special flag pole atop the Tower. The FM station probably will not begin commercial operation until April, it was said.

Television and FM work will be carried on together by Metropolitan Television, Inc., a subsidiary of Bloomingdale Bros. and Abraham and Straus department stores. I. A. Hirschmann, a vice-president of Bloomingdale Bros., said "our plan is to synchronize the activities of our FM and television stations, both of which will transmit programs from the roof of the Hotel Pierre. Department stores seem the logical source for further expansion of broadcasting."

The following is a list of FM stations which will have construction permits or whose application is still pending before the FCC. The list, arranged by States, gives the frequency, the area to be covered by the stations and the potential audience. (Unlike regular stations which are assigned a definite power, FM stations are given a definite area in square miles to serve.):

California:

Construction permit granted—Don Lee Broadcasting System, Los Angeles; 44.5 mc.; 6,944 square miles; population 2,600,000.

Applications Pending—Don Lee Broadcasting System, San Francisco; 43.5mc.; 3,080 square miles; population 1,428,331.

Earle C. Anthony, Inc., Los Angeles; 44.9 mc.; 1,371 square miles; population 2,252,392.

Echo Park Evangelistic Association, Los Angeles; 45.5 mc.; 1,344 square miles; population 2,296,960.

Standard Broadcasting Company, Los Angeles;45.1 mc.; 1,427 square miles; population 1,901,124.

Connecticut:

Construction permits granted—The Travelers Broadcasting Service, Inc., Hartford; 45.3 mc.; 6,100 square miles; population 1,118,000.

WDRC, Inc., Hartford; 46.5 mc.; 6,100 square miles; popualtion 1,118,000.

Florida:

Application pending—Tom M. Bryan, Fort Lauderdale; 44.5 mc.; 2,150 square miles; population 306,000.

Illinois:

Construction permits granted—National Broadcasting Company, Chicago; 46.3 mc.; 10,800 square miles; population 4,500,000.

WGN, Inc., Chicago; 45.1 mc.; 10,800 square miles; population 4,500,000.

Zenith Radio Corporation, Chicago; 45.1 mc; 10,800 square miles; population 4,500,000.

Applications pending—The Moody Bible Institute, Chicago; 43.9 mc.; 15,300 square miles; population 5,091,000.

WHFC, Inc., Chicago; 47.5 mc.; 2,885 square miles; population 3,835,000.

WJJD, Inc., Chicago; 44.7 mc.; 3,700 square miles; population 4,051,000.

Columbia Broadcasting System, Chicago; 44.9 mc.; 16,100 square miles; population 6,431,310.

Rockford Broadcasters, Inc., Rockford; 45.1 mc.; 6,000 square miles; population 394,500.

Indiana:

Construction permit granted—Evansville On the Air, Inc., Evansville; 44.5 mc.; 8,397 square miles; population 465,000.

Applications pending—Westinghouse Radio Stations, Inc., Fort Wayne; 44.9 mc.; 6,150 squpare miles; population 420,168.

South Bend Tribune, South Bend; 47.1 mc.; 4,330 square miles; population 448,330.

Kentucky:

Applications pending—American Broadcasting Corporation of Kentucky, Lexington; 44.1 mc.; 7,290 square miles; population 415,501.

Ashland Broadcasting Company, Ashland; 43.3 mc.; 5,119 square miles; population 421,990.

Louisiana:

Construction permit granted—Baton Rouge Broadcasting Company, Baton Rouge; 44.5 mc.; 8,100 square miles; population 361,400.

Application pending—Alexandria Broadcasting Company, Inc., Alexandria; 44.7 mc.; 3,025 square miles; population 116,119.

Maryland:

Application pending—The A. S. Abell Company, Baltimore; 44.3 mc.; 15,489 square miles; population 3,308,983.

Massachusetts:

Applications pending—The Yankee Network, Boston (for Paxton); 44.3 mc.; 19,230 square miles; population 6,635,751.

Westinghouse Radio Stations, Inc., Boston; 46.1 mc.; 6,652 square miles; population 3,389,751.

Westinghouse Radio Stations, Inc., Springfield; 48.1 mc.; 11,492 square miles; population 499,098.

Worcester Telegram Publishing Company, Inc, Worcester; 43.1 mc.; 20,437 square miles; population 6,606,882.

Michigan:

Construction permit garnted—The Evening News Association, Detroit; 44.5 mc.; 6,820 square miles; population 2,498,000.

Applications pending—WJR, the Goodwill Station, Detroit; 43.7 mc.; 14,144 square miles; population 3,636,615.

James F. Hopkins, Inc., Detroit; 46.5 mc.; 3,050 square miles; population 2,133,811.

John Lord Booth, Detroit; 44.1 mc.; 4,400 square miles; population 2,514,753.

Federated Publications, Inc., Grand Rapids; 46.1 mc.; 5,300 square miles; population 518,766.

Federated Publications, Inc., Lansing; 47.1 mc.; 3,820 square miles; population 278,162.

Missouri:

Applications pending—The Pulitzer Publishing Company, St. Louis; 43.5 mc.; 6,564 square miles; population 1,531,182.

St. Louis University, St. Louis; 44.3 mc.; 13,500 square miles; population 1,682,500.

Star-Times Publishing Company, St. Louis; 43.1 mc.; 9,900 square miles; population 1,640,000.

Commercial Radio Equipment Company, Kansas City; 44.9 mc.; 2,995 square miles; population 673,759.

New Hampshire:

Construction permit granted—The Yankee Network, Mount Washington; 43.9 mc.; 31,000 square miles; population 2,000,000.

New Jersey:

Application pending—Mercer Broadcasting Company, Ewing Township; 44.7 mc.; 3,700 square miles; population 910,000.

New York:

Construction permits granted—National Broadcasting Company,New York City; 45.1 mc.; 8,500 square miles; population 12,000,000.

William G. H. Finch, New York City; 45.4 mc.; 8,500 square miles; population 12,000,000.

Marcus Loew Booking Agency, New York City; 8,500 square miles; population 12,000,000.

Bamberger Broadcasting Service, Inc., New York City; 47.1 mc.; 8,500 square miles; population 12,000,000.

Metropolitan Television, Inc., New York City; 47.5 mc.; 8,500 square miles; population 12,000,000.

General Electric Company, Schenectady; channel not assigned; 6,600 square miles; population 968,000.

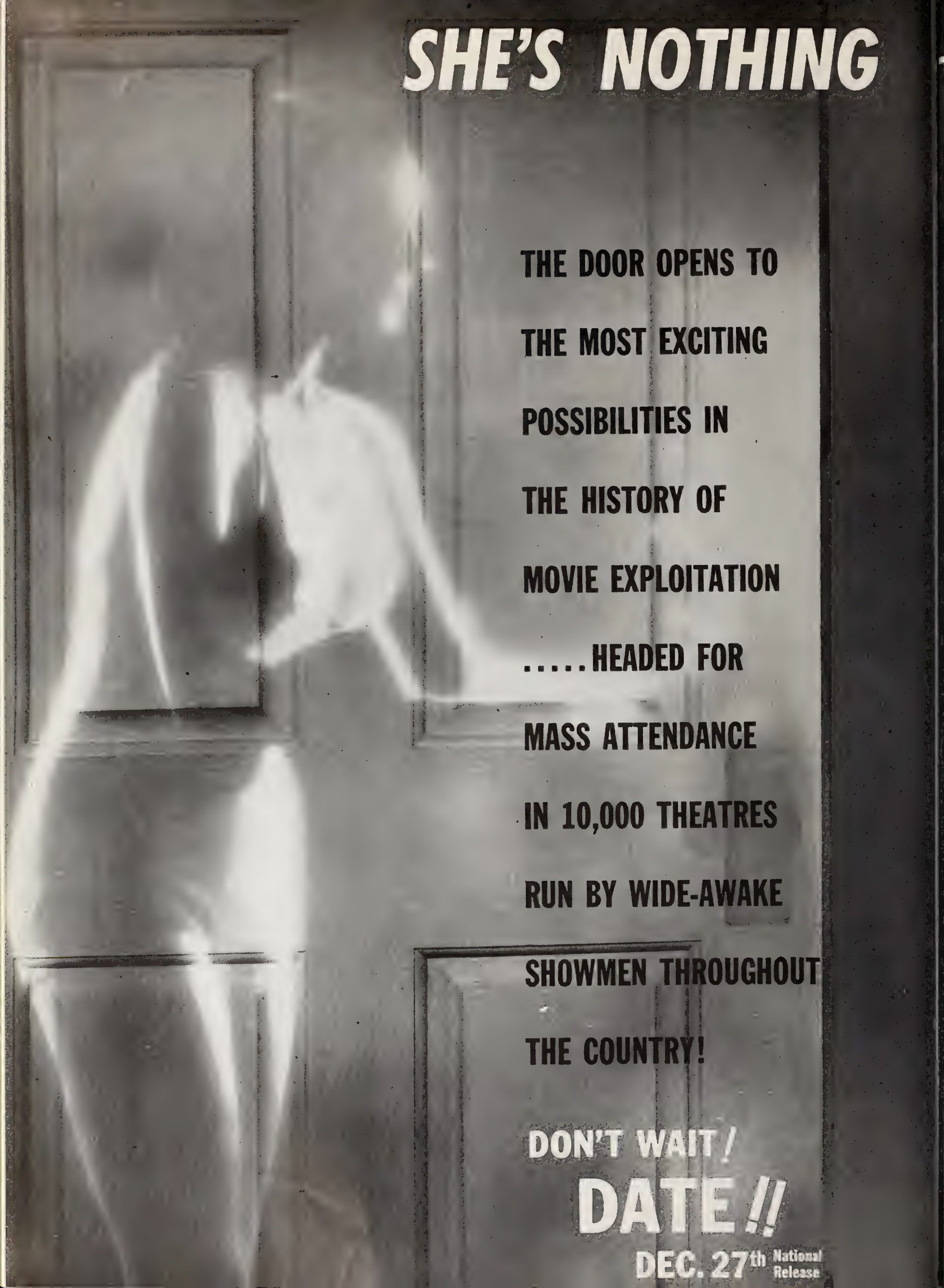
Howitt-Wood Radio Company, Inc., Binghamton;

(*Continued on page* 48)

FILM ADS ON TRUCK BRING COURT ACTION

A driver of a truck in Milwaukee, James Koutroules, received a suspended sentence by Judge Harvey L. Neelen of the district court, for displaying two signs advertising a film on the side of his vehicle. The judge suggested that anyone contemplating this form of advertising must first get an opinion from the city attorney's office.

Meanwhile, in Pittsburgh legislation will be introduced into the City Council to eliminate posters and billboards along the city's boulevards.


SHE'S NOTHING
THE DOOR OPENS TO
THE MOST EXCITING
POSSIBILITIES IN
THE HISTORY OF
MOVIE EXPLOITATION
.....HEADED FOR
MASS ATTENDANCE
IN 10,000 THEATRES
RUN BY WIDE-AWAKE
SHOWMEN THROUGHOUT
THE COUNTRY!
DON'T WAIT!
DATE!!
DEC. 27th National Release

—BUT PURE BOX-OFFICE LURE







"THE INVISIBLE WOMAN"

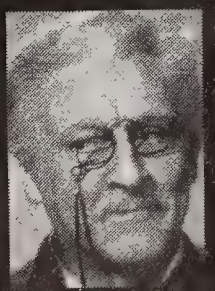
starring **VIRGINIA BRUCE · JOHN BARRYMORE**
JOHN HOWARD · CHARLIE RUGGLES · OSCAR HOMOLKA
with Edward Brophy • Donald McBride • Margaret Hamilton

Screen Play by
Robert Lees · Fred Rinaldo · Gertrude Purcell
Original Story by Kurt Siodmak and Joe May

Directed by
A. EDWARD SUTHERLAND
Associate Producer, Burt Kelly

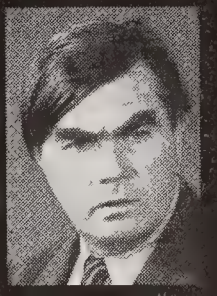
A UNIVERSAL PICTURE











'FM' STATIONS SET

(*Continued from page 45*)

44.9 mc.; area, 6,500 square miles; population, 256,300.
Frequency Broadcasting Corporation, Brooklyn; 45.9 mc.; 8,500 square miles; population 12,000,000.
Capitol Broadcasting Company, Inc., Schenectady; 44.7 mc.; 6,589 square miles; population 967,700.
Applications pending—Columbia Broadcasting System, New York City; 44.9 mc.; 14,150 square miles; population 14,954,832.
Wodaam Corporation, New York City; 45.3 mc.; 8,500 square miles; population 12,000,000.
New Jersey Broadcasting Corporation, New York City; 47.9 mc.; 8,900 square miles; population 10,400,000.
Central New York Broadcasting Corporation, Syracuse; 46.3 mc.; 8,300 square miles; population 884,725.
Bremer Broadcasting Corporation, New York City; 47.1 mc.; 8,500 square miles; population 11,325,000.

North Carolina:
Application pending—Piedmont Publishing Company, Winston-Salem; 46.7 mc.; 4,600 square miles; population 500,684.

Ohio:
Construction permit granted—WNBS, Inc., Columbus; 44.5 mc.; 12,400 square miles; population 1,100,000.
Application pending—William F. Maag, Jr., Youngstown; 43.5 mc.; 12,304 square miles; population 4,488,498.

Oregon:
Application pending—KOIN, Inc., Portland; 44.5 mc.; 8,175 square miles; population 608,611.

Pennsylvania:
Construction permits granted—WCAU Broadcasting Company, Philadelphia; 46.7 mc.; 9,300 square miles; population 3,846,651.
Walker-Downing Radio Corporation, Pittsburgh; channel to be assigned; 8,400 square miles; population 2,100,000.
Applications pending—Pennsylvania Broadcasting Company, Philadelphia; 44.7 mc.; 9,585 square miles; population 4,474,940.
WFIL Broadcasting Corporation, Philadelphia; 45.3 mc.; 10,900 square miles; population 4,760,200.
Westinghouse Radio Stations, Inc., Philadelphia; 45.5 mc.; 11,492 square miles; population 4,787,535.
Pittsburgh Radio Supply House, Pittsburgh; 43.9 mc.; 16,100 square miles; population 3,473,432.
Westinghouse Radio Stations, Inc., Pittsburgh; 47.5 mc.; 14,700 square miles; population 3,881,463.

Rhode Island:
Applications pending—The Outlet Company, Providence; 44.3 mc.; 16,370 square miles; population 6,263,346.
Cherry & Webb Broadcasting Company, Providence; 47.5 mc.; 6,207 square miles; population 4,230,838.

Tennessee:
Construction permit granted—National Life & Accident Insurance Company, Nashville; 44.7 mc.; 16,000 square miles; population 819,000.

Texas:
Application pending—Amarillo Broadcasting Corporation, Amarillo; 45.1 mc.; 6,503 square miles; population 80,024.

Utah:
Construction permit granted—Radio Service Corporation of Utah, Salt Lake City; 44.7 mc.; 623 square miles; population 194,000.

Wisconsin:
Construction permit granted—The Journal Company, Milwaukee; 45.5 mc.; 8,540 square miles; population 1,522,000.
Application pending—Head of Lakes Broadcasting Company, Superior; 44.5 mc.; 2,754 square miles; population 168,193.

Radio News Service Centralized in Canada

Gladstone Murray, general manager of the Canadian Broadcasting Corporation, has announced that the CBC Board of Governors has approved a contract with the Canadian Press whereby effective January 1st, the news gathering organization turns over its entire news service to the CBC free of charge. A similar agreement has been arrived at between the Corporation and British United Press.

The CBC is setting up a radio news compilation staff with Dan MacArthur of Toronto as chief editor. The staff will prepare news bulletins at Vancouver, Winnipeg, Toronto, Montreal and Halifax for use without advertising sponsorship over CBC stations and such other stations as request them.

The provision of its news service without charge is a continuation of the public service adopted by the Canadian Press toward radio in 1933. Until 1939 the CP prepared a bulletin service at its own expense. From July 1, 1939, until the present, the CBC has paid the cost of compilation of news bulletins by Canadian Press staff men.

This new radio set-up will mark the disappearance from the air of "The Canadian Press News" which has been carried in four 15-minute bulletins daily over the CBC network.

The FCC has approved the sale of WMCA, operated by the Knickerbocker Broadcasting Company, to Edward J. Noble for $850,000. Mr. Noble was formerly U. S. under-secretary of Commerce and is head of Lifesavers, Inc., candy company. The station was sold by Donald Flamm.

The following new stations have been approved by the FCC: Albert Joseph Meyer, Powell, Wyo.; C. T. Sherer Company, Inc., Worcester, Mass.; R. G. Le Tourneau, Toccoa, Ga.; Oscar G. Hirsch, Cairo, Ill.; Willard Carver & Byrne Ross, Lawton, Okla.; Blanfox Radio Company, Harlan, Ky.

Variety Clubs Install New Officers

Highlight of this week's Variety club activities was the bowling tournament held in Kansas City under the joint sponsorship of the local Variety club and the Kansas City *Star* in which 4,000 to 5,000 persons participated. The funds from this annual tournament went to the Junior Red Cross for purchasing milk the year-round for under-nourished children in Greater Kansas City. The affair was held in a dozen different bowling alleys throughout the city.

The Pittsburgh Variety Club held two Christmas parties. The first was held for the membership only on December 23rd, with retiring president C. J. Latta honored. On December 24th, with the Ladies Theatrical club in charge, Tent No. 1 staged its annual party with its newest guest Joe E. Brown, Jr., attending. Incoming officers of the club were installed December 14th.

In Indianapolis, Kenneth Collins, manager of the Indiana theatre, was installed as chief barker of Tent No. 10 to succeed Marc Wolf. The local barkers held a dinner at the Claypool Hotel with Johnny Harris of Pittsburgh, national chief barker, and Bob O'Donnell of Dallas, Texas, national assistant chief barker of the Variety Clubs of America, as guests of honor at the affair.

The Reel Fellows Club has been organized by salesmen of the various Chicago film exchanges with W. E. Weinshenker of the Universal exchange elected president of the group. Other officers elected were: Lou Goldberg of Paramount, vice-president in charge of public relations; A. M. Van Dyke of Fox, secretary and Robert Funk of Universal, treasurer. Perry Barr of the National Screen Service is sergeant-at-arms.

Schenck Charity Lunch

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, will give a luncheon next Friday, January 3rd, at the Hotel Biltmore, Los Angeles, in connection with the 1941 "Fight Infantile Paralysis" campaign. Keith Morgan, national chairman of the Committee for the Celebration of the President's Birthday, will attend the luncheon. Mr. Schenck is vice-chairman of the campaign and state chairman for California.

CBS Network To Embrace All of Latin America

The Columbia Broadcasting System, the first major American radio network to follow through on a plan long bruited and now especially significant—the extension of present American long-wave networks to the Central and South American countries—this week announced, through its president, William S. Paley, that by September 1st next it would have, in addition to its national network in the United States, 39 stations in 18 of the 20 Latin-American republics.

Those 39 are long-wave stations. In addition, the company will have as affiliates 25 short-wave stations.

Film Good-Will Planned

The move is important to the motion picture business, in view of plans now being formulated by the majors, to build good-will for Hollywood by short-wave programs, by transcriptions made in Hollywood and broadcast from this country or on Latin-American stations, and by transcriptions made in those countries and broadcast there.

The move is dictated by the belief of Mr. Paley, who returned to New York this week from a seven-week tour of the countries below the Rio Grande, that "short-waving" North American programs to Latin-America is not enough, since most persons in those countries listen to their local long-wave broadcasts just as they do in the United States.

Except for one Argentine station, the agreements by the CBS with its new affiliates will be for five years, and embody the same terms as agreements by the networks with its U. S. affiliates. At the beginning of operations, the Latin-American stations are expected to carry about 20 hours of CBS commercial, and one hour of its sustaining programs per week. Propaganda will be avoided; the object is a cultural exchange, and the presentation of news in the objective, North-American fashion.

The network is spending $400,000 on equipment necessary for the project. It will erect two new 50,000 watt stations on Long Island: WCBX and WCRC.

The countries in which CBS will have its affiliates are Argentina, Peru, Chile, Colombia, Costa Rica, Brazil, Uruguay, Bolivia, the Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Panama, Paraguay, Venezuela.

Because of the current U. S. Administration's efforts to "reach", culturally, the Latin-American peoples, the CBS project is said to have official enthusiasm. Don Francisco, former head of Lord and Thomas, large advertising agency, who resigned recently to head the radio division of the communications section of the United States Committee to Coordinate Commercial and Cultural Relations between the American Republics, is now visiting the Latin-American countries; his itinerary is said to be the same as that of Mr. Paley; and it is expected that upon his return he and Mr. Paley will discuss fully the CBS project.

Pratchett to Home Office

Arthur Pratchett, general manager in Central America for Paramount is scheduled to arrive in New York next week for home office conferences, and to leave shortly with John Hicks, Jr., the company's foreign sales manager, for Ancon, Panama, where a Central American sales convention will be held February 6th. En route, the pair will visit Mexican representatives and exchanges.

Army Will Use Films in Every Camp and Post

Recreation plans of the War Department for the trainees now being inducted into service call for motion picture shows at every camp and post, to provide which the Army Motion Picture Service, out of its own funds, is financing the installation of temporary equipment at points where theatres have not yet been constructed and equipped out of funds appropriated by Congress, it was disclosed this week.

Long held an important factor in the maintenance of morale, the service now is looking ahead to meeting the needs of the rapidly expanding Army, it was said at the department.

20th Anniversary

"The service will observe without ceremony its 20th year of continuous operation on January 2, 1941," it was officially announced. "It has established over this period of years a position as an exhibitor which has enabled it to rent pictures on favorable terms from the commercial film distributors, and the benefit of these terms has been shown in the low admission fee.

"Operating on what might be called a 'neighborhood theatre' basis, the service has avoided direct competition with commercial civilian theatres in adjoining communities. Like any neighborhood theatre, the service shows pictures which already have run at metropolitan first-run houses. New men entering the Army quite likely will find that the shows being exhibited by the camp theatre are those they already have seen, but this will prove only a temporary inconvenience."

Only the most desirable pictures are shown, and programs are changed four times weekly, the department said. The admission fee is set at a point that will pay minimum operating costs and provide a small margin of safety to guard against any emergency financial difficulties.

Complaint on Clearance

Already two army generals have complained about clearance for army theatres. It was reported that the War Department would take no action in the matter, not interfering with the usual practice of the distributors in treating army theatres like any other house. But it was pointed out in New York that the policy of the majors was subject to any suggestion from the Government.

So far there has been some exhibitor protests against competition from army post theatres but no general reaction. With defense preparations the first order of business for the country, it was said that the major motion picture companies would furnish army camps films on any terms authorized by the Government. If the War Department decides that army theatres should be first runs, they would get pictures before anyone else, it was reported. But the official viewpoint now is that after the men are in camp for a month or so all pictures shown, even on a last run basis, will be new. So at present there is no great problem but if difficulties arise the attitude of the Government will be the deciding factor, it was said.

Joseph Bernhard, chairman of the theatres committee in the industry's defense organization, presided at a committee meeting last week at which it was suggested that all exhibitors cooperate with the Government by playing all pictures made in connection with the defense program. Those at the meeting included Harry Brandt, Leonard Goldenson, Charles C. Moskowitz, Ed Kuykendall, E. V. Richards, Nate Yamins, Robert Wilby.

Young on Defense Work

Indications that Nelson A. Rockefeller, Coordinator of Commercial and Cultural Relations Between the American Republics, is preparing to launch definite programs were seen in Washington this week in the announcement by Secretary of Commerce Jesse H. Jones that he has granted an indefinite leave of absence to James W. Young, director of the bureau of foreign and domestic commerce.

Mr. Young for the past ten weeks has been dividing his attention between the bureau and the coordinator's office, where he is director of the division of communications. Granted leave of absence from the Commerce Department, he is expected to devote his full time to his duties of supervision of the motion picture, radio and press programs.

RCA Expands Plant

The RCA Manufacturing Company is expanding plant facilities at Camden, N. J., and Indianapolis under provisions of a $2,370,034 contract from the Navy Department. Additional land must be acquired under the contract for construction of additional factory space. Additional equipment will also be installed in both plants.

Marines Get Sound

Altec will install and service new sound equipment in the U. S. Marine barracks at Parris Island, S. C. Altec will also service the Lyceum Theatre, in the same locality, the company has announced.

NOW READY FOR RELEASE

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IN FOUR LANGUAGES

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THE WORLD'S MOST POWERFUL DRAMA

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Exhibitors Acclaim

PRODUCT DIGEST



Turn to Product Digest Section in this Issue

Scores of exhibitors, managers and bookers have indicated in unsolicited letters, their enthusiastic acceptance of MOTION PICTURE HERALD'S new service section, PRODUCT DIGEST, the master index to all information available on 1940-41 product.

On the opposite page are excerpts from some of the letters sent us by exhibitors from all sections of the country, attesting to the indispensable reference values of PRODUCT DIGEST.

Albert G. Teplitz

A. J. B. THEATRES, INC.
CHICAGO, ILL.

"Have just received my copy of 'PRODUCT DIGEST.'

The synopsis and other data will certainly be very helpful in providing me with information for booking several single feature theatres, which use four and five shorts on each program. By referring to your charts I should not have any trouble in selecting the right kind of a show."

Edw. Lewis, Manager

ST. GEORGE PLAYHOUSE
BROOKLYN, N. Y.

"Am in receipt of your new 'PRODUCT DIGEST', and am very pleased with the comprehensiveness of your newest service.

In my particular locality, the author, director, and cast of characters are important selling assets, and I must compliment you on the very thorough manner this information, plus your 'special remarks,' is presented.

The 'PRODUCT DIGEST' will be of real assistance to me, and I am sure many thousands of brother managers."

R. W. Tyson

STATE THEATRE
JACKSON, MISS.

"In all my years as an exhibitor I've never seen anything better or that comes nearer of being just what is needed. This new feature of MOTION PICTURE HERALD is bound to make friends."

Louis Moses, General Manager

METROPOLITAN CIRCUIT, INC.
PORT RICHMOND, N. Y.

"I have just received the greatest piece of work that has ever came out of the print shops to aid showman and exhibitors.

Let me congratulate you on this new service, and thank you for my copy."

Phil Zeller, Manager

WARNER BROS. MISSION THEATRE
SANTA BARBARA, CAL.

"May I at this time congratulate you on this new service which is bound to be invaluable to every exhibitor and theatre manager and should prove to every showman that the MOTION PICTURE HERALD is certainly giving their subscribers the finest service available."

Jimmie L. Redmond

BONHAM THEATRE
FAIRBURY, NEB.

"Just received our copy of 'PRODUCT DIGEST' and have sent in my 54c for a binder. I want to say that this is the best idea you fellows have ever turned out. This idea of having a date book, a digest, date service, etc., all in one book is going to be great. You should vote the MOTION PICTURE HERALD a Quigley award for this grand idea."

RESHUFFLING OF SALES IS EXTENDED TO U.A.

New Districts Set Up in Eastern, Western Territories; Sales Meetings Scheduled

The movement to realign distribution sales forces, partly because of company requirements and partly to prepare for the new selling order under the consent decree, this week spread to United Artists, from where Arthur W. Kelly distribution vice president for the U. S., announced a recasting of executive and field personnel.

Territories Split Up

United Artists will maintain the present division of territory—an eastern and a western division. Harry L. Gold, vice-president, who is the head of the eastern division, will split his territory into four districts instead of three, with four district sales managers, as follows:

Eastern Division: District No. 1, Charles Stern, New York, New Haven and Boston; District No. 2, Arthur Silverstone, Philadelphia, Washington; District No. 3, Bert Stearn, Pittsburgh, Cleveland, Cincinnati, Indianapolis, Buffalo; District No. 4, Hugh Owen, Charlotte, Atlanta, New Orleans, Dallas.

Western Division: Haskell M. Masters, formerly managing director of United Artists Corporation, Ltd., Canada, is the newly-appointed Western Division Manager. He will have four districts under his control as follows: District No. 1, Irving Schlank, Chicago, Milwauke, Minneapolis; District No. 2, J. S. Abrose, Omaha, Kansas City, St. Louis; District No. 3, Ben Fish, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle; District No. 4, S. Glazer, Canada.

Mr. Masters has appointed Jack Goldhar, formerly district manager for Chicago, Detroit, St. Louis, etc., as his special field representative.

Mr. Kelly also announced that United Artists will augment its Play-Date Department with additional personnel. In addition, Jack Schlaifer, formerly Western Division manager, becomes a special representative.

It was further announced that appointments will be made in the field, promoting salesmen to posts as branch managers. These appointments will be made by the respective divisional sales managers. No outside sales manpower is to come into United Artists. The majority of its selling personnel has been with the corporation between 10 and 20 years.

Fox Meeting January 15th

A meeting of top film executives will be held at the studio in Hollywood starting, January 15th, with revision in personnel setups and production plans necessitated by the consent decree heading the agenda of business which will be discussed at Twentieth Century-Fox. Herman Wobber, sales chief, and S. R. Kent, president of the company, are said to have advised the studio that the sales forces will have to be augmented.

Further meetings will also be called by Mr. Wobber with the sales forces in the field to discuss the consent decree and its relation and effect on business.

J. Cheever Cowdin, Universal board chairman, who arrived in Hollywood last week, is expected to remain another two or three weeks in studio conferences.

Mr. Cowdin will discuss the 1940-41 product lineup with Nate Blumberg, president of the company, William A. Scully, sales manager, Cliff Work, Matthew Fox and Joseph Seidelman. The product for the current season is expected to be virtually completed by the time Mr. Cowdin returns to New York.

The annual Kent Sales Drive conducted by Twentieth Century-Fox field staffs ended last week with the honors going to the Western division headed by William J. Kupper. The branch honors were won by the Washington and Salt Lake City exchanges in the national and international groups, respectively. District honors were won by the Atlantic division.

Warner Managers Meet

M. A. Silver, zone manager of Warner Brothers Theatres, held a pre-holiday meeting of ten Eastern New York managers in Albany on December 18th.

In attendance besides the district manager Charles A. Smakwitz, Western New York district manager Ralph A. Crabill, zone booker Max Friedman and zone short subject booker Joseph Weinstein were the following managers:

Jules Curley, Strand, Mel Conheim, Ritz, Al LaFlamme, Madison and Eddie Selette, Albany, Albany; Jack Swartout, American, Leo Rosen, Troy and Sid Sommer, Lincoln, Troy; Andrew M. Roy, Stanley, Arnold Stoltz, Avon and Jack Breslin, Utica, Utica.

New Haven Managers Meet

Joseph Bernhard, Warner general manager, attended a special managers' meeting in New Haven, Conn., which was followed by the I. J. Hoffman, zone manager, annual Christmas party. Managers of the 47 operating theatres in the New Haven zone, members of the theatre and exchange staffs, and several outside guests attended the dinner-dance.

The Metro Pep Club in New Haven also met for a Christmas dinner-party held in Wallingford, Conn., and presented Thomas Donaldson, manager of the exchange for the past three years, and recently promoted to Boston, with a sterling cigarette case. Maurice N. Wolfe, Boston district manager, and Morey Goldstein, new New Haven branch manager, were also present.

Paramount also held a Christmas party in the New Haven territory as did members of Columbia Pictures.

Film Alliance Adds Exchanges

These new franchise holders have been added to the line-up of exchanges it has been announced by Film Alliance of the United States. Atlantic Pictures will handle Film Alliance product in the New Orleans territory. Jack Adams of the Adams' Film Exchange in Dallas, Oklahoma and Arkansas has been awarded the franchises for those territories. Marcel Mekelburg of Northeastern Film Co., will release the company's product in the Boston territory.

Norman Elson, sales manager for the company, has announced that deals have been closed with the Tri-States Circuit of Iowa and Nebraska for the company's entire 1940-41 product as well as numerous small deals in the Kansas City territory. The Esquire theatre in Toledo, Ohio, has also contracted to show Film Alliance product first run.

Head Office Moved

The Herbert Rosener Company, West Coast distributor of foreign films, and operator of the Clay and Larkin theatres, San Francisco, has moved to the Larkin Theatre. The office was formerly down town.

IN NEWSREELS

MOVIETONE NEWS—No. 30, Vol. 23.—Canada speeds production for war effort....Princess Juliana of Holland visits Mrs. Roosevelt....Six in family enlist in army....Duke and Duchess of Windsor sail for Bahamas....Mexico honors its patron saint....Workmen fight Australian forest fire....Western State College takes up aviation....Fashions and Sports.

MOVIETONE NEWS—No. 31, Vol. 12.—Workers donate plane....Children receive check for British aid....Skiers join Army....Silver fox round-up....Sailors learn conga....Fashions....Lord Halifax new Ambassador to U. S....Eden named foreign secretary...."Flint" Captain receives medal....Tunney joins naval reserve....Admiral Leahy sails to Vichy ....52-to-1 wins opener....Florida beauties stage drama.

NEWS OF THE DAY—No. 228, Vol. 12.—Submarine school trains largest class....Mexico shows faith at shrine....Windsors bid farewell to America....Holland's Juliana at the White House....Baby Jean, studied by Metaphysicians, returns home....Diamond Belt finals....Ski birds blaze new trails.

NEWS OF THE DAY—No. 229, Vol. 12.—Churchill challenges Mussolini....Eden named foreign secretary....Norway's Crown Prince visits U. S....Admiral Leahy sails to Vichy....Workers give bomber to Britain....Child refugees end trip....Test defense "bomb-destroyer"....U. S. Greeks mobilize for relief....Cardinal blesses ship....Boston sends Britain clothing....Star-Spangled Ball thrills New York.... Fashions....Sports.

PARAMOUNT NEWS—No. 33.—Windsors return home after American visit....Mexico celebrates inauguration....Thirty-eight die in train disaster....Canada's stamp campaign to beat Hitler....RAF teaches bombing technique....Soldier, enlisting, not allowed to keep pet elephant....Arms production and defense charges in Washington, D.C.....CIO, AFL give labor's position on defense production....Ski fever grips U. S.

PARAMOUNT NEWS—No. 34.—Test anti-bomb device....Rally for France in U. S....Army hostesses take over....Launch Cub Scout drive....Princess Juliana visits N. Y....Electoral college casts official vote....S.S. Rio Parana launched....Diplomatic Report from 33 embassies....Pro-football debate stirs sports world.

RKO PATHE NEWS—No. 33, Vol. 12.—Royal Dutch refugee at White House....Labor chiefs pledge defense support....Six in family join colors....Ferguson sworn in as FHA chief....Utah range become new ski paradise....Plastic industry reaches new high.... Diamond Belt finals.

RKO PATHE NEWS—No. 34, Vol. 12.—Diplomats' children wish U. S. Merry Christmas....Admiral Leahy sails as envoy....Success school teaches glamour....S.S. Excambion arrives....Antelopes are corraled by plane....52-to-1 shot wins Florida inaugural.

UNIVERSAL NEWSREEL—No. 938, Vol. 12.—Thirty-eight dead in Mexican train wreck....Windsors sail after visit....Army gets new searchlights....Dutch Princess visits White House....Seneca tribe receives government allotment of cloth....Snow carnival in Utah....Mexicans worship patron saint....Film stars at "Santa Fe Trail" premier....Diamond Belt bouts in New York.

UNIVERSAL NEWSREEL—No. 939, Vol. 12.—Children in Christmas broadcast....Workers give plane to Britain....Air cadets in mass graduation....Fur fashions for soldiers....Glass wings for plane tested ....New beach shoes seen....Long-shot wins opening race.

Launch Texas Drive-In Theatre Circuit

W. G. Underwood and C. C. Ezell, Republic distributors in Dallas have announced plans for two drive-in theatres in that city, at a cost of about $100,000. Their building program includes drive-ins for Austin, Waco and Fort Worth. They are now operating similar theatres in Houston and San Antonio.

Their total investment is estimated at half a million dollars. Construction on the drive-ins in Dallas started this week.

Houser with Fleischer

Mervin Houser is to handle production publicity on the forthcoming feature which the Mex Fleischer Florida studio is preparing to produce for Paramount release in 1941-42 season. Mr. Houser is stationed in Miami. He is formerly of the Paramount Hollywood publicity staff.

Operators' Unions Elect Officers for New Year

Heading labor news this week are elections of officers by "unions in the field," the projectionists' unions in the nation's key film centers. While many of them have elected officers in the past several months, the bulk of such elections comes usually at this period, a week to two before the first of the new year.

O'Connell in New Haven

Reelected officers of the New Haven projectionists' local 74 are John S. O'Connell, president; Charles McBridge, vice-president; Robert C. Watson, recording secretary; Daniel Cummings, business agent; Edward O'Connell, business agent for Derby.

On the executive board are all the officers, and William O'Connell and Harry Feldman.

There will be a celebration in May to note the union's 40th anniversary, it was announced.

Vincent McKelvey has been named head of the Hazleton projectionists' Local 152. Other officers are John Gallagher, vice-president; William Boyle, business agent; Anthony De Cosmo, secretary-treasurer; Henry Krissinger, recording secretary; and Alex Sumtzger, sergeant-at-arms. The installation will be January 5th.

New president of the Kansas City projectionists' Local 170 is David McKinstry. Other officers are: R. H. Matheny, vice-president; Frank Dowd, secretary; Walter Croft, business agent; F. H. Burkert, treasurer; C. M. Edmonds, reading clerk; and William McKinstry, sergeant-at-arms. Only reelection was that of Mr. Burkert. He has been treasurer for 20 years.

Local 343, Omaha projectionists' unit, will elect officers January 7th. Present president is R. L. MacIntyre; present business agent, Howard Jackson.

In New York, Jacob Rosenberg, present incumbent in the city's musicians' Local 802, was reelected president last week over Albert Pearl. Richard McCann was reelected vice-president. Other officers reelected were William Feinberg, secretary; Harry Suber, treasurer. Max Arons and Mr. Suber were named delegates to the American Federation of Musicians convention.

Elected to the executive board were Emil Baltzer, William Laendner, John Long, John Manuti, Maurice Purgalin, Aldo Ricci, Robert Sterne, Samuel Suber, and S. C. Thompson; to the trial board, Mr. Arons, Sherman Brande, Frank Garisto, Eddie Horn, Richard Landon, C. G. McGibney, William Powers, George Schechter, and Gino Tirelli.

Messrs. Baltzer and McCann were named delegates to the State Federation of Labor; Feinberg, McCann, and Rosenberg to the Central Labor and Trades Council; and Louis Grupp to the United Hebrew Trades.

Screen Readers Elect

Elected president of the Screen Readers Guild is William Koenig, of the RKO reading department. New secretary of the organization is Lillian Berquist, also of the same company.

The guild last week filed a petition with the National Labor Relations Board, asking for a formal hearing with attorneys of MGM, RKO, Twentieth Century-Fox, and Universal. The guild seeks the right to represent outside readers. Informal conferences have already been held. It is said the companies maintain the outside readers are private contractors; and, hence, cannot be regarded as employes.

For the 12th year, Robert Piatt, Jr., has been reelected recording secretary of the Wilkes-Barre, Pennsylvania, projectionists' Local 325. Raymond Conrad was reelected president. Other new officers are William Kennedy, vice-president William Piatt, business agent; Joseph Malloy, secretary-treasurer; William Grimes, sergeant-at-arms; Kenneth Thomas, Kenneth Barber, and Wilbert Fletcher, trustees; Kane Jacobs, Ted Hayden, and Mark Thomas, on the executive board; Edwards Parsons, Cummie Piatt, Joseph Moser, John Kenworthy, and Lewis Hemmer, on the examining board; and George Tate, delegate to the Central Labor Union.

Other Elections Held

Reelected president of the Scranton projectionists' Local 120 is Medea Cetta. Other officers are William Cox, vice-president; William J. Emmel, treasurer; Henry Mehl, secretary; William Eiden, sergeant-at-arms; Herbert Sealy, business agent.

In Washington, the Musicians' Local 161 reelected Albert Hayden for his 34th presidential term. Other officers are Edward S. McGrath, vice-president; Charles Brinton, secretary; and Harry C. Manwell, treasurer.

Last week, in Portland, Oregon, Basil Gray, of the Seattle Theatrical Federation, announced that the projectionistss' Local 154 and the Seattle Theatre Managers' Association had agreed on new wage scales for 1941. An increase of 12½ per cent is granted some operators.

In Albany, New York, this week, after the State Federation of Labor's Executive Council had met last week, it was reported that unit will again support legislation making stockholders liable for employes' wages. A measure to accomplish this has twice, in previous legislatures, passed one house.

It is too early to decide whether the new policy of Sunday shows in New York City, and the increase in performers' minimum wages to $50 per week have had any effect upon employment, Paul Dulzell, executive secretary of the Actors Equity, told a quarterly membership meeting of the organization Friday, December 20th, at New York's Astor.

CBS Sells 1,000 Shares

Disposition of 1,000 of Columbia Broadcasting System Class A common stock in October has been reported for Paul W. Kesten, New York, by the Securities and Exchange Commission in its semi-monthly summary of the transactions of corporation officers and directors in the securities of their companies. At the close of the month Mr. Kesten held 1,501 shares of Class A and 800 shares of Class B stock.

Monogram Will Distribute "A Cavalcade of Texas"

Monogram will distribute, nationally, "A Cavalcade of Texas," made by James Fitzpatrick, of MGM, for the Texas World's Fair Commission, and since shown in the 1940 editions of the New York and San Francisco fairs.

Karl Holblitzelle, of the Interstate circuit, was acting chairman of the Commission, and consummated the distribution deal last week with John L. Franconi, Dallas territory branch sales manager.

The Texas commission will reduce the film to 16 mm. for schools, libraries, and the like.

The film is in color, and runs 55 minutes.

Ostrow Joins Fox

Lou Ostrow, for many years a motion picture producer in Hollywood and connected in a producing capacity with most of the large companies there, was signed Monday by Twentieth Century-Fox as a producer.

Wolf Elected Charities President

Morris Wolf, attorney for Warner theatres in Philadelphia, has been elected president of the Federation of Jewish Charities. He is also honorary president of the Allied Jewish Appeal.

Fox Signs Johnson

Twentieth Century Fox this week has signed Nunnally Johnson for two more years, as associate producer and screen writer. At present, Mr. Johnson is associate producer on the company's "Tobacco Road."

Argentines Pass "Spy"

Warner Brothers' "Confessions of a Nazi Spy" has been passed by the Argentine censors as "Confessions of a Secret Agent." It was scheduled to open at the Broadway Theatre, Buenos Aires, on Wednesday. The picture was held up six months.



SPECTATOR AT HIS OWN FUNERAL

Cesar Romero, as the Romeo of the rackets, views with distaste the decorations on casket the boys bought for him.

TALL, DARK and HANDSOME

20th's natural! . . . loaded with laughs! thrills! tunes!

20th CENTURY FOX

WHAT THE PICTURE DID FOR ME

Columbia

HOWARDS OF VIRGINIA: Cary Grant, Martha Scott, Sir Cedric Hardwicke, Richard Carlson—Excellent picture but failed to draw and played to the low of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

First National

ALWAYS A BRIDE: Rosemary Lane, George Reeves—Good program picture. "C" picture. Featured players not so well known—George Reeves unknown, poor. Played one day, Saturday. Running time, 58 minutes.—A. E. Miller, Rivoli Theatre, Lincolnton, N. C. General patronage.

EAST OF THE RIVER: John Garfield, Brenda Marshall—A mistake to use the Italian dialect or brogue. This hurt the picture. Did fair business under circumstances. Picture as a whole okay. Running time, 72 minutes. Played November 22-23.—A. E. Miller, Rivoli Theatre, Lincolnton, N. C. Textile, rural and small town patronage.

NO TIME FOR COMEDY: Rosalind Russell, James Stewart, Charlie Ruggles, Genevieve Tobin, Louise Beavers—Held up good the first half but sagged badly last half. Business off last two days of engagement. —E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

THEY DRIVE BY NIGHT: Ann Sheridan, George Raft, Ida Lupino, Humphrey Bogart, Gale Page—Another pistol from Warner Bros. (my idea of the "friendly company"). They really come through with what my customers pay to see. This picture is full of gags, comebacks and all around good entertainment. More, please. Played October 19-20.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

TUGBOAT ANNIE SAILS AGAIN: Marjorie Rambeau, Alan Hale—Excellent, almost a great picture. Boy, she does a swell job. Alan Hale good. It sure ought to click for everybody. Played week-end.—A. E. Miller, Rivoli Theatre, Lincolnton, N. C. General patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—These are the best pictures that Metro turns out and even they leave much to be desired in the opinion of my patrons. Running time, 89 minutes. Played November 2-3.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

DR. KILDARE GOES HOME: Lionel Barrymore, Lew Ayres, Laraine Day—I run out of gas at 3 A. M. to come home and run this the same day. Two nightmares at once. Box office poison definitely. If MGM discontinues this series, no one will be hurt. Positively no entertainment value. Played December 13-14.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

ESCAPE: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova, Felix Bressart, Albert Basserman, Philip Dorn, Bonita Granville—A strange tale of Hitler and Hitlerism, of great danger of having too much knowledge and great fear when expressing even almost hidden thoughts to others. A great mother love of a son for his mother, trials and tribulations almost beyond compare, but the conclusion happy one and Shearer surpasses her great triumph in "The Women." Taylor eclipsing his dramatic portrayal in "Waterloo Bridge," Nazimova surpassing in great actress ability all of her previous screen offerings and the remaining characters surpassing all of their previous appearances, including Felix Bressart, Albert Bassermann, Philip Dorn, Bonita Granville, et al. All patriotic citizens loving this free America will appreciate the more the fact that they are living in a land devoted to Democracy and civilization, where people can worship God according to the dictates of their hearts and consciences. Running time, 104 minutes. Played December 11-17.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

GOLD RUSH MAISIE: Ann Sothern, Virgnia Weidler, Lee Bowman—A lot of good laughs in this one and that is the sort of thing my people want to see. Bad weather kept the gross down but that doesn't mean that "Maisie" didn't do her part. Running time, 82 minutes. Played October 15-16.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

HULLABALLOO: Frank Morgan, Virginia Grey, Billie Burke—Very good entertainment that pleased everyone. Good for any day of the week. Running time, 77 minutes. Played December 12-13.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—This was a class A flop from every standpoint. Nelson sings pretty fair but looks like a dying calf in a hail storm; Jeanette is easy on the eyes if only she would keep her mouth shut. And there you are. No business! Running time, 104 minutes. Played October 5-6.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

PYGMALION: Leslie Howard, Wendy Hiller—Opened to good business on Foto Nite, but they didn't go for it the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SHOP AROUND THE CORNER, THE: James Stewart, Margaret Sullavan, Frank Morgan—This wasn't entertaining; it wasn't well done and wasn't even sensible. Who in the world ever thought of making such a picture? "Vas you dere, Metro?" A disgrace to these good stars. Foreign locales are out, 'way out. Lay off, producers. Running time, 101 minutes.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

SUSAN AND GOD: Fredric March, Joan Crawford, Rita Quigley, Bruce Cabot, Ruth Hussey, Rita Hayworth, John Carroll, Rose Hobart—Terrible is the word for "Susan!" After a thorough disinfecting the theatre still smells. The theatre cat yowled, ran out and hasn't been seen around town since. The people were smart enough to not even venture in in the first place. Running time, 117 minutes. Played October 12-13.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

THESE GLAMOUR GIRLS: Lew Ayres, Lana Turner, Tom Brown, Richard Carlson—A little old for us. Business only normal. No sell-out.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Monogram

BOYS OF THE CITY: Bobby Jordon, Leo Gorcey—Played this Friday the 13th to outstanding business. Every kid in town was here. It's all been done many times before but the kids liked to be scared. Running time, 63 minutes. Played December 13.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

Paramount

THE GREAT VICTOR HERBERT: Allan Jones, Mary Martin—An excellent picture for real music lovers, otherwise no good. To my opinion too much music and singing. Running time, 90 minutes. Played December 5-7.—D. S. Caporal, Mayflower Theatre, Oklahoma City, Oklahoma. Neighborhood and general patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—Excellent picture. Business fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

REMEMBER THE NIGHT: Fred MacMurray, Barbara Stanwyck—A picture which drags out too much. Good acting but weak plot. Played on fair days. Running time, 94 minutes. Played November 28-30.—D. S. Caporal, Mayflower Theatre, Oklahoma City, Oklahoma. Neighborhood and general patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—An excellent picture and liked by all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THEY KNEW WHAT THEY WANTED: Carole Lombard, Charles Laughton—This picture is definitely not a small town picture. It didn't draw and very few liked it that came in. Our customers do not appreciate Laughton although he is grand in this picture. Running time, 96 minutes. Played December 11-12.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

Republic

COVERED TRAILER, THE: James, Lucile and Russell Gleason, Mary Beth Hughes—These series are quite popular. Nice family picture. Business O. K. Played on double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—Picture is tripe to me but just what the audience wants, so everybody satisfied. Running time, 65 minutes. Played November 15-16.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

MELODY AND MOONLIGHT: Johnny Downs, Vera Vague, Mary Lee, Jerry Colona, Jane Frazee—A very good program picture. Plenty of music, comedy, dancing and everything. Hats off to Republic. Running time, 72 minutes. Played December 13.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

ONE MAN'S LAW: Don "Red" Barry, Janet Waldo —Did nice week end business with this on double bill. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette—Didn't do the business expected. Big war drive on. Good picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, June Story—One of the best Autry pictures so far. Pleased everyone. Smiley Burnette contributes a swell bit of comedy. Running time, 65 minutes. Played November 7-9.—W. J. Werner and Son, Le Sueur Theatre, Le Sueur, Minn. Small town and rural patronage.

YOUNG BILL HICKOK: Roy Rogers, George "Gabby" Hayes—Fair picture; fair business. Running time, 60 minutes. Played December 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Gene Lockhart—Another loss from RKO. Played December 2-3.—A. E. Miller, Grand Theatre, Lincolnton, N. C. General, textile and small town patronage.

CROSS COUNTRY ROMANCE: Gene Raymond, Wendy Barrie—A nice little picture that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANCE, GIRL, DANCE: Maureen O'Hara, Louis Hayward, Lucille Ball, Ralph Bellamy—A few dollars more and RKO could have had a good picture in this. It's a little short of something. I would say the directing. The trailer will sell the picture and your cash customers will tell you they should liked to have seen more dancing by Lucille Ball. Running time, 89 minutes. Played November 23-24.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

DREAMING OUT LOUD: Lum and Abner, Frances Langford—Even though we played this after every other house in this part of the state, and just a week before Christmas, we are proud to report this the big-

gest grossing picture of the past three years. As a picture, it's not much except Lum and Abner, but it will bring out those that have never been to a movie before. Running time, 81 minutes. Played December 14-16.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Sir Cedric Hardwicke, Thomas Mitchell, Maureen O'Hara—This picture was thoroughly enjoyed by our audience and, as one might expect, there was considerable debate between the oldsters as to whether the acting of Quasimodo Laughton topped that of the late Quasimodo Chaney. Apparently they could come to no agreement regarding the acting of the "horror men," but all seemed to agree with the statement that while Lon Chaney's make-up was repulsive, Charles Laughton's was super-repulsive. Another point upon which all agreed is that Maureen O'Hara is indeed a really beautiful girl and that she made a very pretty Esmeralda. A loud burst of applause greeted her rescue from the hangman's scaffold by the imbecilic hunchback. There is no solt-pedaling of the horror scenes (there are plenty in this picture) by producer Berman, so if your patrons have strong stomachs and steady nerves they will be able to withstand observing many of the so-called "simple pleasures of the fifteenth century." However, if your patrons are not strong and steady, it will be well for them to skip this one. Running time, 114 minutes. Played December 7.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

LADDIE: Tim Holt, Virginia Gilmore—Played on Bank Night to exceptionally good business. It seemed that everyone wanted to see the picture, too. Some of the men thought it a little tame. Running time, 69 minutes. Played December 10.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

LUCKY PARTNERS: Ginger Rogers, Ronald Colman—Picture very weak. Don't think it satisfied anyone in the audience. Miss Rogers is no actress, just a dancer. Played December 4-5.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

LUCKY PARTNERS: Gingers Rogers, Ronald Colman—Good picture, good crowd, considering weather, seven inches of snow, and zero. The last 20 minutes of this sure exercises the cheek bones. Somehow RKO's pictures always lack seasoning or something. They nearly click but just don't quite jell. Played December 14-15.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

MEN AGAINST THE SKY: Richard Dix, Wendy Barrie, Edmund Lowe—Someone woke Richard Dix up. Go back to bed, Dix; this is a false alarm. Just program fare. Played December 11.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Twentieth Century-Fox

BRIGHAM YOUNG, FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger—Good picture will not ring the bell in every spot. Come up with small loss on this one. Theme will not be popular in every town. Running time, 112 minutes.—A. E. Miller, Rivoli Theatre, Lincolton, N. C. General patronage.

CHARTER PILOT: Lloyd Nolan, Lynn Bari—Fair picture and fair business. Has lots of comedy. Pleased on Friday-Saturday. Running time, 65 minutes. Played December 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable—Technicolor hit. Boys, rush right down, date it. Step on it—Call the fire department. Carmen Miranda and those two dancers are swell and the coin will jingle in the box office. Looking forward to return engagement. Will hold up plenty good. Running time, 88 minutes.—A. E. Miller, Rivoli Theatre, Lincolton, N. C. General patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood—Something has struck us lately. We are doing excellent business in a bad season. This film certainly drew them in and the slinky dancer, Carmen Miranda, did her share of the drawing. One look at the trailer would do that. The picture is a peppy musical comedy and they have been scarce lately. There is a good horse race to liven matters up a bit and the color is absolutely tops in beauty. We had a nice early date on this one; the audience enjoyed it thoroughly and everyone, including myself, is very happy about it. But, be careful of those hot dances featured in this one. Running time, 88 minutes. Played December 12.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Ann Sothern, Linda Darnell—A picture all would like to see. A comedy drama of a small town girl in a big town doing big. Good acting and dialogue. Running time, 83 minutes. Played December 1-4.—D. S. Caporal, Mayflower Theatre, Oklahoma City, Oklahoma. Neighborhood and general patronage.

GREAT PROFILE, THE: John Barrymore, Mary Beth Hughes—Cancel it. I didn't feel sorry for Barrymore, if Fox did.—A. E. Miller, Rivoli Theatre, Lincolton, N. C. General patronage.

STREET OF MEMORIES: Lynne Roberts, Guy Kibbee—Cancel it. Poor.—A. E. Miller, Rivoli Theatre, Lincolton, N. C. General patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—This colorful story written in the melodies of Stephen C. Foster pleased our audience 100 per cent, much to the amazement of many who feared that it would be too slow. Many were glad to see Al Jolson once again and to hear him render "Oh, Susanna" and other Foster numbers. Andea Leeds' characterization of Mrs. Foster is without question the best bit of acting in the picture. Besides being beautiful in color, as well as tuneful, the picture reaches out and tugs at the heart string, the first occasion being the spontaneous production of the composition, "Old Black Joe," at the deathbed of the faithful colored servant, Old Joe, for whom Foster had promised to write a song, and the second when Jolson announces to an audience of hooting Yankees that the composer will be unable to witness the premiere of his new song, "Swanee River," because he has just died. Running time, 84 minutes. Played November 30.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—Very good picture but rainy weather and coming of Christmas cut down the attendance. This production is another "Alexander's Ragtime Band." Running time, 94 minutes. Played December 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

CAPTAIN CAUTION: Louise Platt, Victor Mature—Disappointed, children afraid, too brutal—too much copying of others like "Sea Hawk." Marks another loss from United Artists. A waste of time. Running time, 95 minutes. Played November 28-29.—A. E. Miller, Rivoli Theatre, Lincolton, N. C. General patronage.

CAPTAIN CAUTION: Victor Mature, Louise Platt, Leo Carrillo—Edward Small states in an ad. that the public wants sword play. My customers stayed home from this picture at a dime admission. It wasn't worth short subject price in my theatre. Someone should tell Mr. Small what the public really wants. In my opinion, he never did know. Running time, 86 minutes. Played December 10-11.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

CAPTION CAUTION: Victor Mature, Louise Platt, Leo Carrillo—Another picture from this company on which we lost money. Plenty of action in this one but no one seemed to care much about it. Running time, 85 minutes. Played December 14-16.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Herbert Marshall—Business fair, lacked smoothness in production. Not a top picture but cost top prices. Airplane crash could have been more spectacular. Running time, 123 minutes.—A. E. Miller, Rivoli Theatre, Lincolton, N. C. General patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley—One of the best pictures we have ever played in this theatre. Will please most everyone. Business only fair due to weather, and Christmas. Played December 8-10.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

KIT CARSON: Jon Hall, Lynn Bari—Very fine production with business very satisfactory. Play it.—E. H. Malone, Alma Theatre, Almo, Wis. General patronage.

KIT CARSON: Jon Hall, Lynn Bari—A well made picture that holds interest throughout. Jon Hall's acting is excellent. Running time, 97 minutes. Played November 19-21.—W. J. Werner and Son, Le Sueur Theatre, Le Sueur, Minn. Small town and rural patronage.

SCARFACE (RE-ISSUE): Paul Muni, Ann Dvorak, Karen Morley—Did only average business on this reissue.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SKY DEVILS (RE-ISSUE): Spencer Tracy—Played this again for third time in Wallaceburg. Business poor.—Harland Rankin, Alexander Theatre, Wallaceburg, Ontario, Can. General patronage.

SOUTH OF PAGO PAGO: Jon Hall, Frances Farmer, Victor McLaglen, Olympe Bradna—Good business but rather poor picture. Many said that the trailer gave them the impression that they were going to see something a little different from the ordinary and they didn't. Business good though, so who cared, as it played on a bargain night. Running time, 97 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young—Excellent picture, excellent acting. Played on cool days. For real laughs and entertainment don't miss this one. Running time, 80 minutes. Played December 8-11.—D. S. Caporal, Mayflower Theatre, Oklahoma City, Oklahoma. Neighborhood and general patronage.

TURNABOUT: Adolphe Menjou, Mary Astor, Carole Landis, John Hubbard—My audience went for this. A little screwy but nevertheless it will give them the old spirit to be gay again. Now this, Mr. Small, is a sample of what my public calls entertainment. Catch?—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan, Fred Stone, Doris Davenport—Excellent acting, fine direction, beautiful black and white photography, romance, suspense, comedy, interesting story and a dandy crowd made me glad I played this one. The audience praised it highly. The plot moved rather slowly at times but the brilliant dialogue made up for that. This should more than please both Western fans and non-Western fans. Running time, 99 minutes. Played December 13-14.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Universal

DEVIL'S PIPELINE: Richard Arlen, Andy Devine—One of the best pictures played this year. Lots of comedy in this one. Running time, 65 minutes. Played December 10.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

HIRED WIFE: Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley—Fine picture. Russell's best to date. Many good comments. Played November 10-12.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

(Reports continued on page 57)



NICE GESTURE

Cesar Romero, as the Romeo of the rackets, introduces pretty touch in gangland by entertaining boys he is supposed to have rubbed out.

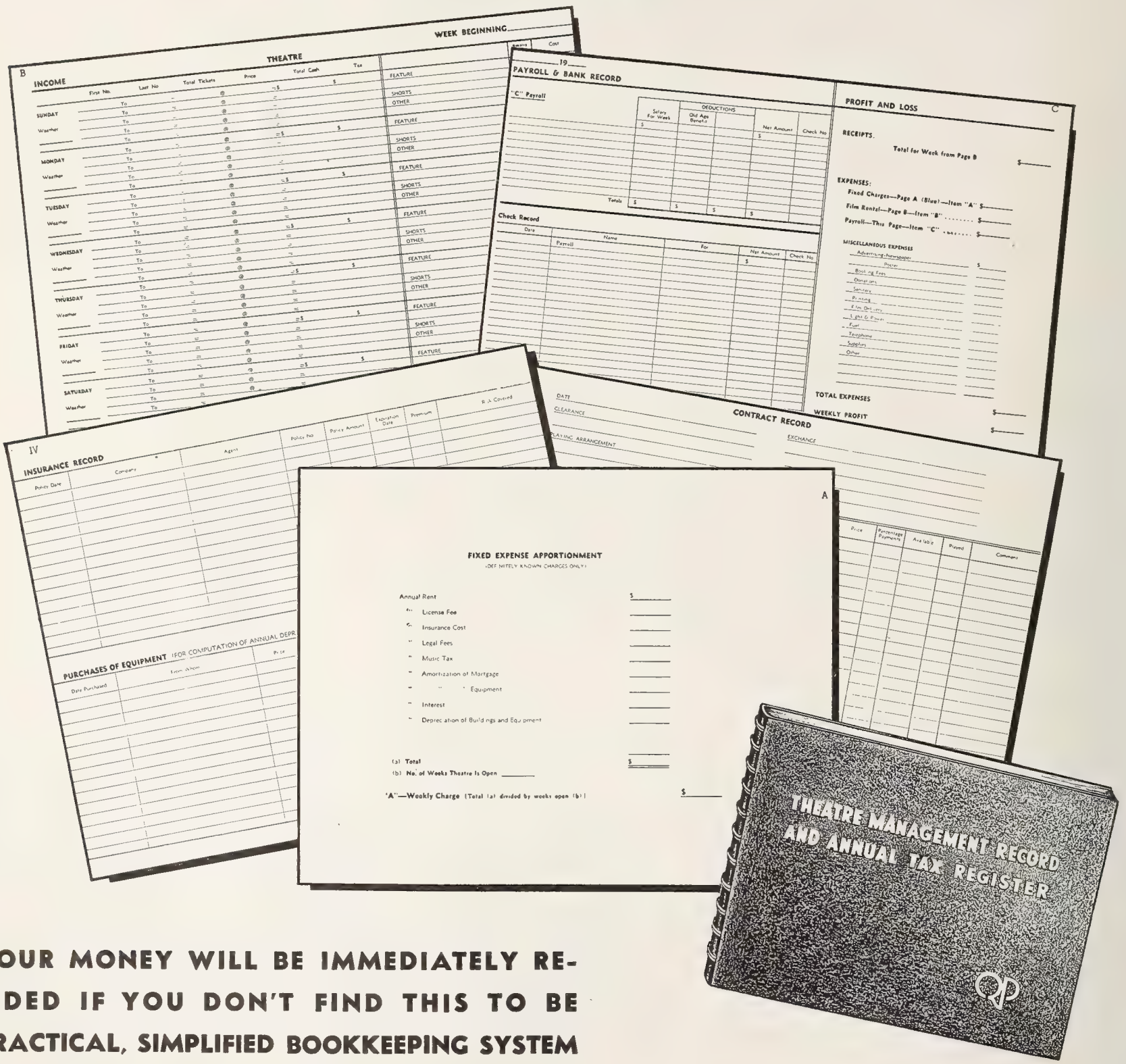
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(*Reports continued from page* 55)

SANDY GETS HER MAN: Baby Sandy, Stuart Erwin, Una Merkel, Edgar Kennedy—Good show for this occasion. Played November 20-21.—F. H. Malone, Alma Theatre, Alma, Wis. General patronage.

SEVEN SINNERS: Marlene Dietrich, John Wayne, Broderick Crawford, Mischa Auer, Oscar Homolka, Albert Dekker, Anna Lee—Miss Dietrich is poison at the box office. Nevertheless, it is a good show but not for Sunday. Played November 24-26.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

SEVEN SINNERS: Marlene Dietrich, Broderick Crawford, John Wayne, Mischa Auer, Albert Dekker, Oscar Homolka, Anna Lee—Topping feature, the most stupendous cafe fight in existence. "Bijou," alias Miss Dietrich, was exceptionally good in the extremely difficult part she had to play, and John Wayne's navy exploitation, always victorious in courage and hitting power displayed, was the man of the hour when most needed. It is a fair melodrama and on the past time side. Should please most grownups and some of the younger ones. Running time, 86 minutes. Played December 12-18.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer, Butch and Buddy—Lots of favorable comments on this picture. However, it did not draw as expected. Robert Cummings, Butch and Buddy and the rest of the supporting cast is excellent. Running time, 89 minutes. Played December 8-10.—W. J. Werner and Son, Le Sueur Theatre, Le Sueur, Minn. Small town and rural patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis, Brian Donlevy—A great picture. Drew very well. I believe it was as good in acting as "Jesse James." Running time, 81 minutes. Played December 11-12.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

WITNESS VANISHES, THE: Edmund Lowe, Wendy Barrie—Real good mystery picture. Played with Gene Autry on dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Warner Brothers

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp—Very good to the male trade. Some fine remarks. Played December 8-9.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

FLOWING GOLD: John Garfield, Pat O'Brien, Frances Farmer—This one was plenty good; and my patrons were glad to stop on the way out and tell me so. We like Garfield around here. He isn't handsome but he certainly commands your respect. Biz satisfactory. Played December 3-4.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

FLOWING GOLD: Pat O'Brien, John Garfield, Frances Farmer—Just ordinary. Don't let anybody tell you it's another "Boom Town."—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

THE LETTER: Bette Davis, Herbert Marshall—A standard—producers should study pictures like this one. Entertainment plus. It may not be such a big money maker, but, boy! More pictures like this would certainly make show business hum. Excellent, enjoyed by all. Bette Davis is as good as dear old Jeanne Eagles; remember her when! Another star in Warners' crown. Running time, 97 minutes. Played November 25-26.—A. E. Miller, Rivoli Theatre, Lincolnton, N. C. Small town and general patronage.

Short Features

Columbia

COMMUNITY SING: No. 6—Staged a little different than the others of this series and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EGG HUNT, THE: Color Rhapsodies—Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HOBBY LOBBY: Cinescopes—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MR. ELEPHANT GOES TO TOWN: Color Rhapsodies—An excellent cartoon but we wonder why so much drinking, even in cartoons. It all hinges on a drunken elephant.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS: No. 1—Ken Murray tells some good jokes while digging around in the vault of old films to show us some scenes of the stars as they used to be. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

BARON AND THE ROSE, THE: Passing Parade, No. 16—This is a serious short in John Nesbitt's Passing Parade that shows the rise and fall of a great artist. It is extremely well done and carries a great deal of interest. Running time, 11 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GALLOPIN' GALS: Cartoons—A very, very excellent cartoon. New idea and a riot. They loved it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GALLOPIN' GALS: Cartoon—Clever color cartoon of catty race horses. Running time, 8 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

GOIN' FISHIN': Our Gang—A fair Our Gang comedy. Running time, 10 minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

GOIN' FISHIN': Our Gang—Average Our Gang comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LONESOME STRANGER, THE: Cartoons—"Lonesome Stranger" was not either lonesome or a stranger after many exciting events presented themselves. All children and most grownups will like this one.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

OLD NEW MEXICO: FitzPatrick Traveltalks—Another traveltalk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUICKER'N A WINK: Pete Smith Specialties—Excellent and showing high speed photography. Very interesting and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

QUICKER'N A WINK: Pete Smith Specialties—The hand seems quicker than the eye. Strange vibrations seen with new electrical instruments. Both educational and interesting. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Paramount

BLUE STREAK, THE: Grantland Rice Sportlights—A short that is different and interesting. A lesson in duck hunting and one that will appeal to all sportsmen and sportswomen. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MOMENTS OF CHARM OF 1941: Headliners—One of the finest colored band acts we have ever played. Give it your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARAMOUNT NEWS: No. 28—U. S. Vice President-elect Wallace attends inaugural ceremonies in Mexico, Chicago livestock exposition; freak ice storm visits Texas, Florida's grapefruit and orange festival, three tiger cubs born in New York, Navy sinks Army, 14 to 0, in Philadelphia. Excellent news semi-weekly. Running time, nine minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PINKY TOMLIN AND HIS ORCHESTRA: Headliners—The last number played by Pinky and his players saved this short. Many thought that Pinky was a bit too much "I." Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

TROUBLE WITH HUSBANDS: Robert Benchley—Average Benchley comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BAR BUCCAROOS: Ray Whitley Comedies—If your customers like westerns, here is one in abbreviated form. Running time, 16 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Indiana. Small town patronage.

FIRE CHIEF, THE: Walt Disney Cartoons—A good cartoon with plenty of fast action and laughs in typical Disney and Donald Duck style. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, NO. 2: Britain's R.A.F.—Timely presentation of England's R.A.F. and their problem. All right.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Twentieth Century-Fox

GRUNTERS AND GROANERS: Lew Lehr Dribble Puss Parade—Here is a hilarious series of clips concerned mostly with professional wrestling. The students laugh at these a great deal; but some people take them seriously and can't look at them. Most of my bunch put a reel like this in the same category as a Stooge comedy. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LAND OF FLOWERS: Magic Carpet Series; **VACATION TIME:** Ed Thorgersen (Sports)—I ran these two shorts together because they seemed to be made for each other. The first one features beautiful scenes all over Florida in outstanding color; the second features the action and sports in Florida, and is also in color. Many comments after the shows made me glad I played them as I did. It certainly presents a beautiful, yet fast-paced panorama of a fascinating place. Running time, 19 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LANDING OF THE PILGRIMS: Terry-Toons—This is especially appropriate for Thanksgiving dates but will be good any time. A very good surprise lifts this color cartoon far above others in the same series. It will get a very good laugh when it ends; and a few along the way. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PLANE GOOFY: Terry-Toons—Very good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(*Reports continued on following page*)



TEMPERAMENTAL LION: Terry-Toons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

HAWAIIAN RHYTHM: Harry Owens and His Royal Hawaiians—Hawaiian rhythms by Harry Owens and his Royal Hawaiians, songs by some of the boys in the band, ballroom dancing by Don and Sally Jennings, eccentric comedy dances by Sterns and Dean, Rita Rio's renditions of a few songs, and grass skirts, combine to make this an entertaining variety short. Running time, 17 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Ternton, N. J. Prison patronage.

SPRINGTIME SERENADE: Color Cartune Classics (re-issue)—A very good cartoon with plenty of good, rich color. Running time, seven minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

STRANGER THAN FICTION: No. 83—These reels are good fillers. Nothing exceptional but always pleases.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STRANGER THAN FICTION: No. 84—Something we can all use. A very interesting series, these Fictions. Running time, nine minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

TORRID TEMPOS: Two-Reel Musicals—A very fine musical. Running time, 19 minutes.—Harry Shaw, Dillard Theatre, Wardell, Mo. Small town patronage.

Vitaphone

FLAG OF HUMANITY: Technicolor Patriotic—Another two reel color featurette from Vitaphone, this shows the development of the Red Cross as Clara Barton started it in America. It is very well done and deserves some advertising. However, as it is quite serious, play it with a light feature. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MECHANIX ILLUSTRATED, NO. 4: Color Parade—These shorts always prove interesting to our audience and this one was no exception. The first item depicted concerns airports with particular emphasis upon LaGuardia Field. Following are some "squints" of modern streamline designing that includes everything from trains to refrigerators; the inspection of the various devices that are used to test manufacturers' products for the protection of the customer; and last a demonstration of the latest method of fighting fire with frozen air.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

OZZIE NELSON AND ORCHESTRA: Melody Masters—Real good. Lots of fine comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PUBLIC JITTERBUG NO. 1: Hal LeRoy, Betty Hutton, O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SERVICE WITH THE COLORS: Technicolor Patriotic—A colored two reel that every theatre should play. They liked it and applauded it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAGEFRIGHT: Merrie Melodies—A satisfactory picture and stage fright was a fright and a very good color picture for a seven minute run. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

WACKY WILDLIFE: Merrie Melodies—Darn it! I should have played this two days. The students talked it up and it would have drawn business the second day. It is the best cartoon we have played in at least a year, and we use two or three each week. It is made up of those very short surprises that Schlesinger is becoming so proficient at. The inference in the coyote sequence nearly brought the house down, and the flag on the duck was a close second. Run it if you never run another short. If you haven't decided whether it was good or not, I'll tell you. Yes, it was excellent!!! Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Teachers Honor Neilson

Because of his interest in promoting dancing as a social activity, in connection with films he has publicized for the past decade, Rutgers Neilson, publicity manager for RKO Pictures, in New York, has been elected an associate member of the Dance Educators of America. An amendment to the dancing teachers' constitution was made to permit Mr. Neilson's admission. Prior to becoming a publicity man, Mr. Neilson had edited, at various times, three dance magazines.

FOUR CONTRIBUTORS JOIN DEPARTMENT

Four new contributors this week sent reports to the What the Picture Did for Me Department and one prodigal contributor resumed his reports. The new names are:

D. S. Caporal, Mayflower Theatre, Oklahoma City, Okla.

I. Gates, Isis Theatre, Waterville, Kas.

A. E. Miller, Rivoli and Grand Theatres, Lincolnton, N. C.

W. J. Warner and Son, Le Soeur Theatre, Le Soeur, Minn.

The prodigal contributor whose reports have been missing for some months is:

E. H. Malone, Alma Theatre, Alma, Wis.

Read the reports from these and other contributors in the adjoining columns.

Holiday Bonuses for Film Workers

In the spirit of Christmas motion picture companies and the various branches of the industry presented their employees with Yuletide bonuses. Loew's, Inc., distributed bonuses to some 5,700 employes whose salaries did not exceed more than fifty dollars a week, each receiving two weeks salary with the bonus not in excess of $50; all members of Loew's foreign department receiving less than $100 a week were presented with a gift of one week's salary in addition to the annual bonus issued to the company in general; Paramount issued a bonus to all employes making up to $65 a week with the maximum of $50; United Artists has issued a cash bonus to their employes in both the branches and home office; Republic also issued bonuses to its personnel.

Theatre circuits also extended to their employes gifts in cash form. M&P Theatres in Boston, as in former years, gave each of their workers two weeks' pay while the Keith theatres distributed cash gifts. The E. M. Loew organization in that territory presented cash bonuses and gave special awards to men and women who have distinguished themselves during the year in any branch of the service. In Cleveland, the Shea circuit of which E. C. Grainger is president, gave all employes one week's salary in keeping with the tradition which was started during the lifetime of the late M. A. Shea. In Hamilton, Ohio, employes of the Northio, Paramount, Palace and Rialto theatres received approximately one week's salary.

It was estimated that Chicago theatres would distribute a total of $50,000 in bonuses to the personnel of circuits, The Busch & Lomb Optical Co., of Rochester, N. Y., announced an extra week's salary to be paid to some 5,100 employes in the main office and an additional 300 members of branches. Agfa Ansco, of Binghamton, N. Y., announced that they would distribute among their employes approximately $130,000.

Young Film Reviewers Select "Ten Best"

The Young Reviewers of the National Board of Review, and the nation wide 4-Star Clubs, which are the Board's junior field groups, have made their annual selection of the ten best pictures of the current year ending December 1st.

This group, ranging in age from eight to 18 years old, make their selections in advance of any published lists made by the older groups or critics so that there could be no question of their being influenced by older people's opinions. The voting resulted in the following list of ten best pictures listed in order of preference: "Knute Rockne—All American," "Foreign Correspondent," "All This, And Heaven Too," "Boom Town," "Rebecca," "The Great Dictator," "The Sea Hawk," "Gone With the Wind," "Strike Up the Band," and "Howards of Virginia."

Klein Heads Bookers

At the annual election in the Hotel Lincoln, New York, on Monday night, Harold Klein of the Cocalis circuit, was re-elected president of the Motion Picture Bookers' Club. Leon Greenfield of the Boro Hall, Brooklyn, was chosen vice-president. Others elected were:

Benjamin Levine, treasurer, United Artists; Peter Sagkembeni, financial secretary, Warners; Pearl Elsohn, recording secretary, Republic; Bernard Brooks and Jack Gelber, trustees, Rosenblatt-Welt Circuit and Interboro Circuit, respectively; Jeanette Bennett, Republic; Max Fried, Century Circuit, Harry Margolies, MGM directors, and Moe Rose, MGM, sergeant-at-arms.

Managerial Shifts

Managers of three theatres of the Graphic Circuit in Maine were shifted around this week with one of the managers leaving for a new job in Philadelphia. George Keenan, manager of the Opera-House in Millinocket, Maine, left for Philadelphia. Leslie M. Emerson, 2nd, formerly manager of the Mayfair theatre in Bridgton, replaces Mr. Keenan, while Leslie Harmon Norins will fill the vacancy left by Mr. Emerson's transfer.

Discuss Movies on Air

The University of Chicago's Round Table moved to NBC's Hollywood studios, Sunday, when "The Movies," was the topic for discussion. Walter Wanger, producer, and Dr. Leo Rosten, author, newspaperman and director of the Motion Picture Research Project, participated in the program, which went on the air at 2:30 P.M. EST., over the NBC-Red network.

To Eliminate Posters

The Pittsburgh City Council, this month, is expected to consider legislation to eliminate posters and billboards from the city's principal thoroughfares. The city fathers have already adopted an ordinance which prohibits erection of new billboards on vacant property. The proposed ordinance may provide for removal of existing billboards, also.

New Columbus Corporation

Associated Theatres Corporation has been incorporated in Columbus, Ohio. M. S. Fine is one of the incorporators. He is president of the Associated Theatres circuit.

No Shortage of French Films, Reports Lopert

Operators of foreign film houses in the U. S., accustomed to using French films, need not worry for another three years, according to the optimistic report of I. E. Lopert, foreign film distributor and operator of a foreign language "dubbing" service in New York. Mr. Lopert whose foreign film distributing companies are Pax Films and Juno Films, this week said that, from discussions with various French producers, many of whom are now in this country or coming, and with other foreign film distributors based in New York—there is at least a three year's supply of French films available or in the making.

The estimate is also based on reports of production, and upon the known fact that French films always played theatres in this country a year to three after being made; often playing in South America and Canada before here. Thus, he explained, it should take up to three years for America's "art" houses to put on their screens French films produced last year.

There is one drawback, Mr. Lopert qualified. While the operators of "art" theatres need not close their gates, they must resign themselves to films of poorer photographic quality; they must hope that the great French acting names, and the noted French producers, as well as the typical "real" French stories which attract "art" patrons will overcome the photographic deterioration. This deterioration will be from the copying of prints of French films located in Canada, South America and overseas.

Readily admitting that, beyond a few French negatives in the U. S. Customs House, now being claimed, and possibly some actual negatives in Canada, none may be expected henceforth from France, because the Germans hold Paris, processing center, Mr. Lopert explained that French films to be shown here in the next three years must, in the main, be copies of negatives in turn made from prints located in countries other than the U. S., France and Germany.

Such negatives are not, of course, equal in quality to originals, though great care is being used, Mr. Lopert asserted.

Films which may be produced and exported by the Vichy regime, Mr. Lopert holds no hope for. They will be regarded with the suspicion with which German films are regarded, he said.

Following is a list of some French films now, and to be, available to the "art" houses operator according to Mr. Lopert:

"Le Roi", with Victor Francen, Raimu, and Gaby Morlay—Burstyn, Goldberg, and Lopert, distributor; "Hotel Du Nord", with Arabella, Louis Jouvet, and Arletty—Juno Films, Inc., distributor; "Pepe Le Moko", distributor of which is Mayer-Burstyn; "Circumstances Attenuantes", with Michael Simon, and Arletty—Gottesman, distributor; "Nine Bachelors", with Sacha Guitry—Gottesman, distributor; "Pieges", with Maurice Chevalier—Minnitsky, distributor; "Remorques", with Jean Gabin—Luca, distributor; "L'Enfer des Anges"—Rabinovitch, distributor; "Ye Schpountz", with Fernandel—Heymann, distributor.

Receive Honor Buttons

Frank Miller, manager of the Metropolitan Theatre, Morgantown, West Virginia, and George Peters, manager of the Loew's Colonial, Reading, Pennsylvania, have received Honor Roll Buttons from MGM for exploitation campaigns on the company's "Bitter Sweet" and "Hullabaloo" respectively.

Dramatize Two Films

Reversing the usual practice, two Paramount motion pictures, "Easy Living," and "The Night of June 13th," have been dramatized for stage production and will be published by Longmans, Green and Co., New York publishers. Frank Vreeland, former dramatic critic and screen editor, made the dramatizations. Both are studio originals by Vera Caspary.

Warners Close Lake

The Lake Theatre, Cleveland, Warners' only downtown house with a first run, double-feature policy, has been closed permanently after 14 weeks. Manager Ben Schwartz and the staff have been transferred to other houses. Reports are current that a night club or restaurant may locate in the house. Warners have a five-year lease.

Acquires Ambassador

Sol Meltzer, operator of the Rivoli, Chicago, assumed operation of the Ambassador, formerly operated by the Mars Amusement Company, of which Van Nomikos is president. The theatre is one of the largest neighborhood houses in Chicago, with 2500 seats. Mr. Meltzer will operate the house on a percentage basis, under the same arrangements as the Mars Company.

Sparks Succeeds Uhr

With the appointment of Paul Sparks, assistant casting director at Columbia's studios on the Coast to succeed Ira Uhr, as casting director, the casting department will be under the supervision of Max Arnow, who has been made special assistant to Harry Cohn and Sam Briskin, studio chiefs.

New Offices for Pollak

Theatre-on-Film, Inc., which plans reproduction of Broadway plays for the 16mm. non-theatrical market has opened offices at 729 Seventh Avenue, New York, Joseph Pollak, founder and former head of National Screen Service is heading the new company.

Markey Leaves Paramount For a Columbia Post

Gene Markey has moved over to Columbia Pictures, as a producer after making one picture for Paramount, "You're The One." His new contract calls for three films per year. Mr. Markey went to Paramount after leaving Twentieth Century Fox.

Expected to be his first for Columbia is "The Great Lady," with Jean Arthur and Melvyn Douglas tentatively the stars.

Columbia has also placed director James Whale under contract.

Dezel Opens Offices

Albert Dezel has opened offices in the Chicago Film Building, where he is operating under the firm name of "Albert Dezel Roadshows." Films to be released through his office include: "Rasputin," "Lucrezia Borgia," "Mlle. Ma Mere," "School for Husbands," "Whirlpool," "Secrets of a Model," "Reefer Madness," and Chaplin reissues. He will represent Hoffberg Productions, Gallic Films and Mayer and Burstyn in the Michigan territory. William Kent is manager of the office and Clifford Johnson is booker.

"Police" Gets Blue Ribbon

Cecil B. DeMille's "North West Mounted Police," has been awarded the National Screen Council's blue ribbon award as the "outstanding motion picture to be shown during November." The Council is composed of newspaper critics throughout the country, members of the International Federation of Catholic Alumnae and 225 motion picture chairmen of the National Federation of Women's Clubs.

Legion Elects Browning

Harry Browning, an executive of the M. & P. Circuit, has been designated adjutant of the Lieut. A. Vernon Macauley Post of the American Legion in Boston, which is known as the theatrical post.



OBITUARIES

Frank Condon, Film Scenarist, Dies

Frank Condon, author of scenarios, magazine sports articles, cinema interviews and short stories, died at his Beverly Hills home on Thursday, December 19th, after an illness of seven months.

For many years Mr. Condon had been under contract to *Collier's Magazine* for which he wrote fiction and factual articles as well as contributing often to the *Saturday Evening Post* and other magazines and writing numerous scenarios of which "The Miracle Man" of the silent days was one of his successes.

F. Scott Fitzgerald, Author, Scenarist, Dies

F. Scott Fitzgerald, novelist, short-story writer and motion picture scenarist, died at his Hollywood home Sunday, December 22nd, as a result of a heart attack he suffered three weeks previous. He was 44 years old.

Mr. Fitzgerald established a reputation through his many short stories and four novels on the post-war generation. He later went to Hollywood and adapted a number of his own stories and works of others to the screen.

Mary Cecil

Miss Mary Cecil, stage and motion picture actress, died in New York Saturday, December 21st, of pneumonia. Following a stage career Miss Cecil portrayed in the film version of "The Women" the same part she had in the stage production, that of the maid. She also appeared in a number of the Dr. Kildare films and was employed in the research department of a film company.

William P. Herbst

Funeral services were held Saturday, December 21st, for William P. Herbst, Washington, D. C., theatreman. Mr. Herbst entered the entertainment business in 1909 by organizing the Circle Amusement Co., of which he was still the president at the time of his death. The company operates the Circle theatre.

Hal Kemp, Orchestra Leader

Hal Kemp, 36 year-old orchestra leader and regarded by many as one of the top-notch leaders in the business, died in California Saturday, December 21st, as a result of an automobile accident a week previous. Pneumonia set in complicating his critical condition. Mr. Kemp had played over the radio, made numerous stage appearances and appeared in a number of motion pictures.

Nathaniel West, Author

Nathaniel West, novelist and screen writer, and his wife Eileen, who was subject of Mr. West's book, "My Sister Eileen", were killed in an automobile accident in El Centro, Calif., when returning from a hunting trip Saturday, December 21st. Mr. West had written a number of original screen plays, among them "I stole a Million," "Born to be Wild," and had collaborated on or adapted others.

Ferdinand Koehler

Ferdinand Carl Koehler, production manager for the Ediphone at the Thomas A. Edison plant in West Orange, N. J., died at his home in Glen Ridge, N. J., last week. He was 59 years old.

John McClean French

John McClean French, 76, author and screen and radio writer, died in Toronto, Ont., Can., last week.

William Wilson

William L. Wilson, Jr., manager of the Lucas & Jenkins theatre at Waycross, Ga., died recently at his home in that city. He leaves a widow and two children.

Edward McDowell

Edward N. McDowell, for more than fifty years a company manager associated with leading theatrical productions in New York, died Thursday, December 19th, in Baltimore, Md., at the age of 75.

Landers Stevens

Landers Stevens 64, father of George Stephens, Hollywood film director, died in Hollywood Thursday, December 19th, of a heart attack. He became a screen actor in 1920 after a career on the stage.

Franklyn Underwood, Story Editor, Dies

Franklyn Underwood, story editor for Twentieth Century-Fox Film Corp., died Sunday, December 22nd, after an operation. He was 63 years old.

Mr. Underwood, following a theatrical career of acting and managing, joined Twentieth Century Pictures in the capacity of story editor nine years ago and retained the same position after the affiliation of that company with Fox Film Corp., in 1935. Surviving are his wife, two sisters and two brothers.

G. W. Cook

G. W. Cook, 57, projectionist at the Avalon theatre in Milwaukee, Wis., died in that city Monday, December 23rd. He is survived by his wife, his father, four sisters and a brother.

E. W. Gibson

E. W. Gibson, 64, operator of the Tutrovansum theatre at Tutwiler, Miss., died at his home in that city December 12th, after a brief illness. Surviving is his widow.

IN COURTS

Indianapolis Tax Suit Found Valid by Court

The Associated Theatre Owners of Indiana tax suit, filed in the courts under the Hollywood Theatre Corp., in Indianapolis, was held valid by Russell J. Ryan, judge of the superior court. The suit contested the legality of the collection of a license fee of $100 a year by the city. The case has been appealed to the appellate court according to the attorney for the association.

Enjoin Suit Threat

A temporary injunction against Grombach Productions, Inc., in favor of the Chilean Nitrate Educational Bureau, Inc., was granted last week, by New York Supreme Court Justice John F. Carew, until the defendant agrees to trial on January 13th, and files acceptance by December 23rd.

The plaintiff is seeking to enjoin the defendant from allegedly threatening suit against radio stations if they broadcast the program "Uncle Natchel," sponsored by the plaintiff. Grombach produced this program for the plaintiff from 1936 until this year, at which time the latter sought another producer.

Suit Involves Theatre Stock

The estate of Henry P. Lally of Dunkirk, N. Y., is entitled to recover 122 shares of stock of the State Theatre Dunkirk, Inc., in addition to dividends already paid on the stock, Justice Charles S. Desmond of the supreme court has ruled in a suit involving the distribution of stock in the theatre at a hearing held in Buffalo. The actions was brought by Mrs. Grace M. Lally, as executrix of the estate of her late husband.

$30,000 Awarded Fannie Brice

According to a decision handed down by Judge Donald McKinley in the Chicago superior court Twentieth Century-Fox's picture "Rose of Washington Square," damaged Fannie Brice to the extent of $30,000. The suit, brought in 1939, asked $75,000 damages by the actresses' attorney, Eli Fink.

Mortgage Cancellation Asked

The court appointed trustee receivers of the Transit Investment Corp., of Philadelphia, have petitioned the United States district court for leave to abandon a $204,000 second mortgage on the long-dark Lincoln theatre.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

EIGHT YEARS

In 1933, an idea was born.

Nothing unusual. Nothing spectacular.

Only, that men doing a better job should so be recognized before all eyes of the industry.

The idea became the Quigley Awards. And the Awards became the measure of theatre showmanship.

What did it?

A deep, abiding faith in the power of showmanship; the eagerness of the man in the field to keep that faith.

Tomorrow, is 1941. Tomorrow, eight years of Quigley Awards will come into being. Years of nourishment by its well-wishers have made of the fledgling idea a tower of boxoffice strength.

More so than ever, is that strength called for, now, to be lavished for the glory of the industry that gave it life.

The Quigley Awards cannot fail.

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As concerns policy and procedure, the 1941 Competitions will continue as is. According to the boys who have the final say of it, the "single idea" slant has earned unanimous approval. There is no reason to change. The "meat" of the campaign still takes the headlines. To repeat, that "meat" may be most anything in the way of exploitation, advertising or publicity—window, lobby, newspaper tiein, street stunt, or what-have-you.

The "Fortnights" again will be regulation, with entries received in each two-week preliminary period judged for the Fortnight Awards, with the same Fortnighters in turn considered for the "Quarter-Masters".

That's about all there is to it, and with which the "regulars" are quite familiar. From time to time, the rules and regulations will be published for the information of newcomers. In the meantime, they are invited to query us on any point that needs clarification.

Before kissing 1940 a fond farewell, it may be added that the year's final Quarter-Master voting holds forth shortly, to be followed in due course by the year's windup—the Grand Awards Judging and the Big Trip to Hollywood for the winners.

So listen for the starting gun, folks, and get agoin'. And if the Quigley Awards helps you to get a little nearer to where you are headed, why that's just perfect for us.

Further good news for the New Year directly has to do with Round Tablers Harvey Cocks and Wally Caldwell, currently reporting changes which they make with every good wish from the membership.

After two successful years with the Schine Brothers, Cocks returns to his former post as general manager of the Quimby Theatres, in Fort Wayne, Indiana. Caldwell, veteran Loewman, pulls up reluctant roots to become the operator of the new Esquire, in Toledo, his old stamping-grounds.

Both theatremen have long been heard in these pages. They will continue to be heard from in their new situations.

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THIS, TOO, IS GOODWILL

By the time this issue arrives at Warners' Frolic, in Chicago, the staff should have an inkling of what Manager Ben Cohn is springing for their entertainment at the theatre after the New Year's Eve show. It's a turkey dinner with all the fixin's, prepared by the mother of one of the ushers.

The information is set down here to indicate the goodwill between manager and personnel, an accomplishment, incidentally, that usually marks the record of your more successful theatreman.

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Loud crashings to be heard early in January should not cause alarum, readers are informed. The excitement, if any, will come about through the enthusiastic breaking of New Year resolutions, made in more optimistic moments.

A-Mike Vogel

Round Table In Pictures





(Above) Promoting old lumber and discarded signs from neighborhood merchants, W. C. Peterson, at the Lincoln Theatre, Marion, Va., constructed a General Store front for his advance on "Dreaming Out Loud".

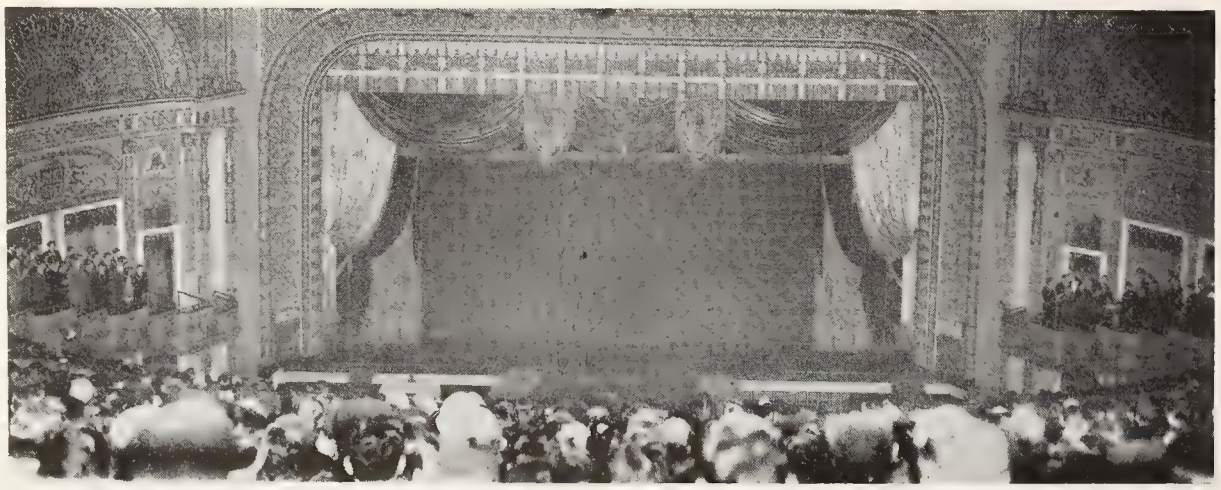


(Above) Bally used by Gene Looram for "McGinty" at Loew's Kameo and Bedford, Brooklyn, featured trick horse bannered with copy: "This is our last plug", etc.

(Left) Sam Gilman's "Bagdad" street bally for that date at Loew's, Dayton, exchanged brand new 50-cent pieces for 45 cents.



Mike planted in lobby of the New York Criterion carried onlokers' requests for songs from "Hit Parade of 1941" to Hugh Herbert, impersonator, who played recordings.



(Above) Reported by Les Pollock at Loew's, Rochester, was tieup arranged by his assistant, George McGunnigle for prominent choir and University of Rochester Glee Club ahead of "Bitter Sweet". Singers planted in upper boxes rendered holiday selections and hit tunes from the picture.

For "Northwest Mounted Police" at the Warfield, San Francisco, the Phil Phillips Fox West Coast publicity forces promoted windows of studio costumes and the Groesbeck drawings.



1941 Quigley Awards Inaugurated As Eighth Year of Competitions Receives All-Industry Welcome

January First Marks Opening of Initial Fortnight Period; Quarter Winners Again To Be Voted Quarter-Master Prizes

by A-MIKE-VOGEL

Wednesday is not only the beginning of the New Year.

The day becomes more important to theatremen in that it also signalizes the starting gun for 1941's Quigley Awards.

That's news, folks—news for every showman who hones to show his stuff alongside of the next one.

Seven was the lucky number for the 1940 Awards. That was the year when every Awards record was busted wide open.

The eighth year promises to do even better by the Project itself and for the fortunes of those hot-shot Round Tablers hitting every curve on high in those free-for-all Exploitation Sweepstakes.

1941 definitely is the Big Year. It's a new showbusiness with Showmanship at the wheel. Both Judge and Theatreman say so.

* *

On this page is to be noted the first listing of the 1941 Judges. Names, as always, comprise representative heads in distribution, advertising, exhibition.

Their acceptances and Awards endorsements set down on following pages will be followed in the next issues with more of the same. Plus what the man in the field thinks about the Competitions.

So, boys and girls, it starts on the stroke of Wednesday, January 1st. As usual, no fancy campaigns are required—or requested. Only the evidence tells the tale.

Just do it, prove it, mail it.

Let's go, then. From scratch, everybody.

First Listing of 1941 Judges Finds Top Names on Committee

HARRY ARTHUR, Exhibition
LEON BAMBERGER, Advertising
EDWARD C. BEATTY, Exhibition
MAURICE BERGMAN, Advertising
MORT BLUMENSTOCK, Advertising
G. RALPH BRANTON, Exhibition
HARRY BROWNING, Advertising
CHARLES L. CASANAVE, Advertising
JACK COHN, Distribution
M. J. CULLEN, Exhibition
ALBERT DEANE, Distribution
SAM DEMBROW, JR., Exhibition
NED E. DEPINET, Distribution
OSCAR A. DOOB, Advertising
S. CHARLES EINFELD, Advertising
EDWARD M. FAY, Exhibition
W. R. FERGUSON, Advertising
W. A. FINNEY, Exhibition
ARTHUR FRUDENFELD, Exhibition
ROBERT M. GILLHAM, Advertising
HARRY L. GOLD, Distribution
HARRY GOLDBERG, Advertising
LOUIS GOLDBERG, Exhibition
LEONARD H. GOLDENSON, Exhibition
E. C. GRAINGER, Exhibition
JAMES R. GRAINGER, Distribution
MONROE GREENTHAL, Advertising
A. C. HAYMAN, Exhibition
JOHN W. HICKS, JR., Distribution
NAT HOLT, Distribution
EARL HUDSON, Exhibition
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
HARRY M. KALMINE, Exhibition
ARTHUR W. KELLY, Distribution
GUY A. KENIMER, Exhibition
H. F. KINCEY, Exhibition
IRVING LESSER, Exhibition
M. A. LIGHTMAN, Exhibition
DAVID A. LIPTON, Advertising
CHARLES E. McCARTHY, Advertising
S. BARRET McCORMICK, Advertising
CHARLES McDONALD, Exhibition
VINCENT R. McFAUL, Exhibition
HARRY MANDEL, Advertising
ARTHUR L. MAYER, Exhibition
C. C. MOSKOWITZ, Exhibition
LEON D. NETTER, Exhibition
JOHN NOLAN, Exhibition
JOHN J. O'CONNOR, Distribution
CHARLES RAYMOND, Exhibition
CHARLES M. REAGAN, Distribution
ELMER C. RHODEN, Exhibition
WILLIAM F. RODGERS, Distribution
JULES J. RUBENS, Exhibition
LOUIS W. SCHINE, Exhibition
TED SCHLANGER, Exhibition
SOL A. SCHWARTZ, Exhibition
SI SEADLER, Advertising
HARRY F. SHAW, Exhibition
SPYROS P. SKOURAS, Exhibition
CRESSON E. SMITH, Distribution
A. W. SMITH, JR., Distribution
WILLIAM SUSSMAN, Distribution
J. J. UNGER, Distribution
W. G. VAN SCHMUS, Exhibition
JOSEPH R. VOGEL, Exhibition
DAVID E. WESHNER, Exhibition
HERMAN WOBBER, Distribution
NAT WOLF, Exhibition

JUDGES PROCLAIM AWARDS FOR 1941

S. CHARLES EINFELD

Director of Advertising and Publicity
Warner Bros. Pictures

I am very pleased at the privilege of joining the judging committee for the Quigley Awards for 1941.

Many thanks are due to the MOTION PICTURE HERALD for its continuing to foster a spirit of competition among theatre men. The importance of showmanship in this industry cannot be too highly touted and those theatre men whose performances stand out above the others deserve all the recognition accorded them.

I think the MOTION PICTURE HERALD through the Managers Round Table is doing an excellent job in this respect.

OSCAR A. DOOB

Director of Advertising and Publicity
Loew's, Inc.

Of course, I'll be happy to serve on your 1941 judging committee. I wish there were more I could do to help along this very worthy effort to stimulate showmanship.

Your Quigley Awards, in my opinion, provide a colorful incentive in a business that needs such a shot-in-the-arm. I believe that your efforts go a long way toward keeping alive the constant enthusiasm required for successful theatre selling; you also do a lot to encourage the younger fellows who are breaking into the business.

JULES J. RUBENS

Vice-President
Publix Great States Theatres

I will be very happy to accept the appointment on the 1941 Judging Committee, and at this time want to reiterate —as I have told you many times before—I consider the Quigley Awards a very fine inspirational plan to create the competitive spirit among our managers that does so much to help our box office grosses.

MONROE GREENTHAL

Director of Advertising and Publicity
United Artists Corp.

I will be very happy to serve for the eighth successive year on your Quigley Awards Committee.

This Exploitation Department of yours and its aggregation of outstanding managers, is like a snowball that has been traveling downhill for eight years—it is getting larger and larger until, at the present time, the biggest thing in show business for a motion picture manager is to be a Quigley Award Winner.

This fierce competition is good for all companies and for all pictures.

Long may it continue to spotlight showmanship.

A. C. HAYMAN

Exhibitor
New Lafayette Theatre
Buffalo, N. Y.

It was certainly interesting to know that the 1940 Quigley Awards proved to be the most successful and I, too, am looking forward to the outcome of 1941.

I shall be very happy to accept appointment in the 1941 Judging Committee.

Extra Awards

We are pleased to receive your letter of December 10th advising of the splendid success and progress made in the Quigley Awards.

You can be assured that the executives and managers of Famous Players Canadian Corporation Limited appreciate the opportunity to participate in these Competitions.

As a matter of fact, through the coming year, each Famous Players Canadian Corporation Manager who wins an Award will be given a suitable award by our circuit. This will be our contribution towards encouraging our managers to take advantage of the opportunity given them through the Quigley Awards.

—J. J. FITZGIBBONS, VICE-PRESIDENT, FAMOUS PLAYERS CANADIAN CORPORATION, TORONTO, CANADA.

J. R. VOGEL

General Theatres Executive
Loew Theatres

The Managers' Round Table, under your able direction, has done much to make our men in the field publicity conscious. I shall be happy to again be placed on your Judging Committee.

J. J. O'CONNOR

Vice-President & General Manager
RKO Theatres

As usual, I will be very pleased to cooperate with your most worthy activity by again becoming a member of the judging committee for "The Quigley Awards for 1941."

ROBERT M. GILLHAM

Director of Advertising and Publicity
Paramount Pictures, Inc.

I have your letter of December 10th, and will be very happy to serve on the 1941 Judging Committee of The Quigley Awards.

HARRY L. GOLD

Vice-President
United Artists Corp.

I will be very glad to serve on the 1941 Judging Committee for the Quigley Awards.

LEONARD H. GOLDENSON

Paramount Theatres Service Corp.
New York

I have your letter of December 12th with respect to your invitation to serve on the Judging Committee of the Quigley Awards for the year 1941.

It is a genuine pleasure to serve in that capacity, especially in view of the fine stimulating work you are doing for the industry generally and for theatre showmen particularly. You are accomplishing something which I feel is important, namely, national recognition for small and large town theatre managers who have little or no opportunity otherwise to gain such recognition.

CALL COMPETITIONS INSPIRATIONAL

Grosses Aided

As in previous years, it is a real pleasure for me to be one of the board of judges for the Quigley Awards of 1941. I have said before, but it is worthy of repetition, that I know of no project in our business that has done more to keep real showmanship alive than the competition between the members of the Managers' Round Table. It is always stimulating to read the reports of their activities in the Motion Picture Herald, but it is little short of amazing to look over the blue ribbon campaigns once a year and see the tremendous scope of their splendid business-building exploitation. As a distributor, I know our grosses are aided immeasurably by the work these men do. If I were seeking a theatre manager, I would certainly want a Quigley Award winner.—NED E. DEPINET, VICE-PRESIDENT, RKO RADIO PICTURES.

E. C. GRAINGER

President
Shea Theatre Corp.

I received your letter about the Quigley Awards for 1941—and as an Operator of approximately fifty theatres, I think you might be interested in knowing the great interest that is displayed by the Managers on our Circuit, in the Quigley Awards.

The Managers all take great pride in seeing their work recognized and commented on, and they all take great interest in other Manager's work and I am sure that each and every theatre Manager, as well as General Manager gets a lot of good out of the Quigley Awards and the Manager's Round Table, sponsored by the Motion Picture Herald. Thank you for asking me to cooperate with the Quigley Awards by accepting an appointment on the Judging Committee. I accept your invitation and will be glad to serve.

G. RALPH BRANTON

General Manager
Tri-States Theatre Corp.
Des Moines, Iowa

I have your letter of December 9th notifying me that I have again been selected as a Judge for the selection of the 1941 Awards. I consider this a great honor, and nothing will give me greater pleasure than participating if I find it at all possible to be in New York at the time the Awards are selected.

With kindest personal regards, and thanking you immensely for selecting me to act on this Committee, I am,

J. J. UNGER

Eastern and Canadian Division Sales Manager
Paramount Pictures, Inc.

I was very pleased to receive your letter of December 11, in which you advise that Quigley Awards for 1940 have proven to be the most successful yet, and I wish for you and your publication even greater success in 1941.

I shall deem it a privilege to accept the appointment on the 1941 Judging Committee, and I want to express again at this time the very firm belief that these awards serve a worthy purpose in stimulating better grosses, and in bringing recognition to the men on the firing lines.

W. F. RODGERS

General Sales Manager
Metro-Goldwyn-Mayer Pictures

Thank you for your letter of December 11th, inviting me to serve on your committee, and this, of course, I will be glad to do.

Without my telling you, you know full well how much I value this stimulating method of recognizing outstanding showmen, and it is a genuine pleasure to learn that you are again offering these awards that the theatre managers throughout the country may be in active competition with each other for this method of recognition for unusual efforts.

ARTHUR W. KELLY

Vice-President in Charge of Domestic Distribution
United Artists Corp.

This is to acknowledge your letter of December 12th and to tell you I will be happy to accept your invitation to be one of the judges on the Committee for 1941.

CHARLES E. McCARTHY

Director of Advertising and Publicity
Twentieth Century-Fox

I accept with pleasure your invitation to serve on the 1941 Judging Committee for the Quigley Awards.

I think this whole work is one of the finest services that is being given to the motion picture industry today. It encourages and gives recognition to ingenuity, enthusiasm and enterprise on the part of the men in the field in whose hands the fate of our pictures rests.

CHARLES C. MOSKOWITZ

General Theatres Executive
Loew's, Inc.

Thanks for your letter of December 11th, inviting me again to serve on your Quigley Awards Committee for 1941. Of course, I'll be happy to do so.

Your competition is a constant source of inspiration and encouragement to showmen. I am always glad to see Loew managers and publicity men participating in your Award competitions.

WILLIAM SUSSMAN

Eastern Division Sales Manager
Twentieth Century-Fox

Many thanks for your letter of December 12th. I will be glad to help at any time and accept the appointment in the 1941 Judging Committee.

ARTHUR L. MAYER

Director
Rialto Theatre, New York

I am, of course, honored to be asked to continue to serve on the 1941 judging committee of the Quigley Awards. There is nothing that I can add to what I have frequently written to you relative to the merits of this competition. It is "tops" in its field.

S. BARRET McCORMICK

Director of Advertising and Publicity
RKO Radio Pictures, Inc.

Replying to your letter of the 10th, I shall be very happy to again serve on the Judging Committee of the Quigley Awards, this time for 1941.

Schools Tied to 'Land of Liberty'

The unusual honor of holding a world premiere was turned into a civic event at Williamsport, Pa., on the booking of "Land of Liberty" at the Rialto, campaign executed by Manager William P. Wilson. Emphasizing the importance of the school tieins, Wilson arranged with the superintendent of schools to call a meeting of all principals and urge them to support the picture in school assemblies, classrooms and on bulletin boards. During the three-day run of the film, each day was set aside for a different section of the school body.

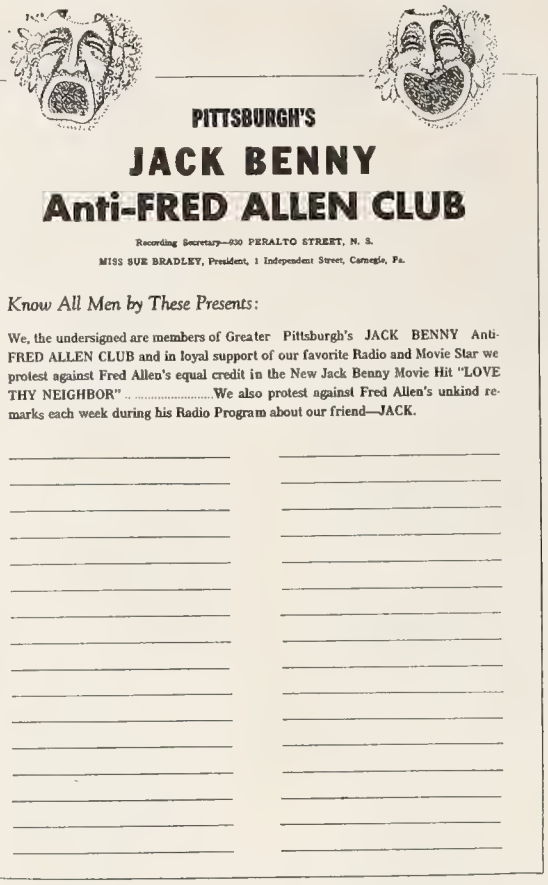
Proclamation was issued by Mayor L. C. Williamson, designating "Land of Liberty" days during the run. In addition his honor wrote a letter of thanks to the manager which was used for newspaper publicity. For the premiere itself, a parade to the theatre was staged featuring the local Junior American Legion Drum and Bugle Corps. The band gave a short concert in front of the theatre. Inside, a girls' color guard on the stage preceded the filming of the picture, while the lobby was dressed in red, white and blue motif.

"LET'S HEAR FROM YOU"

Fraser's "Boom Town" Ads

Since the advertising department of his local paper had little time to spend outside of their regular routine, George S. Fraser's suggestion for a double truck on "Boom Town" at the Columbia, Portsmouth, Ohio was turned down. However, undaunted, the theatreman went out and sold the ads himself, and injected a contest angle for passes. Each merchants' ad carried a small part of a scene still, complete picture of which was featured at top of page. Prizes went to those fitting the pieces together correctly.

BURNETT FEATURES FEUD FOR "LOVE THY NEIGHBOR"



PITTSBURGH'S

JACK BENNY

Anti-FRED ALLEN CLUB

Recording Secretary—930 PERALTO STREET, N. S.

MISS SUE BRADLEY, President, 1 Independent Street, Carnegie, Pa.

Know All Men by These Presents:

We, the undersigned are members of Greater Pittsburgh's JACK BENNY Anti-FRED ALLEN CLUB and in loyal support of our favorite Radio and Movie Star we protest against Fred Allen's equal credit in the New Jack Benny Movie Hit "LOVE THY NEIGHBOR" .....We also protest against Fred Allen's unkind remarks each week during his Radio Program about our friend—JACK.

As an angle for the date on "Love Thy Neighbor" at Loew's Penn, Pittsburgh, Manager Martin C. Burnett drew up a petition as reproduced above to capitalize upon the publicity feud between Jack Benny and Fred Allen. Petitions were circulated around town under the supposed auspices of an outside organization, with care taken not to tip the idea by elimination of theatre credits in the copy.



"I'm Still Alive" Says Safety Card

Hooked to a traffic drive, the date on "I'm Still Alive" at the Strand, Alliance, Ohio, was tied in by Milt Korach, publicity head, with a series of "safety first" cards which did a good job for the picture as well. Headed "Read This and Live," the copy went on to say:

"I'm Still Alive, Because:

I don't crash red lights when driving. . . .

I don't drive a car when intoxicated. . . .

I don't try to be a road hog. . . . I don't speed endangering my own life and others. . . . I don't carelessly pull around ahead of another car. . . . I obey all traffic laws, city, county and state. . . . I enjoy living, my automobile is part of my happiness and I don't treat it as a death trap."

The reasons were listed in a column and before each "I," the "because" was repeated in capitals. Theatre copy following included a one-column ad cut where the title was repeated to tie in with the "safety."

"LET'S HEAR FROM YOU"

Rosenthal Builds Campaign Around Gloria Jean Personal

Booked in for opening day of "A Little Bit of Heaven" at the Majestic, in Bridgeport, Morris Rosenthal centered his campaign around the personal appearance of Gloria Jean. Starting with one column art and stories week ahead, publicity was built up to full page of co-op ads, color art and stories in all papers.

Concentrating on the kids, Rosie distributed heralds to schools advertising after school parties and announcing that autographed photos of the star would be given by Miss Jean after the 5:00 o'clock show. In addition, cards were placed on all bulletin boards and announcements made over high school p.a. systems calling attention to the star's "personal."

Opening day news photographers were on hand to greet the star at the station. Boys with welcome banners paraded ahead of car which drove Gloria Jean to local community chest luncheon, which was also good for art and stories.

"LET'S HEAR FROM YOU"

Theatre and Oil Company Celebrate Anniversary

A timely and successful co-op tie-up consumated in St. Louis was that aranged for "Boom Town" by J. E. Harris, Loew's publicity man. With local oil company celebrating its 20th anniversary and the Loew house its 16th, Harris arranged for the distribution of 150,000 four-page circulars through the dealer stations and on street cars and busses. The circulars carried copy on both the oil concern and the theatre on the front page and featured a large "Boom Town" ad spread over the inside pages. In addition, all of the oil company's trucks were appropriately bannered and all stations displayed one-sheet cards.

EXPLOITATION BRIEFS

As a teaser stunt on "You'll Find Out," Cliff Boyd at the Paramount, in Brattleboro, Vt., distributed visiting cards with message printed in Norwegian at the top. Center of card read: If you can't read this, telephone 484, "You'll Find out." Message in Norwegian when translated said: "It's a merry, mad musical mystery you won't want to miss." Similar ad was run in local daily.

▽

Ahead of "After Mein Kampf" at the Albany, Albany, N. Y., Eddie Selette constructed a sidewalk display consisting of sandbags, machine guns, rifle, large and small shells, ammunition cans, etc. Highlight of display was planting of Ed's pooch, well known by residents, in front of display wearing German helmet cocked on side of his head.

▽

Teaser classified ad stunt ushered in "I Want a Divorce" at the Liberty, in Sharon, Pa., as arranged by John R. Shultz. In addition, tying in with local jeweler's man-on-the-street program, numerous picture plugs were landed. Five and dime window was promoted and filled with candy kisses, cut-out of Joan Blondell was tied in with offer of kisses from the star.

▽

A clever "Bitter Sweet" stunt that proved a traffic-stopper was that employed by George Petropolus, Rex, Wheeling, W. Va. He had a girl wearing a costume similar to that worn by Jeanette MacDonald in the film distribute chocolate tabs in the main business streets and leading department stores.

▽

Planting the "Bitter Sweet" transcription over a local station, Fred Forry, Colonial, Lancaster, Pa., stationed five pretty girls with portable radios at important spots around town. The girls turned their sets on when the record was put on the air.

▽

A tie-up with a local shoe store was one of the features of the "Escape" campaign put over by W. G. Bryan, Bandbox, Vandergrift, Pa. Numbered heralds were distributed, carrying plenty of film copy, and holders of lucky numbers were awarded pairs of shoes by the store.

▽

An old Model-T, laden with old shoes, tin cans, etc., was sent around town as a "Third Finger, Left Hand" ballyhoo by C. D. Crowley, State, Chester, Pa.

▽

At the subsequent run Orpheum, in Elkhart, Ind., Eddie Miller for "Boom Town" concentrated on window displays, all of which had appropriate tiein copy. For a week ahead fleet of transfer company trucks were bannered with title, cast and playdates and lobby was dressed in keeping ahead and during run.

▽

In connection with "Our Town" at the Gayety in Chicago, Don Johnson promoted a full co-op page. Contest angle was brought in by offer of each of the merchants to present a pass to the first 15 customers visiting their shops on a certain day. Stores paid for one half the admission price.

ERICSON PIGEON GAG RATES MAYOR TIEUP

For advance on "Reuters", Manager Arvid A. Ericson, at the Warfield, San Francisco, arranged for Mayor Bowron of Los Angeles to release two carrier pigeons to Mayor Rossi of San Francisco, urging the latter to proclaim a "Freedom of the Press Week".

One of the birds arrived and Rossi declared the week. In addition, a special preview was staged for newsmen and editorial writers which rated stories in their respective papers.

Tinted cardboard hearts were distributed by A. Easson ahead of "I Love You Again" at the Oakwood Theatre, in Toronto. Front carried cut of Loy and Powell, reverse, playdates, tickle and gag picture copy.

▽

In connection with the opening of "Brigham Young" at the Auditorium, Richwood, West Va., Manager Louis E. Munch tied up schools with an essay contest on the life of the Mormans. Winning essays were so judged by English teachers, and a cash prize and theatre tickets were awarded.

▽

Another showman to take advantage of the "Bitter Sweet" candy giveaway is Art Ableson at the Lake, in Devils Lake, N. D. Cards were printed up reading: "Two swell treats," followed by piece of the confection pasted to card, picture title, cast and cuts of the stars.

▽

Five-day newspaper campaign was accorded Pat Notaro's one-day stage show, "Studio Scandals" at the Columbia, in Sharon, Pa. Numerous plugs were given over local radio stations and readers and art planted in papers. To be noted is the fact that Pat has recently been appointed chairman of the Theatre Cooperation committee of the Shenango Valley Community Fund. This association gives the theatremen ample opportunity to get his attractions before the public.

▽

With a banner head, "These merchants are making St. Thomas a 'Boom Town,'" Les Preston at the Capital Theatre, in that Ontario city promoted a double truck. Along with the spread which carried picture plug in each ad, merchants further came through with window displays and paid for printing and distribution of cards carrying cut of the four stars in the picture. As a further aid, Preston used directional arrows at the main intersections showing way to "Boom Town."

▽

A Gay '90s street parade, with old-fashioned oil pots lighting up the line of march featured the "Strike Up the Band" campaign put over by Frank Miller, Metropolitan, Morgantown, W. Va.

From Hollywood!
A NEW PREMIUM DEAL
Joan Blondell's
COSMETICS



Hollywood comes to your theatre in the most outstanding premium attraction ever offered!

HANDSOMELY PACKAGED AND SMARTLY STYLED FOR EYE APPEAL!

16 SMASH WEEKS

A quality product priced to retail at

$1 to $2 each

NATIONALLY ADVERTISED

SURE MONEY IN YOUR BOX OFFICE

Here's the newest and most sensational theatre premium plan ever offered—right from Hollywood—featuring a name known and liked by every woman patron. Now available on an exclusive basis! Trailers, bannerettes, valances, 40 x 60's, 30 x 40's, mats, photographs, everything for increasing business for your theatre.

WIRE OR WRITE

Lew Coyne, Manager, Theatre Sales Division

CINEMA HOUSE COSMETICS, Inc.
HOLLYWOOD
6685 Sunset Blvd. • Hollywood, Calif.

Exploitation Tips From The Field

Arranged by Arnold Nathanson of Manny Pearlstein's ad department in Warner's Cleveland office was stunt used ahead of "Men Against the Sky" date at the Lake Theatre. Through tieup with the Junior Aviator Club a special matinee was held, with special letters mailed to all commanders calling attention to the date. In addition the club held a model airplane contest with promoted merchant prizes going to winners.

▽

Folks in Aberdeen, S. D., must certainly have been aware of the opening of "Strike Up the Band" at the Capitol recently, since Byron McElligott promoted parade of 80 piece uniformed band with twelve majorettes. Carrying banners to the effect that they were on their way to see Mickey and Judy, aggregation attracted considerable attention en route.

▽

Ahead of "I Love You Again" at the Granada, Sioux City, Ia., Manager W. R. McCullough sent Santa out covering downtown area distributing heralds. Sandwich sign carried copy to the effect that he came down from the North Pole to tell folks that the Granada would give them the heartiest laughs and grandest entertainment in the picture.

▽

By way of welcoming a large delegation of the Knights of Columbus in Abbeville, La., M. E. Ferrera at the Dixie entered his "Strike Up the Band" float. Drum corps rode on the truck, either side of which carried cutout figures of Rooney and Garland playing drums.

▽

Fifty half-pound cakes adorned with shamrocks were sent to all top newspaper people, city officials, Irish clubs, etc., as part of the "Little Nellie Kelly" campaign put over by George Hunt, Loew's, Louisville. House ushers carried "L. N. K." banners in the Armistice Day parade. Hunt also planted Judy Garland's Life Story in Pictures in the local *Times*.

▽

As an advance plug for his opening on "Strike Up the Band" at the Desmond Theatre, in Port Huron, Mich., Manager Jim Helsdon had coast wire greetings from Mickey Rooney to the local national guardsmen on their way to camp. Message which contained picture title was planted by the theatreman in daily papers.

▽

Lobby setpiece on "I Love You Again" as arranged by Gill Green at the United Detroit's Varsity, in Detroit, consisted of giant setpiece next to which was a miniature Santa Claus with hand pointing to the display. Copy overall read "Sure I am early, but I had to come to town to tell you about this swell picture."

▽

"What is your favorite form of escape from boredom?" was the question asked readers of the Boston *Record* in Joe DiPesa's four-day contest on M-G-M's "Escape."

▽

Street bally for "Before I Hang" at the Poli Bijou, in New Haven, as arranged by H. W. Reisinger, consisted of two lads dressed as policeman and convict who paraded downtown area. Convict wore sandwich sign reading: "Doomed man's last request. 'Before I Hang,' let me see Boris Karloff at the Bijou starting Sunday."

▽

Painted above the archways and across the lobby of the Fox Arlington, in Santa Barbara, were colorful figures in costume to herald the opening of "Down Argentine Way." Reported by assistant Mark Hendrix, who credits maintenancemen, Bob Rothwell and Francis Rios, display is said to have attracted considerable attention and comment.



Schools Aid Shaffer On "The Westerner"

Having previously been unable to crash the school rooms, due to policy of the superintendent of schools, Frank Shaffer at the Dixie, in Staunton, Va., for "The Westerner," the theatreman finally broke down their resistance and received their cooperation on distributing blotter rulers carrying picture title and playdates. Heralds were planted in the Sunday Washington Post and distributed at factories and to patrons leaving theatre week ahead.

For "Knute Rockne" Shaffer planted contest in Staunton Military Academy paper. A list of 18 different colleges was run, together with nicknames of these universities in scrambled fashion.

"LET'S HEAR FROM YOU"

Terrell Plays Cupid On "Arise, My Love"

As an advance teaser stunt for "Arise My Love" engagement at Loew's Palace, in Washington, Dan Terrell distributed two fold leaflets front cover of which carried copy: "Three Ways to be a Great Lover," by Ray Milland. Right out of the script of "Arise My Love." Inside spread featured cuts of Colbert and Milland with a piece of court plaster over his nose. Pasted alongside was pasted a piece of band aid with instructions to use it in case Claudette gave the girl friend an idea after seeing the film.

Addressed to all the Kellys in phone book and all members of the Friendly Sons of St. Patrick, Terrell sent a special letter calling attention to opening of "Little Nellie Kelly." Letter head carried shamrock cut, superimposed on which were photos of the stars, and all type was in bright green.

"LET'S HEAR FROM YOU"

Fitzpatrick Sells Co-Op Ads Ahead of "Little Nellie Kelly"

Contacting local paper, Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., promoted a full-page of co-op ads ahead of "Little Nellie Kelly." Fitz himself sold all the ads, in each of which the picture was prominently mentioned. Theatre attendants were kept busy contacting all Irish organizations for theatre parties and Station WATR gave 15-minute spot to hit tunes from the picture.

Numerous merchants came through with window displays featuring Judy Garland dresses, etc., and for lobby lifesize standees of the star were spotted strategically. One-sheets mounted on beaver board together with credits were carried about streets by theatre attendants, who also distributed heralds.

"LET'S HEAR FROM YOU"

Soriero's "Dictator" Front

Eye arresting was the front constructed by Tom Soriero for his date on "The Great Dictator" at the United Artists Theatre, in Los Angeles. Giant blowups of Chaplin flanked either side of box office, one in garb of the barber and the other as Hinkler. Overall were colored blowups of important scene stills from the picture. Entire staff of usherettes were dressed in new evening gowns for the occasion.

personalities

GENE ALDRICH
has been appointed manager of John Danz' Florence and Circle Theatres, Seattle. He was formerly manager of the Unique in Spokane.

▽

H. N. SCHRODT
manager of the Grand, Estherville, Ia., has been appointed resident manager of the Rialto, Fort Dodge, Ia., succeeding JESSE DAY, who will be district manager.

▽

JULES GREEN
has been upped from manager of the Warner Belmar, in Pittsburgh, to the theatre booking department there. Other Warner changes include: NAT MERVIS from the Capitol, in Steubenville, Ohio, to the Prince, Ambridge, Pa.; BILL DECKER, from the Cambria, in Johnstown, Pa., to the Capitol, and JIM CLARK, formerly at the Ritz, Clarksburg, W. Va., goes to the Cambria. EDDIE HUNGERMAN has been promoted from assistant at the Warner to manage the Ritz, in New Kensington, Pa. MARTY SEED gets the Regal in Wilkinsburg; BOB BROWN from the Ritz replaces FRANK BARR, resigned, at the State, Wilkinsburg, and EDWARD SALOMON from the Regal succeeds Hungerman as assistant at the Warner.

▽

GENE NEAVITT
assistant at the Fulton has been upped to managership of Shea's Orpheum, McKees Rocks, Pa., succeeding VINCENT CHOATE, elevated to city managership of Shea's houses in Bradford, Pa.

▽

MIKE MANOS
is building a new 1200 seater in Uniontown, Pa.

▽

LESTER MATT
has turned over his four theatres in Detroit to the Butterfield circuit.

▽

FRANK X. SHAY
former manager for Fabian in Cohoes, is now conducting a local neighborhood house formerly called the Metro, now the Crane.

▽

RALPH KINSLER
has resigned as manager of the Warner Cincinnati branch to take over operation of the Monta Vista and Emery, Cincinnati suburban theatres.

▽

LIGE BRIEN
has been transferred from the Warner Prince, in Ambridge, Pa., to the Belmar, Pittsburgh.

▽

JERRY SHINBACH
who recently sold the Granada in South Bend to B. & K., is now managing the Cinema Casino at Miami Beach for Paramount Enterprises. CHARLES WHITAKER has been switched from the Casino to the new Boulevard.

▽

WARREN JONES
formerly booking manager for the RKO circuit in Chicago, is now associated with B. & K. in the booking department, taking the late MAX TURNER'S place.

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GEORGE C. HOOVER
has been appointed city manager of Paramount's 15 houses in greater Miami. Hoover was former manager of the Sheridan, Miami Beach.

▽

JESSE DAY
manager of the Rialto, for Central States, in Fort Dodge, Ia. has been named district manager and H. N. Schrodt, manager of the Grant at Estherville, Ia. has been named manager of the Rialto.

▽

BENEDICT GOVAN
manager of the Orpheum Theatre, Danvers, Mass., is now city manager of the Royal, in Lowell.

▽

JACK KEEGAN
district manager for Warners Wisconsin theatres has been transferred to management of the WB Venitian, Racine.

▽

NORMAN FREEMAN
has succeeded BOB CONLIN as manager of the Hipp, Buffalo.

▽

ROBERT SHERK
has succeeded PAUL SCHLAGETER at Shea's, Buffalo.

▽

JOHN F. ALCOCK
formerly of Ashland, Ohio., has succeeded WILLIAM C. BRIMMER as manager of Schine's Rialto, East Rochester, N. Y.

▽

J. LUCZAK
has reopened the Walden, Buffalo, N. Y.

▽

VICENT CHOATE
manager of the Orpheum, Pittsburgh, has been transferred to Bradford, Pa., as manager of the two Shea houses there.

MARK RUBINSKY
has taken over the town firehouse in Newmanstown, Va., and will renovate it, after which it will be known as the Lyric.

▽

FRED W. ROWLANDS
has reopened the Bexley, in Columbus, Ohio.

▽

PETER MAGUZZU
has taken over the Rex, in Nurenberg, Pa.

▽

MRS. J. P. GRIFFIS
has reopened the Dreamland, in Fowler, Ind.

▽

WILLIAM HAMRICK
former manager of the Coliseum, in Seattle, has been advanced to an executive post in the Hamrick-Evergreen Theatres office and is replaced by MARVIN FOX. The latter's post, that of assistant manager at the Coliseum, has been taken by JOHN BARDUE. FAX DUNCAN, former manager of the Blue Mouse, and CLYDE STROUT, former assistant at the Paramount, have switched posts.

▽

LEON LEWIS
service manager at the RKO 105th Street, Cleveland has been appointed assistant at the RKO Grand, in Columbus.

▽

JOHN B. KIMMIS
manager of Fabian's Staten Theatre, in New Dorp, S. I., has been appointed first lieutenant of Company B. 51st Regiment, New York Guard.

▽

HARLAND RANKIN
of the Plaza Theatre, Tilbury, Ont., has taken over management of the Alexander Theatre, in Wallaceburg.

▽

CLYDE FULLER
assistant at Loew's Valencia, Brooklyn, has been promoted to manager of the Oriental succeeding JOSEPH RUBENFELD, deceased. HARVEY EVERETT, Astoria, moves to Loew's Palace.

▽

ROBERT KAIL
has left his post as assistant at Loew's Midland, K. C., to join TWA'S sales department. He is succeeded by JOSEPH P. HOLLORAN from Loew's in Indianapolis.

▽

ROY CREBS
has been shifted from Glens Falls to manager of Schine's West End, in Rochester.

▽

J. C. CARTLEDGE
has assumed management of the State, Spartanburg, S. C.

▽

ERNEST CARDWELL
is managing the new Our Theatre, in Hawarden, Ia.

▽

WILLIAM ZEILOR
has been apointed manager of the Senator, Pittsburgh, Pa.

▽

J. R. McELWEE
has taken over the Gem Theatre at Richland, Mo., from MR. and MRS. ROYAL COWGER.

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NEW YORK, U. S. A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

(Prior to availability for review)

Synopsis

Cast

Background facts and special data of exploitation value.

PENNY SERENADE (Col.)

Marriage Drama

Produced and directed by George Stevens. Story by Martha Cheavens appeared in serial form in McCall's Magazine. Screen play by Morrie Ryskind.

SYNOPSIS

The trials and tribulations of marriage in which one of the principals is a newspaperman are depicted here. The story opens on a sad note. The couple's six-year-old daughter has died. Roger Adams (Cary Grant), the newspaperman, drowns his sorrow in drink, while his wife Julie (Irene Dunne), now that the child is gone, determines to divorce him.

As she leaves, she notices the record, "Penny Serenade," the tune that had started their romance. She pauses to play it and the story cuts back to the day Roger first came into the music store where Julie and her roommate, Maizie (Ann Doran), worked. In love at first sight, Roger keeps Julie playing records long after the store closes.

Their romance grows and the months roll by. At Julie's New Year Eve party, Roger is late. Trying to console her, Applejack (Edgar Buchanan), a woman-hating lintoype operator, advises Julie that Roger isn't the marrying kind. But Roger arrives and forthwith takes Julie to a Justice of the Peace for he has been transferred to the Tokyo bureau. Julie learns she must wait three months before she can join him in Tokyo.

They are reunited in Tokyo where Roger is heavily in debt. Julie pays the bills with her travelers' checks. Later, when they are having their first quarrel, an earthquake occurs. She loses the baby.

In California sometime later and after many disappointments, happiness reigns once again for the Adamses. Roger, with the help of Applejack, is running a country newspaper and Roger and Julie have adopted a girl. This state lasts for five years when a fatal illness takes the girl from them and Roger starts his drinking.

Julie is standing beside the phonograph playing "Penny Serenade' when Roger enters tired and with a hangover. They begin talking and soon are planning for the future, together.

CAST

Roger	Cary Grant
Julie	Irene Dunne
Applejack	Edgar Buchanan
Maizie	Ann Doran
Miss Oliver	Beulah Bondi
Joe	Dick Wessel
Bob	Charles Flynn
McDougal	Billy Bevan
Billings	Walter Soderling
Flower Girl	Beryl Vaughan
Policeman	Ben Taggart
Cab Driver	Frank Moran
Reporter	Lynton Brent
Bootlegger	Al Seymour

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THE WAGONS ROLL AT NIGHT (Warners-F.N.)

Carnival Drama

Directed by Ray Enright. Suggested by a story by Francis Wallace. Screen play by Fred Niblo, Jr., and Barry Trivers.

SYNOPSIS

Owner of a cheap carnival company, the cynical Nick Coster (Humphrey Bogart) has four soft spots in an otherwise hard personality. They are his carnival, the fortune teller, Flo (Sylvia Sidney); his lions and his young sister Mary (Joan Leslie).

At one of the towns the carnival visits, Hentyville, one of the lions escapes. He heads for Matt Varney's (Eddie Albert) general store, where on his arrival the lone customer faints. The simple-minded Matt picks up a pitchfork and holds the lion at bay until help arrives. Nick offers Matt a job with the carnival. He replaces Hoffman the Great (Sig Rumann), fired for drunkeness.

Some weeks later Hoffman, drunk and raging, appears at the carnival and in a fight with Matt falls into the lion cage and is severely clawed. Nick, believing that Hoffman is dying, rushes Flo and Matt into an auto and drives to his farm, where Matt falls in love with Mary. Nick objects and takes Matt back to the show. Later Matt returns to the farm which infuriates Nick. The carnival owner plans to get rid of Matt entirely.

Nick forces Matt to work Caesar, the mad lion, but Matt conquers the beast after a terrific struggle. In the dressing room later Hoffman is threatening Matt with a gun when Nick enters and shoots Hoffman, killing him. But Nick receives a fatal wound. Nick, dying, asks forgiveness of Flo, Mary and Matt.

CAST

Nick Coster	Humphrey Bogart
Flo Lorraine	Sylvia Sidney
Matt Varney	Eddie Albert
Mary Coster	Joan Leslie
Hoffman the Great	Sig Rumann
Doc	Cliff Clark
Arch	John Ridgely
Tex	Frank Wilcox
Snapper	Charley Foy
Gus	Garry Owen
Deputy Sheriff	George Guhl
Wally	Frank Mayo
Bundy	Jack Mower
Barkers	Cliff Saum, Tom Wilson

NICE GIRL (Universal)

Comedy, Music

Produced by Joe Pasternak. Directed by William Seiter. Adapted from the play by Phyllis Duganne. Screen play by Richard Connell and Gladys Lehman.

SYNOPSIS

Localed in Stillwater, Conn., in the present, the story opens with Professor Oliver Dana (Robert Benchley), principal of the high school, finishing a treatise on diet. Cora Foster (Helen Broderick), a spinster, is Dana's housekeeper and helps him, a widower, care for his three daughters. Cora has a suitor, Hector Titus (Walter Brennan), town postman.

Sylvia (Anne Gwynne), the oldest daughter, considers herself a great actress. Nancy (Ann Gillis), the youngest, is the village vampire at 12.

Jane (Deanna Durbin), the second daughter, considered a typical "nice girl" has tired of the role. Her boy friend is Don Webb (Robert Stack), who is mechanically inclined and more interested, on the surface at least, in automobiles than in Jane.

So it is that when Richard Calvert (Franchot Tone), a young scientist, comes to Stillwater to talk to Oliver, Jane decides to make a play for Richard. She drives him to his apartment in New York. The family is out and Richard has the butler serve sandwiches and champagne, meanwhile changing to something "comfortable." Jane, in his absence, dons a pair of his sister's red pajamas.

When Richard fails to react to Jane's attentions she leaves the apartment, telling Richard that she is going to stay at the Y. W. C. A. around the corner but drives to Stillwater instead. She is delayed by rains and does not arrive at Stillwater until early morning. Her entry into her house at that early hour and in lurid pajamas is noticed by the neighborhood.

That night at a charity bazaar, Jane is a sensation. In the excitement she tells Don that she has become engaged to Richard. When Richard returns to Stillwater to visit Oliver Jane gets him to pretend that they are engaged. A fake elopement is arranged and as Jane had hoped Don, awaking at last, strenuously protests. Jane agrees to marry Don, just as news arrives that he has been conscripted.

CAST

Jane Dana	Deanna Durbin
Richard Calvert	Franchot Tone
Don Webb	Robert Stack
Hector Titus	Walter Brennan
Professor Oliver Dana	Robert Benchley
Cora Foster	Helen Broderick
Sylvia Dana	Anne Gwynne
Nancy Dana	Ann Gillis
Peasley Sisters	Nana Bryant, Elisabeth Risdon

Release date, Feb. 21, 1941

STRAWBERRY BLONDE (Warner Brothers)

Romance, Melodrama

Executive producer, Hal B. Wallis. Associate producer, William Cagney. Directed by Raoul Walsh. Based on a play by James Hagen. Screen play by Julius J. and Philip G. Epstein.

SYNOPSIS

Biff Grimes (James Cagney), a correspondence school dentist without any patients, is morosely pitching horseshoes with Nicholas Pappalas (George Tobias), the barber, on a Sunday afternoon. Between games he bickers with the college boys next door, complains about the performance of "And the Band Played On" by a local band, acquires a shiner and argues with Nick about the strawberry blonde beauties of Virginia Brush (Rita Hayworth) the girl he loved and lost to Hugo Barnstead (Jack Carson).

Amy (Olivia de Havilland), his wife, calls him to the phone. Hugo wants a tooth pulled. When he gets Hugo in the chair Biff prepares to murder him with an overdose of gas. The story cuts back ten years. . . .

With the other street corner boys, Biff admires and yearns for Virginia, the strawberry blonde, but Virginia elopes with Hugo. Biff marries Amy on the rebound. Hugo is successful in business and at the suggestion of Virginia makes Biff a stooge in a phoney construction corporation. When a building collapses, Biff's father, also employed by Hugo, is killed. Hugo lays the blame on Biff, and Biff goes to prison.

Amy, faithful and hopeful, is waiting when Biff is set free. He starts to practice dentistry.

The ten years have passed and Hugo is in Biff's dental chair. Virginia enters. Suddenly Biff realizes that Virginia is no longer the girl he admired and in the same instant realizes that Amy, his wife, is the girl he always has loved. He pulls Hugo's tooth.

CAST

Biff Grimes.....James Cagney
Amy Lind.....Olivia de Havilland
Hugo Barnstead.....Jack Carson
Virginia Brush.....Rita Hayworth
Nick Pappalas.....George Tobias
Wm. Cullem Grimes.....Alan Hale
Bank President.....Roy Gordon
Toby .....Herbert Heywood
Mrs. Mulcahey.....Una O'Connor
Proprietor .....Ed McNamara
Official .....Addison Richards
Baxter .....Frank Orth

WESTERN UNION (20th Century-Fox)

Historical Drama (Technicolor)

Associate producer, Harry Joe Brown. Directed by Fritz Lang. Adapted from the novel by Zane Grey. Screen play by Robert Carson.

SYNOPSIS

The year is 1861 and Western Union is getting ready to string cables from Omaha to Salt Lake City, across a country of rough terrain and peopled by Indians and desperadoes.

The characters as the caravan rolls out of Omaha are Vance Shaw (Randolph Scott), a scout; Dick Blake (Robert Young), fresh from Harvard; Edward Creighton (Dean Jagger), chief engineer for Western Union; Doc Murdoch (John Carradine, company physician; Pat Grogan (Minor Watson), foreman; Herman (Slim Summerville), a cook, and Charlie (Victor Kilian), a pole man. Sue (Virginia Gilmore), Creighton's sister, follows the party by stage.

A few nights later their camp is raided and Shaw, scouting around, discovers the raiders are white renegades headed by Jack Slade (Barton MacLane). Once a member of the renegades himself, Shaw, although refusing to rejoin the gang, tells Creighton the raiders were Indians.

Shaw and Blake are with the advance crew the following day and are attacked by Indians. They repel the attack when help arrives from the main camp but on returning to the camp they find it wrecked and many of their comrades dead.

Creighton tracks down the livestock stolen to a corral where he is forced to pay $5,000 ransom for their return. Creighton becomes suspicious of Shaw, who quits. On leaving the camp, Shaw tells Blake that Slade "is my brother."

Shaw meets up with Slade in a nearby town and after an argument they engage in a gun duel, in which Slade kills Shaw. Blake comes on the scene and kills Slade. A few weeks later, Salt Lake City celebrates the arrival of Western Union. Sue is there to welcome her brother and Blake.

CAST

Richard Blake.....Robert Young
Vance Shaw.....Randolph Scott
Edward Creighton.....Dean Jagger
Sue Creighton.....Virginia Gilmore
Doc Murdoch.....John Carradine
Herman .....Slim Summerville
Homer .....Chill Wills
Jack Slade.....Barton MacLane
Governor .....Russell Hicks
Charlie .....Victor Kilian
Pat Grogan.....Minor Watson
Herb .....George Chandler
Chief Spotted Horse.....Chief Big Tree
Indian Leader.....Chief Thundercloud
Porky .....Dick Rich
Henchman .....Harry Strang
Stagecoach Rider.....Charles Middleton
Captain Harlow.....Addison Richards

Release date, Jan. 24, 1941

LUCKY DEVILS (Universal)

Comedy Adventure Story

Directed by Lew Landers. Associate producer, Ben Pivar. Original story by Sam Robins. Screenplay by Alex Gottlieb.

SYNOPSIS

Dick McManus (Richard Arlen), abetted by his pal Andy Tompkins (Andy Devine), is continually risking his life to get the shots that have made him Mercury Newsreel's ace cameraman. Only the excellence of Dick's pictures prevents him and Andy from being fired after Dick conceals himself and his camera in a secret robot bomber, causing it to crash.

Dick's girl is Norma Bishop (Dorothy Lovett), teletypist in a news syndicate office. When Dick sees an important news item come over the machine, he pockets the bulletin and sends a phony story to his competitors. He gets a scoop but Norma is fired and breaks their engagement.

Returning to the office late at night, the boys come upon two foreign agents, Ritter (Rolf Harolde) and Berko (Richard Terry), robbing the Mercury vaults of shots Dick took of Phillips Dam. Ritter and Berko escape with the films which they need to complete their sabotage plans. Dick and Andy follow the saboteurs and overpower them.

Dick's romance with Norma is all smoothed out. Andy, too, has found his love—a plump, baby-talking beauty contestant named Gwendy (Janet Shaw).

CAST

Dick McManus.....Richard Arlen
Andy Tompkins.....Andy Devine
Norma.....Dorothy Lovett
Gwendy .....Janet Shaw
Bradford .....Jack Arnold
Momsen.....Tim Ryan
Ritter.....Rolf Harolde
Berko .....Richard Terry
Mopey.....Bobbie Wynkler
Chandler.....William Forrest

Release date, Jan. 3, 1941

THE BRIDE WORE CRUTCHES (20th Century-Fox)

Newspaper Reporter Story

Directed by Shepard Traube. Story by Ed Verdier and Alan Drady. Screen Play by Ed Verdier.

SYNOPSIS

Fresh out of college, Johnny Dixon (Ted North) through the aid of his mother, lands a job as reporter on a daily newspaper. His inexperience, plus the way he secured his appointment, creates trouble for him with his fellow workers until the girl, (Lynne Roberts) pride of the city room, takes pity on him.

His lateness in reporting for work causes him to cook up many yarns. Eventually while cashing his pay check, his bank is held up. A policeman is shot, Johnny grabs the policeman's gun, gives chase on his motorcycle and succeeds in driving off the road a car in which Captain McGuire (Edgar Kennedy) with a police squad is chasing bandits.

His rogue's gallery identification of the leader of the mob, turns out to be that of a convicted criminal executed the week before the hold up which results in Johnny losing his job.

In an effort to run down the hold up mob and redeem himself with the editor, he uses ruse to ally himself with the mob being forced to participate in a bank hold up, assigned to wield a submachine gun. During the hold up, he attempts to thwart the crime causing the mob to close in on him. The girl who has received a message from Johnny, appears with a squad of police. In the excitement, Johnny accidentally shoots the girl in the calf of her leg. That is why the Bride Wore Crutches!

CAST

Midge Lambert.....Lynne Roberts
Johnny Dixon.....Ted North
Captain McGuire.....Edgar Kennedy
Pete.....Robert Armstrong
Flannel-mouth.....Lionel Stander
Bill Daly.....Richard Lane
E. J. Randall.....Grant Mitchell
Whispers.....Harry Tyler
Dick Williams.....Edmund MacDonald
Brains..... .....Horace MacMahon

ALONG THE RIO GRANDE (RKO)

Western

Produced by Bert Gilroy. Directed by Edward Killy. Adapted from the Stuart Anthony story, "West of the Big Horn". Screen play by Arthur V. Jones and Morton Grant.

SYNOPSIS

The time is 1870 and the action alternates between both sides of the United States-Mexican border. On the American side the story unfolds on a ranch, a frontier bank town and a jail while on the other side of the border the action occurs in a cafe.

The proceedings concern the adventures of Jeff (Tim Holt), a young cowhand, and his two pals, Smokey (Ray Whitley), a singing cowboy, and Whopper (Emmett Lynn), who masquerade as outlaws to avenge the murder of their former employer, a cattleman. They join the bandit gang of Doc Randall (Robert Fiske) and have some narrow escapes, but finally obtain their revenge.

CAST

Jeff .....Tim Holt
Smokey .....Ray Whitley
Whopper .....Emmett Lynn
Doc Randall.....Robert Fiske
Kirby .....Monte Montague
Mary Loring.....Betty Jane Rhodes
Paula .....Ruth Clifford
Turner .....Carl Stockdale
Sheriff of Pecos.....Hal Taliferro
Pete .....Slim Whitaker

Release date, Feb. 7, 1941

GOLDEN HOOFS (20th Century-Fox)

Racing Melodrama

Directed by Lynn Shores. Associate producers, Walter Morosco and Ralph Dietrich. Original story by Roy Chanslor and Thomas Langan. Screen play by Ben Grauman Kohn.

SYNOPSIS

Jane Drake (Jane Withers), a 15-year old girl, who spends her time training trotting horses on the practice track of the Yankee Stock Farms, learns that the new owner of the farm, Dean MacArdle (Charles "Buddy" Rogers), plans to get rid of all the trotting horses. This disturbs Jane no end but it develops that Dean has no desire to sell the horses.

What he does do, however, is to sell Yankee Doodle for a small sum to Doc Timothy Drake (George Irving), who is Jane's uncle. The horse has been ailing but Jane nurses him back to health. Meanwhile Dean is training Yankee Clipper for the racing season. Jane doesn't care for the way the horse is being trained and after methods of her own gets Dean's permission to train the horse herself.

Jane is stricken with "puppy love" for Dean and so when Dean's fiancee, Cornelia Hunt (Katharine Aldridge), appears on the scene Jane stops training Yankee Clipper and trains Yankee Doodle instead. The day of the big race Mose (Philip Hurlick), a colored stable boy, who is to ride Doodle becomes sick. The race is run without Doodle and Clipper wins. The aftermath has Doodle establishing a record in a clocked race with Dean acknowledging the latter horse's superiority and turning over the stakes to the Doc's hospital fund.

CAST

Jane Drake.....Jane Withers
Dean MacArdle.....Charles (Buddy) Rogers
Cornelia Hunt.....Katharine Aldridge
Dr. Timothy Drake.....George Irving
Morty Witherspoon.....Buddy Pepper
Booth .....Cliff Clark
Mose .....Phillip Hurlick
Gwen .....Sheila Ryan
Calvin Harmon.....Howard Hickman
Ed Muckle.....Harlan Briggs
Hob .....Frank Sully

LADY HAMILTON (United Artists)

Historical Romance

Produced and directed by Alexander Korda. Original screen play by Walter Reisch and R. C. Sheriff. Art director, Vincent Korda.

SYNOPSIS

In the Spring of 1786 a coach arrives at the British Embassy in Naples, Italy, carrying treasures of art for the British Minister, Sir William Hamilton (Alan Mowbray). Also arriving on the coach is Emma Hart (Vivien Leigh) and her mother (Sara Allgood), ostensibly to study music but actually on a matrimonial mission.

On the morning of September 16, 1793, the quietude of Naples is broken by the booming of cannon from a British warship saluting the Embassy. As Emma, now the brilliant Lady Hamilton, is leaving for her daily visit to the Queen, Sir William introduces Captain Horatio Nelson (Laurence Olivier), who brings news of Britain's declaration of war on France and the urgent necessity of securing 10,000 Italian soldiers to bottle up Napoleon's fleet at Toulon.

Lady Hamilton obtains double the number of troops requested by Nelson from the Queen. Years pass before she and Nelson meet again. It is 1798 when the desperate Nelson arrives in Naples to secure permission from the Queen to use the harbor for his fleet. Lady Hamilton is shocked to see the great naval hero minus an arm and an eye and utterly exhausted. Nelson sails away for the Nile and the Egyptian campaign.

On the eve of an important campaign in Malta and Messina, Admiral Nelson learns that revolution has broken out in Naples. Against orders he sails for Naples. Because of disobeying Admiralty orders and scandal-mongers in London he is recalled to London.

In London, effort is made to relieve Nelson of his command but the seriousness of the situation in Denmark causes his being sent there at once. Meanwhile Sir William dies, leaving Emma penniless and beset with debts. Her child, Horatia, is born in greatest secrecy and sent to live with a family in the country. Nelson returns from Denmark and resigns his command. Nelson and Emma retire to a house in the country.

Their plans are destroyed when Nelson is prevailed upon to return to his command. Napoleon is again on the march. Napoleon is defeated at the Battle of Trafalgar. Nelson, the victor, is struck by a French bullet and dies a few hours later. Emma receives the dire news at home.

CAST

Emma Hamilton.....Vivien Leigh
Lord Nelson.....Laurence Olivier
Sir William Hamilton.....Alan Mowbray
Mrs. Cadogan.....Sara Allgood
Hardy .....Henry Wilcoxon
Lady Nelson.....Gladys Cooper
French Girl.....Heather Angel
Rev. Nelson.....Halliwell Hobbes
King of Naples.....Luis Alberni
Queen of Naples.....Norma Drury
Josiah .....Ronald Sinclair
Gavin .....Olaf Hytten
Lord Spencer.....Gilbert Emery
Lord Keith.....Miles Mander
Blackwood .....Leslie Dennison
Trowbridge .....Guy Kingsford
Lady Spencer.....Juliette Compton
Lady Keith .....Eve Dennison
French Ambassador.....Georges Renavent

SPECIAL REMARKS

The story of Admiral Nelson and the bravery of the men of the British Navy of that era, linked with the combination of Vivien Leigh and Lawrence Olivier, makes exploitable material for exhibitors.

SAINT IN PALM SPRINGS (RKO)

Mystery Melodrama

Produced by Howard Benedict. Directed by Jack Hively. Original story by Leslie Charteris. Screen play by Jerry Cady.

SYNOPSIS

Simon Templar (George Sanders), otherwise known as "The Saint", continuing his adventures, is entrusted with some valuable stamps by his friendly enemy Henry Fernack (Jonathan Hale), a detective, to take to Elna Johnson (Wendy Barrie) in Palm Springs, where she is a tennis instructress. The stamps were smuggled out of Nazi-occupied Norway by the girl's father.

On the way he meets Margaret Forbes (Linda Hayes), an agent of a foreign country, who rifles his baggage. In Palm Springs the stamps are stolen from Simon and Elna begins to believe the Saint is the real thief. With the help of an old friend Pearly Gates (Paul Guilfoyle), now an honest house detective, the Saint recovers the stamps. Later is a general melee in which Margaret is killed, Simon outwits a gang of local racketeers and turns them over to the police.

CAST

Simon Templar.....George Sanders
Elna Johnson.....Wendy Barrie
Pearly Gates.....Paul Guilfoyle
Margaret Forbes.....Linda Hayes
Fernack .....Johnathan Hale
Mr. Evans.....Ferris Taylor
Chief Graves.....Harry Shannon
Barker .....Eddie Dunn

Release date, Jan. 24, 1941

THE PINTO KID (Columbia)

Western

Directed by Lambert Hillyer. Screen play by Fred Myton.

SYNOPSIS

When Jud Calvert (Charles Starrett) and his boys ride from Texas with a herd of cattle to sell, they find animosity from northern ranch owners.

This animosity is inspired and kept alive by Vic Landrau (Paul Sutton), a cattle broker and secret leader of a gang of outlaws.

Jud encounters pretty Betty Ainsley (Louise Curry), a ranch owner. Betty's horse is frightened by a snake and Jud saves her. This infuriates Betty, who thinks herself equal to any situation.

Jud and the boys are insulted at the start by Landreau and his men, anxious to pick a fight. Jud recognizes Landreau as a former bad man from Texas.

There is a fight in which Jud and his boys emerge victorious.

Landreau and his men next rob a bank, blame Jud as the outlaw. Jud makes his getaway to Betty's house. Betty hides him.

It is only when Betty sees Landreau's men rustling cattle and is kidnapped by them that she realizes Jud is innocent. Jud kills Landreau, saving Betty.

CAST

Jud Calvert.....Charles Starrett
Betty Ainsley.....Louise Currie
Bob.....Bob Nolan
Vic Landreau.....Paul Sutton
Hank .....Hank Bell
Curt Harvey.....Francis Walker
Ed Slade.....Ernie Adams
Marshal.....Jack Rockwell
Dan Foster.....Roger Gray
Cheyenne.....Richard Botiller
Sons of the Pioneers

Release date Jan. 9, 1940

ROBIN HOOD OF THE PECOS (Republic)

Western

Associate producer-director, Joseph Kane. Original story by Hal Long. Screen play by Olive Cooper.

SYNOPSIS

In "Robin of the Pecos" Roy Rogers portrays Vance Corbin, a young Confederate soldier who returns to Texas after the Civil War and joins with Gabby Hornaday (George "Gabby" Hayes) in organizing a campaign to have the people protest against "carpet baggers." Gabby has been masquerading as the "Night Rider."

The "carpet baggers" are led by Ballard (Cy Kendall), adjutant of the county and his henchman, Cravens (Robert Strange). It is to Ballard's advantage to keep the Texans from swearing the Oath of Amnesty, Vance with the help of Gabby and Gabby's niece, Jeanie (Marjorie Reynolds), succeed in getting the people to swear the oath. Vance is made sheriff.

His tenure is short-lived as Ballard makes an issue of a mysterious killing of a Colonel and the election is invalidated. Vance escapes from prison to obtain the evidence incriminating Ballard.

CAST

Vance Corbin.....Roy Rogers
"Gabby" Hornaday....George "Gabby" Hayes
Jeanie Grayson.....Marjorie Reynolds
Ballard .....Cy Kendall
Kezeye .....Leigh Whipper
Belle Starr.....Sally Payne
Sam Starr.....Eddie Acuff
Cravens .....Robert Strange
Capt. Morgan.....William Haade
Stacy .....Jay Novello
Guffy .....Roscoe Ates

Release date, Jan. 14, 1941

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Arizona (Col.)
Release date December 25, 1940
Production No. 2101
Running Time 125 Minutes
Reviewed November 23, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation Dec. 21, '40, Page 59

Ellery Queen—Master Detective (Col.)
Release date November 30, 1940
Production No. 2024.
Running Time 69 Minutes
Reviewed November 30, 1940, Page 35
Audience Classification—General

Prairie Schooners (Col.)
Release date, September 30, 1940
Production No. 2209
Running Time 58 Minutes
Reviewed November 16, 1940, Page 45
Audience Classification—General

Flight Command (MGM)
Release date, January 3, 1941
Production No. 117
Running Time 113 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1

Go West (MGM)
Release date, December 6, 1940
Production No. 114
Running Time 80 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Philadelphia Story (MGM)
Release date, January 10, 1941
Production No. 119
Running Time 112 Minutes
Reviewed November 30, 1940, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation Dec. 14, '40, Page 66

Phantom of Chinatown (Mono.)
Release Date November 11, 1940
Running Time 62 Minutes
Reviewed November 23, 1940, Page 49
Audience Classification—General

Love Thy Neighbor (Par.)
Release date, December 27, 1940
Production No. 4013
Running Time 83 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Second Chorus (Par.)
Release Date January 3, 1941
Production No. 4014
Running Time 83 Minutes
Reviewed December 7, 1940, Page 43
Audience Classification—General
Legion of Decency Rating—Class A-1

Victory (Par.)
Release date, January 17, 1941
Production No. 4015
Running Time 80 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—Adult

Billy the Kid Outlawed (Prod.)
Release Date July 20, 1940
Production No. 157
Running Time 60 Min.
Legion of Decency Rating—Class A-1

Gun Code (Prod.)
Release Date August 3, 1940
Production No. 152
Running Time 57 Min.
Legion of Decency Rating—Class A-1

Convoy (RKO)
Release date, January 3, 1941
Production No. 161
Running Time 90 Minutes
Reviewed June 29, 1940, Page 32
Audience Classification—Adult
Round Table Exploitation Dec. 21, '40, Pages 59, 63

Kitty Foyle (RKO)
Release date, December 27, 1940
Production No. 112
Running Time 105 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General

Let's Make Music (RKO)
Release date, January 17, 1941
Production No. 115
Running Time 85 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

Play Girl (RKO)
Release date, March 7, 1941
Production No. 121
Running Time 75 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—General

Behind the News (Rep.)
Release date, December 20, 1940
Production No. 009
Running time, 75 Minutes
Reviewed December 14, 1940, Page 41
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1 Unobjectionable
Class A-2 Unobjectionable for Adults
Class B Objectionable in part
Class C Condemned

Chad Hanna (20th-Fox) (Technicolor)
Release date, December 27, 1940
Production No. 123
Running Time 88 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class A-2

The Bank Dick (Univ.)
Release date, November 29, 1940
Production No. 5010
Running time 73 Minutes
Reviewed December 7, 1940, Page 43
Audience Classification—General
Legion of Decency Rating—Class A-2

Pony Post (Univ.)
Release date, November 8, 1940
Production No. 5063
Running Time 59 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1

Trail of the Vigilantes (Univ.)
Release date, December 13, 1940
Production No. 5008
Running Time 75 Minutes
Reviewed December 14, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Always a Bride (W.B.-F.N.)
Release date, November 2, 1940
Production No. 570
Running Time 58 Minutes
Reviewed November 30, 1940, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Four Mothers (W.B)
Release date, January 4, 1941
Production No. 503
Running Time 86 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-2

Santa Fe Trail (W.B.-F.N.)
Release date, December 28, 1940
Production No. 551
Running Time 110 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation Nov. 16, '40, Page 56

South of Suez (W.B.)
Release date, November 16, 1940
Production No. 513
Running Time 87 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General

1940-41 FEATURES

In Sequence of Release
With Coming Attractions

COLUMBIA

Prod. No.	Title	Release Date
2201	Durango Kid	Aug. 15,'40
2032	Fugitive From a Prison Camp	Sept. 5,'40
2209	Prairie Schooners	Sept. 30,'40
2018	So You Won't Talk	Oct. 3,'40
2030	Nobody's Children	Oct. 17,'40
2202	West of Abilene	Oct. 21,'40
2038	Girls Under 21	Oct. 24,'40
2016	Blondie Plays Cupid	Oct. 31,'40
2210	Beyond the Sacramento	Nov. 14,'40
2021	The Lone Wolf Keeps a Date	Nov. 23,'40
2012	Escape to Glory	Nov. 28,'40
2024	Ellery Queen	Nov. 30,'40
2203	The Thundering Frontier	Dec. 5,'40
2031	The Great Plane Robbery	Dec. 9,'40
2033	Phantom Submarine	Dec. 20,'40
2101	Arizona	Dec. 25,'40
2211	Wildcat of Tucson	Dec. 31,'40
2204	The Pinto Kid	Jan. 9,'41
....	Face Behind the Mask	Jan. 16,'41
....	This Thing Called Love	Jan. 21,'41
....	Adam Had Four Sons	Jan. 31,'41
2212	Across the Sierras	Feb. 13,'41
2205	Outlaws of the Panhandle	Feb. 27,'41
....	Blondie Goes Latin	Mar. 1,'41
....	North from the Lone Star	Mar. 27,'41
....	Fight For Life	
....	Girl's Best Friend Is Wall St.	
....	Lone Wolf Takes a Chance	
....	Penny Serenade	
....	Return of Boston Blackie	
....	The Great Swindle	
....	The Devil Commands	

M-G-M

101	Dr. Kildare Goes Home	Sept. 6,'40
102	Wyoming	Sept. 13,'40
104	Haunted Honeymoon	Sept. 20,'40
103	Strike Up the Band	Sept. 27,'40
105	Sky Murder	Sept. 27,'40
106	Dulcy	Oct. 4,'40
107	Third Finger, Left Hand	Oct. 11,'40
109	Hullabaloo	Oct. 25,'40
108	Escape	Nov. 1,'40
110	Bitter Sweet	Nov. 8,'40
111	Gallant Sons	Nov. 15,'40
112	Little Nellie Kelly	Nov. 22,'40
115	Dr. Kildare's Crisis	Nov. 29,'40
114	Go West	Dec. 6,'40
113	Comrade X	Dec. 13,'40
116	Keeping Company	Dec. 27,'40
117	Flight Command	Jan. 3,'41
...	Maisie Was a Lady	Jan. 10,'41
119	Philadelphia Story	Jan. 17,'41
...	Wild Man of Borneo	Jan. 24,'41
...	Come Live With Me	Jan. 31,541
...	Gone With the Wind	
...	The Stars Look Down	
...	The Bad Man	
...	Billy the Kid	
...	Bringing Up Johnny	
...	Land of Liberty	
...	Men of Boys Town	
...	The Ziegfield Girl	
...	Rage in Heaven	

MONOGRAM

....	Range Busters	Aug. 22,'40
....	Outsider, The	Sept. 15,'40
....	That Gang of Mine	Sept. 23,'40
....	Ape, The	Sept. 30,'40
....	Drums of the Desert	Oct. 7,'40
....	Trailing Double Trouble	Oct. 7,'40
....	Ole Swimmin' Hole	Oct. 21,'40
....	Oklahoma Bound	Nov. 4,'40
...	Phantom of Chinatown	Nov. 18,'40
....	West of Pinto Basin	Nov. 25,'40
....	Gypsy Cavalier	Nov. 28,'40
....	Under Texas Stars	Dec. 29,'40
....	Chamber of Horrors	Dec. 10,'40
....	You're Out of Luck	Jan. 20,'41
....	Pride of the Bowery	Dec. 15,'40
....	Her First Romance	Dec. 25,'40
....	Trail of the Silver Spurs	Jan. 4,'41
....	Dead Man's Shoes	Jan. 15,'41
...	Prairie Schooldays	

PARAMOUNT

Prod. No.	Title	Release Date
4001	Rhythm on the River	Sept. 6,'40
4002	I Want a Divorce	Sept. 20,'40
4003	Rangers of Fortune	Sept. 27,'40
4004	The Quarterback	Oct. 4,'40
4005	Cherokee Strip	Oct. 11,'40
4006	Moon Over Burma	Oct. 18,'40
Spec.	World In Flames	Oct. 25,'40
4007	Christmas in July	Oct. 25,'40
4008	Dancing on a Dime	Nov. 1,'40
4009	Arise My Love	Nov. 8,'40
4050	Three Men From Texas	Nov. 15,'40
4011	A Night at Earl Carroll's	Dec. 6,'40
4012	Texas Rangers Ride Again	Dec. 13,'40
4013	Love Thy Neighbor	Dec. 27,'40
4014	Second Chorus	Jan. 3,'41
4051	Doomed Caravan	Jan. 10,'41
4015	Victory	Jan. 17,'41
....	Aldrich Family in Life With Henry	Jan. 24,'41
....	You're the One	Feb. 7,'41
....	The Mad Doctor	Feb. 14,'41
....	Virginia	Feb. 21,'41
....	In Old Colorado	Feb. 28,'41
....	Hard Boiled Canary	Mar. 7,'41
....	Lady Eve	Mar. 21,'41
....	The Round-Up	Mar. 28,'41
....	Road to Zanzibar	Apr. 11,'41
....	Hopalong Cassidy	Apr. 18,'41
....	I Wanted Wings	Apr. 25,'41
....	Reaching for the Sun	May 2,'41
....	The Monster and the Girl	May 9,'41
....	One Night in Lisbon	May 16,'41
....	Bullets and Bandits	
....	Border Vigilantes	
....	Las Vegas Nights	
....	New York Town	
....	Pirates on Horseback	

PRODUCERS REL. CORP.

101	I Take This Oath	May 20,'40
151	Frontier Crusader	June 17,'40
102	Hold That Woman	June 28,'40
157	Billy the Kid Outlawed	July 20,'40
152	Gun Code	Aug. 3,'40
103	Marked Men	Aug. 28,'40
153	Arizona Gang Busters	Sept. 16,'40
158	Billy the Kid in Texas	Sept. 30,'40
154	Riders of Black Mountain	Nov. 5,'40
104	Devil Bat	Dec. 13,'40
105	Misbehaving Husbands	Dec. 20,'40
159	Billy the Kid's Gun Justice	Dec. 27,'40
...	Billy the Kid Rides West	Jan. 3,'41
107	Secret Evidence	Jan. 10,'41
163	Lone Rider Galloping to Glory	Jan. 17,'41
106	You Betcha My Life	Jan. 24,'41
108	Never Say No	
...	It Hapepned to Me	

RKO-RADIO

171	Ramparts We Watch	Aug. 16,'40
101	Men Against the Sky	Sept. 6,'40
102	Dreaming Out Loud	Sept. 13,'40
103	I'm Still Alive	Sept. 27,'40
181	Wagon Train	Oct. 4,'40
105	The Villain Still Pursued Her	Oct. 11,'40
107	Laddie	Oct. 18,'40
104	They Knew What They Wanted	Oct. 25,'40
109	Li'l Abner	Nov. 1,'40
106	Too Many Girls	Nov. 8,'40
111	Mexican Spitfire Out West	Nov. 15,'40
108	You'll Find Out	Nov. 22,'40
113	Remedy for Riches	Nov. 29,'40
182	The Fargo Kid	Dec. 6,'40
114	No, No, Nanette	Dec. 20,'40
112	Kitty Foyle	Dec. 27,'40
161	Convoy	Jan. 3,'41
110	Little Men	Jan. 10,'41
115	Let's Make Music	Jan. 17,'41
116	The Saint in Palm Springs	Jan. 24,'41
117	Mr. and Mrs. Smith	Jan. 31,'41
183	Along the Rio Grande	Feb. 7,'41
118	Citizen Kane	Feb. 14,'41
120	A Girl, a Guy and a Gob	Feb. 28,'41
121	Playgirl	Mar. 7,'41
...	The Devil and Miss Jones	Mar. 14,'41
...	Show Business	Mar. 21,'41
124	Dr. Christian No. 2	Mar. 28,'41
128	They Met in Argentina	Apr. 25,'41
...	Reluctant Dragon (Disney)	
...	Scattergood Baines	

REPUBLIC

071	The Tulsa Kid	Aug. 16,'40
061	Oklahoma Renegades	Aug. 29,'40
043	Ride, Tenderfoot, Ride	Sept. 6,'40
017	Girl from Havana	Sept. 11,'40
051	Colorado	Sept. 15,'40
062	Under Texas Skies	Sept. 30,'40
072	Frontier Vengeance	Oct. 10,'40
005	Melody and Moonlight	Oct. 11,'40
001	The Hit Parade of 1941	Oct. 15,'40
052	Young Bill Hickok	Oct. 21,'40
006	Who Killed Aunt Maggie	Nov. 1,'40
007	Friendly Neighbors	Nov. 7,'40
063	Trail Blazers	Nov. 11,'40
041	Melody Ranch	Nov. 15,'40
073	Texas Terrors	Nov. 22,'40
018	Meet the Missus	Nov. 29,'40
053	The Border Legion	Dec. 5,'40
008	Barnyard Follies	Dec. 6,'40
009	Behind the News	Dec. 20,'40
064	Lone Star Raiders	Dec. 23,'40
019	Bowery Boy	Dec. 27,'40
074	Wyoming Wildcat	Jan. 6,'41
054	Robin Hood of the Pecos	Jan. 14,'41
...	Ridin' on the Rainbow	Jan. 28,'41
...	Arkansas Judge	Jan. 31,'41
...	Petticoat Politics	

20TH CENTURY FOX

101	The Man I Married	Aug. 2,'40
104	Girl from Avenue A	Aug. 9,'40
103	Return of Frank James	Aug. 16,'40
106	Pier 13	Aug. 23',40
109	Young People	Aug. 30,'40
110	Charlie Chan at the Wax Museum	Sept. 6,'40
105	Elsa Maxwell's Public Deb No. 1	Sept. 13,'40
116	Yesterday's Heroes	Sept. 20,'40
107	Brigham Young—Frontiersman	Sept. 27,'40
108	The Gay Caballero	Oct. 4,'40
113	Down Argentine Way	Oct. 11,'40
114	Night Train	Oct. 18,'40
111	The Great Profile	Oct. 25,'40
117	The Mark of Zorro	Nov. 8,'40
102	Street of Memories	Nov. 15,'40
119	Youth Will Be Served	Nov. 22,'40
120	Tin Pan Alley	Nov. 29,'40
118	Charter Pilot	Dec. 6,'40
121	Murder Over New York	Dec. 13,'40
122	Jennie	Dec. 20,'40
123	Chad Hanna	Dec. 27,'40
115	Hudson's Bay	Jan. 3,'41
...	Michael Shayne, Private Detective	Jan. 10,'41
...	Romance of the Rio Grande	Jan. 17,'41
...	Western Union	Jan. 24,'41
...	Tall, Dark and Handsome	Jan. 24,'41
...	Girl in the News	Jan. 31,'41
...	For Beauty's Sake	
...	Ride, Kelly, Ride	
...	Western Union	
...	Golden Hoofs	
112	The Bride Wore Crutches	
...	A Girl Must Live	
...	Murder Among Friends	
...	The Outlaws	
...	The Road to Rio	
...	Sleepers West	
...	Tobacco Road	
...	Uncensored	
...	Ride On, Vaquero	

UNITED ARTISTS

....	South of Pago Pago	July 19,'40
....	Captain Caution	Aug. 9,'40
....	Foreign Correspondent	Aug. 16,'40
....	Kit Carson	Aug. 30,'40
....	Pastor Hall	Sept. 13,'40
....	The Westerner	Sept. 20.'40
....	Long Voyage Home	Nov. 22,'40
....	Blackout	Nov. 29,'40
....	Thief of Bagdad	Dec. 25,'40
....	Son of Monte Cristo	Jan. 10,'41
....	Road Show	Jan. 24,'41
....	The Great Dictator	
....	Lady Hamilton	
....	Cheers for Miss Bishop	
....	So Ends Our Night	
....	Major Barbara	
....	Pot O' Gold	
....	That Uncertain Feeling	
....	Topper Returns	
....	Broadway Limited	

UNIVERSAL

5013	Argentine Nights	Sept. 6,'40
5006	Hired Wife	Sept. 13,'40
5051	Leather Pushers	Sept. 13,'40
5020	The Mummy's Hand	Sept. 20,'40
5046	The Fugitive	Sept. 20,'40
5061	Ragtime Cowboy Joe	Sept. 20,'40
5001	Spring Parade	Sept. 27,'40
5019	Diamond Frontier	Oct. 4,'40
5017	A Little Bit of Heaven	Oct. 11,'40
5024	Slightly Tempted	Oct. 18,'40
5062	Law and Order	Oct. 18,'40
5007	Seven Sinners	Oct. 25,'40
5052	Devils Pipeline	Nov. 1,'40
5036	I'm Nobody's Sweetheart Now	Nov. 1,'40
5021	Sandy Gets Her Man	Nov. 8,'40
5063	Pony Post	Nov. 8,'40
5015	One Night in the Tropics	Nov. 15,'40
5023	Meet the Wildcat	Nov. 22,'40
5048	Next Time We Love (Re-issue)	Nov. 22'40
5010	The Bank Dick	Nov. 29,'40
5026	Margie	Dec. 6,'40
5008	Trail of the Vigilantes	Dec. 13,'40
5025	Give Us Wings	Dec. 20,'40
....	The Invisible Woman	Dec. 27,'40
5053	Lucky Devils	Jan. 3,'41
....	Where Did You Get That Girl?	Jan. 3,'41
5064	Boss of Bullion City	Jan. 10,'41
....	San Francisco Docks	Jan. 10,'41
....	Six Lessons from Madame Lazonga	Jan. 17,'41
...	Back Street	Jan. 24,'41
....	A Dangerous Game	Feb. 7,'41
....	Who's Crazy Now?	Feb. 7,'41
....	Bury Me Not On the Lone Prairie	Feb. 14,'41
....	Dark Streets of Cairo	Feb. 14,'41
....	Nice Girl	Feb. 21,'41
....	Mr. Dynamite	Feb. 28,'41
....	Buck Privates	
....	Mysterious Dr. R.	

WARNER BROS.

Under 550 WB—Over 550 FN

519	Calling All Husbands	Sept. 7,'40
554	No Time for Comedy	Sept. 14,'40
506	City for Conquest	Sept. 21,'40
502	Knute Rockne—All American	Oct. 5,'40
569	Father Is a Prince	Oct. 12,'40
511	Dispatch from Reuter's	Oct. 19,'40
561	Tugboat Annie Sails Again	Oct. 26,'40
570	Always a Bride	Nov. 2,'40
562	East of the River	Nov. 9,'40
513	South of Suez	Nov. 16,'40
552	The Letter	Nov. 23,'40
512	Lady With the Red Hair	Nov. 30,'40
520	Flight from Destiny	
571	She Couldn't Say No	Dec. 7,'40
525	Here Comes the Navy	Dec. 21,'40
551	Santa Fe Trail	Dec. 28,'40
503	Four Mothers	Jan. 4,'41
572	Case of the Black Parrot	Jan. 11,'41
...	Honeymoon for Three	Jan. 18,'41
...	High Sierra	Jan. 25,'41
...	Meet John Doe	
...	Footsteps in the Dark	
...	Father's Son	
...	Here Comes Happiness	
...	Her Great Lie	
...	Knockout	
...	The Sea Wolf	
...	Stuff of Heroes	
...	The Wagons Roll at Night	
...	She Stayed Kissed	
...	Murder on the Second Floor	

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

MARCH ON MARINES (W.B.)

Special (Color) (6002)

Produced in cooperation with the United States Marine Corps this special from Warners features several well-known players. Dennis Morgan and David Bruce play non-commissioned officers in the corps. They are in line for Naval Academy appointments but only one vacancy exists. They take a competitive exam to determine the appointee. In the course of their training highlights of the activities of the marine corps on the parade grounds, rifle ranges and field maneuvers are depicted. Both boys are in love with the admiral's daughter, Mildred Coles. They both plan to fail, in the grand manner, in the exam so that the other one will get the appointment and the girl but it turns out that there are two vacancies and Morgan gets the girl.

Release date, Dec. 14, 1940 20 *Minutes*

JOHNNY MESSNER ORCHESTRA (Par.)

Headliner (AO-3)

Johnny Messner and his orchestra specialize in music of the swing variety. Here the songs played are "Hit the Road," "Ain't You Ashamed," "The Panic Is On" and a specialty by the unique "Professor Koleslaw" and his toy piano. Messner and Jeanne D'Arcy are the singers. An innovation in a musical subject is the informal chat session, during which the principals divulge a few of the more important and amusing facts about themselves.

Release date, Dec. 15, 1940 10 *Minutes*

SNOW FUN (RKO)

Sportscope (14,304)

Lake Placid, famous Winter playground, is the setting for this subject. Sulky racing on the frozen lake is a new Winter sport thrill the camera captures and Ski-joring provides danger for those who do their skating on flat ground. The skating exhibitions are both duffer (for laughs) and fancy. The cameraman also takes a ride down the big toboggan slide.

Release date, Nov. 22, 1940 9 *Minutes*

THE TEMPERAMENTAL LION (20th-Fox)

Terry-Toon (Tech.) (1556)

A tale of jungle life in a metropolis this has Major Doolittle returning from Darkest Africa with the largest and toughest Lion ever captured. The Lion is deposited in the zoo, where he is tormented and humiliated by the other animals. Escaping, the Lion seeks out Major Doolittle and accuses him of illegal detention. A fight ensues in which the Lion is victorious after a terriffic struggle. The Lion is free to enjoy city life to the full.

Release date, Dec. 27, 1940 7 *Minutes*

TORRID TEMPOS (Univ.)

Musical (5223)

Vivien Fay, noted ballerina, appearing in "Torrid Tempos." Others are The Stapletons, tap dancing duo, doing a specialty number. Six Hits and A Miss, popular radio sing group, Matty Malneck, popular maestro, and Mary Lou Cook, songstress. Jack Gwynne, magician.

Release Date Nov. 27, 1940 18 *Minutes*

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Title	*Co.*	*Page*
Bring Himself Back Alive...	Par.	34
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Johnny Messner and Orch...	Par.	34
March on Marines.....	WB	34
Picture People #4.....	RKO	34
Popular Science #3.....	Par.	34
Porky's Hired Hand.....	WB	34
Snow Fun	RKO	34
Snow Man, The.....	20th-Fox	34
Stranger Fiction # 84.....	Univ.	34
Temperamental Lion, The....	20th-Fox	34
Torrid Tempos	Univ.	34

FOR ADDITIONAL INDEX TO SHORTS SEE PRODUCT DIGEST SECTION, PAGE 26.

GROWING UP (RKO)

Special Release (13,801)

Now in their seventh year, the Dionne Quintuplets come to the screen once again. This is their first movie in a year and a half, and it's the film biography of the quintuplets scenes showing their first birthday party, their second Christmas, Summer and Winter romps in their private playfield, their first movie, their departure to visit King and Queen. They have a new accomplishment which they demonstrate enthusiastically for the cameras—knitting for the Tommies. As narrator of "Growing Up," Pathe secured the services of Dr. Allen Roy Dafoe, the "little Doc."

Release date, Dec. 13, 1940 18 *Minutes*

STRANGER THAN FICTION, 84 (Univ.)

No. (5374)

Six oddities comprise the subject matter of this reel. In order they are: Albert Enlow, known as "Slingshot Charlie." Harry Heist, an electrical engineer, shows how deft he is at crocheting which is normally a feminine art. Trolley car turned into hot house used as a flower shop at Aloha, Oregon, a miniature tug boat, perfect in every detail. A prison convict who became a great artist behind prison walls and a Bird Fish at the Aquarium in Seaside, Oregon.

Release Date Dec. 2, 1940 9 *Minutes*

PORKY'S HIRED HAND (W.B.)

Looney Tune Cartoon (6604)

Chickens have been disappearing from his farm so Porky hires a night watchman to guard the hen house. The watchman is The Goof. When the thieving fox arrives that night in disguise The Goof, taken in by a promise of a partnership, allows the fox to take the chickens. Porky arrives in the nick of time and captures the fox.

Release date, Nov. 30, 1940 7 *Minutes*

BRING HIMSELF BACK ALIVE (Par.)

Animated Antics (HO-4)

Hyde Skinner, an unscrupulous jungle trapper, embarks on a jungle safari astride an overworked turtle. Hyde comes upon a ferocious lion, whereupon he sets a trap for Leo in a cave. Hyde lights a TNT fuse and hurls it into the cave but Leo grabs the dynamite and deposits it just beyond Hyde's reach. Panic-stricken Hyde calls the turtle and scribbles a message for help. The turtle, with traditional speed, doesn't get very far when the explosion occurs. The turtle sadly erases Hyde's message for help.

Release date, Dec. 20, 1940 7 *Minutes*

THE SNOW MAN (20th-Fox)

Terry-Toon (1505)

Little rabbits, playing in the snow, create a Snow Man and wish that he come to life. The wish is granted and the rabbits and the Snow Man are partaking in Winter sports when the Snow Man collides with the domicile of the Bear. Overcoming the Snow Man the Bear sets out for the rabbits and is about to achieve his purpose when the revived Snow Man rescues the rabbit, whereupon he makes his exit.

Release date, Dec. 13, 1940 7 *Minutes*

INFORMATION PLEASE, No. 4 (RKO)

(14,204)

What does a Tibetan lama look like? On what river is Pittsburgh located? What is a platypus? In the movies, what does a sink piled with dishes usually indicate? Could you recognize the famous profiles of Durante, Barrymore, Galento? The answers are to be found in the fourth of the query series, wherein the experts, augmented by Author Louis Bromfield, turn in their usual quota of quips and knowledge against Teacher Clifton Fadiman's posers.

Release date, Nov. 29, 1940 11 *Minutes*

POPULAR SCIENCE, No. 3 (Par.)

(Color) (JO-3)

In Edmond, Okla., Fred Groff, a present-day Luther Burbank, demonstrates his new vegetable and flower creations; a new technical achievement, rubber hydrochloride, is shown; the Chemical Engineering Division of the Department of Agriculture solves the mysteries of industrial dust explosions, and contact lenses prove a new factor in facial makeup. As usual, the Wily Wizard of Waukesha is on hand with another cockeyed invention.

Release date, Dec. 20, 1940 10 *Minutes*

PICTURE PEOPLE NO. 4 (RKO)

(14,404)

In this number of the series Carole Lombard trades places with director Alfred Hitchcock and directs the director, who traditionally appears briefly in all his films, in a scene, with many retakes. Robert Montgomery appears with Hitchcock in the sequence. Also shown here is Charlie McCarthy, who undergoes a medical examination for admission to the Air Corps; Gene Autry and his horse Champion, Richard Arlen, Roscoe Ates and Lola Lane.

Release date, Dec. 6, 1940 10 *Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	Min.
	ALL STAR COMEDIES		
2401	From Nurse to Worse (Stooges)	8-23-40	16
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	18
2402	No Census, No Feeling (Stooges)	10-4-40	16
2423	Cold Turkey (Langdon)	10-18-40	16
2424	A Bundle of Bliss (Clyde)	11-1-40	18
2403	Cookoo Cavaliers (Stooges)	11-15-40	17
2425	Blondes and Blunders (Walter Catlett)	11-29-40	..
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boob in Arms (Stooges)	12-27-40	..
2627	The Watchman Takes a Wife (Clyde)	1-10-41	..
	COLOR RHAPSODIES		
2501	Tangled Television	8-30-40	7
2502	Mr. Elephant Goes to Town	10-4-40	7
2503	The Mad Hatter	11-3-40	7
2504	Wise Owl	12-6-40	7
2505	A Helping Paw	1-7-41	7
2506	Way of All Pests	2-28-41	..
	PHANTASIES CARTOONS		
2701	Schoolboy Dreams	9-24-40	5
2702	Happy Holidays	10-25-40	6
2703	The Little Theatre	2-7-41	..
	FABLES		
2751	Farmer Tom Thumb	9-27-40	6
2752	Mouse Meets Lion	10-25-40	6
2753	Paunch 'n' Judy	12-13-40	6
2754	The Streamlined Donkey	1-17-41	..
	CINESCOPES		
2971	Hobby Lobby	8-30-40	11
2972	Floating Elephants	10-4-40	8
2973	Nice Work, If You Can Do It	11-8-40	9
2974	Unusual Crafts	12-25-40	..
2975	Ocean Trails (Color)	1-31-41	..
	TOURS		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	9
2554	Islands of the West Indies	10-25-40	..
2555	Sojourn in Havana	11-25-40	..
2556	Beautiful British Columbia	12-20-40	..
2557	From Singapore to Hong-Kong	1-10-41	..
	20TH ANNIVERSAY SNAPSHOTS		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	9
2853	No. 3 (Ken Murray)	11-22-40	10
2854	No. 4 (Ken Murray)	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	..
	SPORT REELS		
2801	Master of Cue	10-4-40	9
2802	Hunting Wild Deer	11-22-40	9
2803	Ali the Giant Killer	12-27-40	..
2804	Splits, Spares and Strikes	1-10-41	..
	WASHINGTON PARADE (Series 3)		
2901	No. 1 (The Mint)	10-25-40	10
2902	No. 2 (U. S. Military Academy)	12-13-40	..
2903	No. 3 (United States Naval Academy)	1-3-41	..
	COMMUNITY SING (Series 5)		
2651	No. 1 (Jolly Tunes)	10-2-40	10
2652	No. 2 (Popular Love Songs)	11-8-40	..
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
	QUIZ REELS		
2601	Take It Or Leave It	12-5-40	..
2602	Take It Or Leave It No. 2	12-25-40	..
	NEW YORK PARADE		
2951	The Magic City	12-25-40	..
	HAPPY-HOUR		
2441	Puss in Boots (Re-issue)	12-21-40	..

M-G-M

Prod. No.	Title	Rel. Date	Min.
	CRIME DOES NOT PAY		
P-201	Eyes of the Navy	10-26-40	20
P-202	You, The People	11-30-40	21
	FITZPATRICK TRAVELTALKS (Tech)		
T-211	The Capital City	9-7-40	9
T-212	Cavalcade of San Francisco	9-28-40	9
T-213	Old New Mexico	10-26-40	9
T-214	Beautiful Bali	11-23-40	9
	PETE SMITH SPECIALTIES		
S-261	Quicker'n a Wink	10-12-40	9
S-262	Wedding Bills	11-30-40	10
	PASSING PARADE		
K-281	American Spoken Here	11-30-40	11
	MINIATURES		
N-231	Rodeo Dough	11-9-40	10
N-232	The Great Meddler	12-21-40	10
	OUR GANG COMEDIES		
C-291	Good Bad Boys	9-7-40	11
C-292	Waldo's Last Stand	10-5-40	11
C-293	Goin' Fishin'	10-26-40	10
C-294	Kiddie Kure	11-23-40	10
	TECHNICOLOR CARTOONS		
W-241	Lonesome Stranger	11-23-40	9

PARAMOUNT

Prod. No.	Title	Rel. Date	Min.
	ANIMATED ANTICS		
HO-1	The Dandy Lion	9-20-40	7
HO-2	Sneak, Snoop and Snitch	10-25-40	7
HO-3	Mommy Love Puppy	11-29-40	7
HO-4	Bring Himself Back Alive	12-20-40	7
HO-5	Twinkletoes Gets The Bird	2-14-41	7
	BENCHLEY COMEDIES		
SO-1	The Trouble with Husbands	11-8-40	10
SO-2	Waiting for Baby	1-24-41	10
	FASCINATING JOURNEYS (Tech)		
MO-1	River Thames, Yesterday	11-8-40	10
MO-2	The Sacred Ganges	12-27-40	10
MO-3	Indian Temples	1-24-41	10
	GABBY COLOR CARTOONS		
GO-1	King for a Day	10-18-40	7
GO-2	The Constable	11-15-40	7
GO-3	All's Well	1-3-41	7
GO-4	Two for the Zoo	2-14-41	..
	HEADLINERS		
AO-1	Moments of Charm (Tech)	9-13-40	10
AO-2	Listen to Larry	10-25-40	10
AO-3	Johnny Messner & Orch.	12-15-40	10
	PARAGRAPHICS		
VO-1	Nature's Nursery	10-11-40	10
VO-2	Seeing Is Believing	11-22-40	10
VO-3	Breezy Little Bears	12-27-40	10
	POPEYE THE SAILOR		
EO-1	Popeye Meets Wm. Tell	9-20-40	7
EO-2	My Pop, My Pop	10-18-40	6
EO-3	With Poopdeck Daddy	11-15-40	..
EO-4	Popeye Presents Eugene	12-13-40	.
EO-5	Problem Pappy	1-10-41	..
EO-6	Quiet Pleeze	2-7-41	..
	POPULAR SCIENCE (Color)		
JO-1	No. 1	9-6-40	10
JO-2	No. 2	11-1-40	10
JO-3	No. 3	12-20-40	10
JO-4	No. 4	2-21-41	..
	SPORTLIGHTS		
RO-1	Diving Demons (Ted Husing)	9-6-40	9
RO-2	Sporting Everglades (Husing)	10-4-40	9
RO-3	Motorcycle Stunting (Husing)	11-1-40	9
RO-4	Marine Round-up	12-6-40	9
RO-5	Feminine Fitness	1-10-41	9
RO-6	Acrobatic Aces	2-7-41	9
RO-7	Lasso Wizards	2-28-41	9

RKO

Prod. No.	Title	Rel. Date	Min.
	SPECIAL		
13,801	Growing Up	12-13-40	18
	UNUSUAL OCCUPATIONS		
LO-1	No. 1—Color	9-27-40	9
LO-2	No. 2—Color	11-29-40	9
LO-3	No. 3—Color	1-31-41	9
	MARCH OF TIME		
13-101	On Foreign News Fronts	9-13-40	19
13,102	Britain's R.A.F.	10-4-40	18
13,103	Mexico	10-25-40	19
13-104	Arms and the Men—U. S. A.	11-22-40	19
13,105	Labor and Defense	12-22-40	19
	INFORMATION PLEASE		
14,201	No. 1 Anna Neagle	9-6-40	11
14,202	No. 2 Ruth Gordon	10-4-40	10
14,203	No. 3 Alice Marble	11-1-40	10
14,204	No. 4 Louis Bromfield	11-29-40	11
	SPORTSCOPE		
14,301	Quail Quest	8-30-40	9
14,302	Kentucky Royalty	9-27-40	9
14,303	Sportsman's Partner	10-25-40	9
14,304	Snow Fun	11-22-40	9
	PICTURE PEOPLE		
14,401	No. 1	9-13-40	10
14,402	No. 2	10-11-40	9
14,403	No. 3	11-8-40	10
14,404	No. 4	12-6-40	10
	EDGAR KENNEDY		
13,401	Sunk by the Census	9-6-40	18
13,402	Trailer Tragedy	10-18-40	17
	LEON ERROL		
13,701	He Asked For It	9-27-40	18
13,702	Tattle Talevision	11-29-40	19
	RAY WHITLEY		
13,501	Bar Buckeroos	11-8-40	16

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	Min.
	ADVENTURES NEWSCAMERAMAN		
1201	Midget Motor Mania	11-8-40	8
1202	Training Police Horses	1-17-41	..
1203	The Modern Highway	1-31-41	..
	BELIEVE IT OR NOT		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR		
1401	Grunters and Groaners	8-30-40	9
1402	Tale of Butch the Parrot	2-28-41	..
	MAGIC CARPET		
1101	Eskimo Trails	8-2-40	10
1102	Land of Flowers (Tech)	9-15-40	9
1103	Isle of Mystery	10-25-40	10
1104	Old Dominion State (Tech)	11-22-40	9
1105	Spotlight on Indo China	12-20-40	..
	SPORTS REVIEWS		
1301	Vacation Time	8-16-40	8
1302	Lure of the Trout	10-11-40	8
1303	Bowling for Strikes	12-20-40	8
1304	The Rodeo Goes to Town	1-3-41	..
1305	Symphony in Snow	3-14-41	..
	TERRYTOONS (Tech)		
1551	Billy Mouse's Akwakade	8-9-40	7
1552	Lucky Duck	9-6-40	7
1553	How Wet Was My Ocean	10-4-40	7
1554	Landing of the Pilgrims	11-1-40	7
1555	Plane Goofy	11-29-40	..
1556	Temperamental Lion	12-27-40	..
1557	Mississippi Swing	2-7-41	..
1558	The Home Guard	3-7-41	..
	TERRYTOONS (Black & White)		
1501	Club Life in Stone Age	8-23-40	7
1502	Touchdown Demons	9-20-40	7
1503	Happy Haunting Grounds	10-18-40	7
1504	Magic Pencil	11-15-40	7
1505	Snow Man	12-13-40	..
1506	What a Little Sneeze Will Do	1-10-41	..
1507	Hairless Hector	1-24-41	..
1508	Fishing Made Easy	2-21-41	..
1509	When Knights Were Bold	3-21-41	..

UNIVERSAL

Prod. No.	Title	Rel. Date	Min.
	COLOR CARTOON		
5241	Crazy House	9-23-40	7
5242	Recruiting Daze	10-28-40	6
5243	Knock-Knock	11-25-40	6
5244	Syncopated Sioux	12-30-40	7
	STRANGER THAN FICTION		
5371	No. 81	9-16-40	9
5352	No. 82	10-14-40	9
5373	No. 83	11-4-40	9
5374	No. 84	12-2-40	9
5375	No. 85	1-1-41	9
5376	No. 86	2-5-41	9
	GOING PLACES		
5351	No. 81	9-23-40	9
5352	No. 82	10-14-40	9
5353	No. 83	11-11-40	8
5354	No. 84	12-23-40	9
5355	No. 85	1-22-41	8
5356	No. 86	2-19-41	9
	MUSICALS		
5221	Class In Swing	9-11-40	17
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	18
5224	Tickled Pinky	12-25-40	18
5225	Fashion Fancies	1-22-41	..
	COLOR CARTOONS (Re-issues)		
5261 to 5266 inclusive (6)		6-3-40 to 8-19-40	

VITAPHONE

Prod. No.	Title	Rel. Date	Min.
	TECHNICOLOR SPECIALS		
6001	—Flag of Humanity	10-19-40	19
6002	March on Marines	12-14-40	..
	ELSA MAXWELL COMEDIES		
6101	Riding Into Society	9-7-40	19
	BROADWAY BREVITIES		
6201	Just a Cue Kid	10-5-40	20
6202	Alice In Movieland	11-16-40	19
6203	Mack Sennett Revival	12-28-40	18
6204	Dog In the Orchard	1-25-41	20
	HOLLYWOOD NOVELTIES		
6301	Football Highlights	9-28-40	10
6302	Shark Hunting	11-9-40	10
6303	Mexican Jumping Beans	12-7-40	10
6304	History Repeats Itself	1-18-41	10
	THE SPORTS PARADE		
6401	Fly Fishing	9-21-40	10
6402	Dogs You Seldom See	11-2-40	10
6403	Diary of a Racing Pigeon	11-23-40	10
6404	California Thoroughbreds	1-11-41	10
	MELODY MASTERS BANDS		
6501	Matty Malneck & Orch.	9-14-40	10
6502	Joe Reichman & Orch.	10-26-40	10
6503	Jan Garber & Orch.	11-23-40	10
6504	Skinnay Ennis & Orch.	1-4-41	10
6505	Henry Busse & Orch.	11-30-40	10
	LOONEY TUNES CARTOONS		
6601	Calling Dr. Porky	9-21-40	7
6602	Pre Historic Porky	10-12-40	7
6603	Sour Puss	11-2-40	7
6604	Porky's Hired Hand	11-30-40	7
6605	Timid Toreador	12-21-40	7
6606	Porky's Snooze	1-11-40	7
	MERRIE MELODIES CARTOONS (Tech.)		
6701	Malibu Beach Party	9-14-40	7
6702	Stagefright	9-28-40	7
6703	Holiday Highlights	10-12-40	7
6704	Good Night Elmer	10-26-40	7
6705	Wacky Wildlife	11-9-40	7
6706	Bedtime for Sniffles	11-23-40	7
6707	Of Fox and Hounds	12-7-40	7
6708	Shop, Look and Listen	12-21-40	7
6709	Elmer's Pet Rabbit	1-4-41	7
6710	The Fighting 69½	1-18-41	7

SERIALS

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1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (15 Episodes (Buck Jones)	1-31-41	..

REPUBLIC

081	King of the Royal Mounted (12 Episodes	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes	12-13-40	..

UNIVERSAL

5681-92	Junior G-Men (12 Episodes	10-1-40	..
5781-95	The Green Hornet Strikes Again (15 Episedes	12-24-40	..

1940-41 ALPHABETICAL INDEX

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"You're the One"

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"The Lady Eve"

"I Wanted Wings"

"The Shepherd of the Hills" IN TECHNICOLOR!

"The Mad Doctor"

"Life With Henry"

"The Round Up"

"The Monster and the Girl"

"Road to Zanzibar"

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